

collection. Schlosser's knowledge of the artifacts informs his discussion of the masterful objects assembled there, while his curiosity is directed toward questions of classification. In comparison, the famous *Wunderkammer* of Emperor Rudolf II in Prague and those of the princes of Saxony and Bavaria, in Dresden and Munich, receive less attention, even though Schlosser underlines the cultural significance of Samuel Quiccheberg's *Theatrum Sapientium*, which proposed a system of categories for the collections of the Munich *Kunstammer* and ultimately aimed at a historical and universal understanding of the world.

Much information on the collecting history and presentation of objects in art and curiosity cabinets has been unearthed by subsequent historians, but Schlosser's study, which is far from comprehensive by today's standards, remains a standard reference. That the book is now made available in an excellent English translation by Jonathan Blower ensures that it will reach new and broader audiences. For specialists as for beginners it is still worthwhile engaging with Schlosser's arguments and ideas even though they reflect the *Zeitgeist* in Vienna around 1900.

An introductory essay by Thomas DaCosta Kaufmann, who assumed the role of editor of this volume, offers a concise intellectual biography of Julius von Schlosser, discusses his upbringing and education, and sketches the intellectual and historical context of Imperial Vienna, the context in which the author composed this book. Entitled "A Landmark Reconsidered," this masterful contribution provides the historical framework for both the book and its author and, perhaps more importantly, demonstrates to English-speaking readers the significance and enduring relevance of Julius von Schlosser as a scholar and as a teacher at the Vienna School of Art History.

Following the editorial principles of the Texts & Document series, the edition of 1908 has been treated as a historic source. Consequently, the editor and translator resisted the temptation to update all references to present the current status of knowledge. In addition to a detailed index, there is a useful glossary in which some of the less common and untranslatable terms frequently used by Schlosser are explained.

Till-Holger Borchert, *Suermondt-Ludwig-Museum Aachen*
doi:10.1017/rqx.2022.338

Artemisia. Letizia Treves, ed.

Exh. Cat. London: National Gallery Company, 2020. 256 pp. £35.

Artemisia is the catalogue of the homonymous exhibition held at the National Gallery of London in 2020. It is divided in two parts, strictly and well connected: the first one (the topic of this review) is a detailed analysis of Artemisia as a painter and woman; the second one contains pictures of those of Artemisia's works that were exhibited at the National Gallery.

The essays in this catalogue seem to open new ways of exploring Artemisia Gentileschi's life, as a painter as well as a woman. While the episode of the rape she suffered and the male world in which she lived are clearly present in all papers of this catalogue, they are not central topics in the analysis of Artemisia's life, as has sometimes happened in past studies. Elizabeth Cropper, in "Artemisia Gentileschi: la Pittora," does not deny the rape event, but she starts with it to focus her analysis on the role that Artemisia gave to her body for creating her autonomy—both as artist and woman—separate from the men of her life. Patrizia Cavazzini ("Orazio and Artemisia: From 'Such Ugly deed' to 'honours and favours' at the English Court") continues in this line and demonstrates the growth of Artemisia's independence over time. She underlines how Artemisia gained a role in society as herself, rather than as her father's daughter.

Cropper's and Cavazzini's studies testify that something has changed in the trend of historical analysis of Artemisia's life and works. They present a different point of view—one that considers Artemisia as freed from the classical role of a woman whose life is guided by the men around her. Artemisia is, in this volume, investigated as Artemisia. This new kind of focus on her is due to the discovery by Francesco Solinas, in the archives of the Marchesi Frescobaldi, of a series of letters in which the Roman painter appears as her own manager. The same Solinas provides a clear analysis of Artemisia in his "Bella, pulita, e senza macchia: Artemisia and her letters." He highlights the peculiar abilities of Artemisia to create a tight network of patrons and relationships with the main Italian and European courts of her time. Thanks to these capacities, Artemisia was able to manage not only her career as an artist but also her body.

Letizia Treves shows how the painter used her body in "Artemisia Portraying Herself." Closely connected to the previous articles, Treves's piece describes Artemisia's presence in her pictures, with her body, of course, but also with her mind: "a self-portraiture, in the sense of a literal recording of features, and self-representation, where a resemblance is clear but the artist takes on different guises" (64). Treves's essay is a peak, of sorts, of a narrative crescendo, which allows the less experienced reader of Artemisia's life to know her better.

There is a sort of harmony among all these works, which share a red thread among them: looking at Artemisia as Artemisia. The male world seems to revolve around her, instead of managing her life. The last two essays in particular, written by Sheila Barker ("The Muse of History: Artemisia Gentileschi's First Four Centuries of Immortal Fame") and Larry Keith ("Looking at Artemisia"), bring this common theme to the fore.

Balancing a brief history of past studies with considerations of new lines of investigation, the authors of this catalogue confirm that a different point of view in studying Artemisia is possible and essential. It must be possible to analyze Artemisia not as "the daughter of," or "the wife/lover of," but only as Artemisia, a woman of her times. This catalogue suggests the necessity of leaving behind the narrative of the centrality of Artemisia's rape in order to focus instead on new lines of investigation in which the

Roman painter is, finally, the core of the analysis, and not a shadow, even if a brilliant shadow, of the male world in which she moved.

Enrica Guerra, *Independent Scholar*
doi:10.1017/rqx.2022.339

Bernard van Orley. Véronique Bücken and Ingrid De Meûter, eds.
Exh. Cat. Brussels: Bozar Books and Mardaga, 2019. 320 pp. €49.90.

The catalogue under review appeared on the occasion of the astonishing exhibition *Bernard van Orley: Brussels and the Renaissance*, held at BOZAR in Brussels and co-organized by the Royal Museums of Fine Arts of Belgium and the Art & History Museum. While it was published in Dutch and French editions only, it deserves an international audience. Its point of departure is Alexandre Galand's thorough study of the paintings by Bernard van Orley (ca. 1488–1541) in Brussels (*The Flemish Primitives VI: The Bernard van Orley Group*, 2013), but the scope of the present catalogue goes beyond this foundation in terms of both media and collections.

In total, eleven authors shine their lights on the life and work of the Brussels artist through a handful of essays and nearly seventy entries. In the essay section, Galand briefly summarizes Van Orley's biography. Cecilia Paredes and Stéphane Demeter paint a picture of the city of Brussels in the early sixteenth century and discuss the social and cultural fabric of which Van Orley was part. Véronique Bücken explores how Van Orley's Brussels artistic environment, the influence of artists such as Raphael (1483–1520) and Albrecht Dürer (1471–1528), and the Habsburg court context shaped his career. Maryan W. Ainsworth focuses on Van Orley as a draughtsman. She proposes and applies a new methodology for the study of his drawings by comparing them with infrared reflectography of the underdrawings in his paintings. Ingrid De Meûter provides a chronological overview of the tapestry series after Van Orley and describes how he pushed the medium forward. Cécile Scailliérez deals with the limited corpus of portrait paintings, and Isabelle Lecocq zooms in on the monumental stained-glass windows modeled after his designs, especially those preserved at the St. Michael and St. Gudula Cathedral in Brussels.

Objects in the catalogue section are divided into six thematic groups with brief introductions. The entries comprise ninety-seven numbered paintings, drawings, tapestries, and stained-glass windows from European and American collections, although more works are discussed. Additional curators and scholars contributed to this section, including Stefaan Hautekeete on several groups of drawings. Nearly all entries focus on works by Bernard van Orley and his followers, with a few exceptions, such as Dürer's drawing of the *Lamentation* in Bremen. Throughout the catalogue, the authors demonstrate how Van Orley was firmly rooted in the Netherlandish painting tradition