

In chapters 3 through 5, Benay elucidates the case of Caravaggio in Naples, the importance of Spanish vice-regal patronage in the early seventeenth century, and what amounts to the relatively limited appeal of tenebrism among Spanish collectors in general, who largely seemed to prefer the coloristic vibrancy of the painters of the Venetian school. Having provided a variety of contextual considerations, Benay turns to technical analysis (chapter 6) and to the presentation of evidence, gleaned from the painstaking conservation process, to distinguish Cleveland's picture from its copies.

One of Benay's main interests throughout the book is the perceived demotion of Caravaggio's altarpiece from a devotional object to one of private ownership, a fate shared, around the same time, by the artist's *Death of the Virgin*, which was sold to the Gonzaga, in Mantua, in 1607. Before it went to Mantua, the *Death of the Virgin* was displayed in the house of Giovanni Magni, a Mantuan ambassador in Rome, who described the work as modern. Interestingly, he also decreed that making copies of the work was forbidden (*Correspondance de Rubens et documents épistolaires, 1600–1608*, vol. 1 [1887], 362). No such fiat against copying appears to have existed for the *Saint Andrew*, of which there are three other copies, the best attributed to Louis Finson, who himself owned half-shares (with the Amsterdam artist Abraham Vinck) in at least two works by Caravaggio, one of them the famous *Madonna of the Rosary*, made at approximately the same time as the *Saint Andrew*.

In the final chapter, Benay returns to the discussion of Caravaggio's modernity, and notes that the displacement of his pictures from their functional, sacred contexts into private collections was part of what made Caravaggio so famous and, perhaps, what made him so modern. While we might see the rejection of many of his religious commissions, or their later removal, as failures, their mobility was essential to their reputation and their influence, and to the persistence of his popularity today.

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*Artemisia Gentileschi in a Changing Light*. Sheila Barker, ed.

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As Sheila Barker points out in the introduction to this collection of essays, there has been no shortage of scholarship concerning Artemisia Gentileschi in recent years. And much of it has teetered between examining the artist from a feminist viewpoint or not, creating rifts in attribution and interpretation that seem impossible to bridge. There is a certain irony in this, because it was the publication of Mary D. Garrard's groundbreaking, staunchly (and, to this reviewer's mind, rightly) feminist monograph, *Artemisia Gentileschi: The Image of the Female Hero in Italian Baroque Art* (1989), that propelled this growth in scholarship. Earlier studies, primarily by Roberto Longhi

(1916) and R. Ward Bissell (1968), as well as Anna Banti's fictionalized biography (1947), brought some attention to Gentileschi, but this was often in relation to Caravaggio or her then better-known painter father, Orazio. Following Garrard's monograph—and her *Artemisia Gentileschi around 1622* (2001)—the literature grew exponentially. This has been punctuated by the at-times-contradictory views in Bissell's *Artemisia Gentileschi and the Authority of Art* (1999) and the exhibition on father and daughter curated by Keith Christiansen and Judith W. Mann (2001), as well as archival evidence like Francesco Solinas's critical edition of Gentileschi's letters (2011) and the necessary corrective to part of his interpretation by Elizabeth Cohen (2015), in addition to many more exhibitions, books, and articles, too numerous to list.

Among the most important of these recent publications is Barker's volume, the proceedings of the Medici Archive Project's Third Annual Jane Fortune Conference, "Artemisia Gentileschi: Interpreting New Evidence, Assessing New Attributions," held at the Palazzo Pitti and the British Institute in Florence in 2015. Ten of the fourteen talks, by an international team of scholars, have been expanded and published here, together with one additional essay. Barker's introduction, "What is True about Artemisia?," outlines the inherent challenges for Gentileschi scholarship, and insists on the need for methodologically diverse examinations that foreground knowledge of both the artist and her oeuvre. This is followed by Garrard's keynote lecture, "Identifying Artemisia: The Archive and the Eye," a brilliantly argued study that should become essential reading in the field. In this, Garrard dissects recent attributions, and criticism, to counter the belittling of female ingenuity and skill through her careful examination of both paintings and documents, arriving at what she describes as "the intrinsic Artemisia" (13), a highly skilled and inventive artist who had enormous ambitions for herself and her art.

The remaining ten essays cover topics ranging from individual paintings and subjects and their roles in Gentileschi's career, as well as in Italian art overall (*Allegory of Inclination*, *Mary Magdalene in Ecstasy*, *Medea*, *Achilles in the Palace of Lycomedes*, *Madonna of the Svezzamento*, *Susanna and the Elders*), to Gentileschi's finances; her knowledge of literature, music, and theater; her life and work in Naples; her connections to women artists associated with the Barberini family; and her gendered reputation. These topics, however, are fluid, and the essays offer a comprehensive treatment of many of the paintings, with the newly rediscovered *Mary Magdalene in Ecstasy* being a particularly vivid example, referenced in multiple essays and examined by a team of conservators, who provide valuable insights into Gentileschi's working methods. The essays cover every period of Gentileschi's career—from her youth in Rome to her maturity in Florence, Rome, Venice, Naples, and London—as well as her connections to both male and female artists, before and during her lifetime. An overarching theme—indeed, a continuation of the conference premise—is the need to look critically at both the paintings long assigned to Gentileschi and newer attributions to establish and understand her chronology, and to reveal the astonishingly creative ways in which she conceived her subjects.

The volume is beautifully designed, with extensive reproductions of both Gentileschi's paintings and a wide range of *comparanda*, though the omission of a complete bibliography, in favor of a list of "works cited" at the end of each essay, is unfortunate. But this is a small criticism; Barker's volume will be vital for Gentileschi scholars—and scholars of the Italian Baroque and early modern women in general—for many years to come.

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*Art and Violence in Early Renaissance Florence*. Scott Nethersole.  
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Scott Nethersole's *Art and Violence in Early Renaissance Florence* is indebted to a Warburgian tradition rich in textual sources. The humanist writings and diaristic accounts that he quotes throughout the book illuminate conceptual understandings of violence that were current in fifteenth-century Tuscany and are the bedrock of his discussion. These literary sources, even more than the sociopolitical fabric or religious history of Tuscany, of which he is well aware, govern Nethersole's approach to the art he discusses.

For Nethersole, any definition of violence simply as bodily damage (he does not consider the destruction of architecture or the mutilation of public imagery) is limited if not misleading. He asks his readers to locate violence and to consider how a scenography of familiar architectural settings in narrative images provided viewers entry into the stories being told. As he posits in his last chapter, however, violence in art can be on, rather than in, the image, where the artist's expressive marks in paint or on stone are signs of attack, and are thus part of the narrative rather than a function of personal style.

A chapter on the Pazzi Conspiracy, of 1478, raises probing questions about differences between hagiographical or heroicizing depictions of violence and the actual event being depicted. One might ask why the only historical images of the Pazzi attack are at the bottom third of Bertoldo's commemorative medals, leaving the portrait busts of the two Medici brothers and simplified views of the altar where murder and attempted assassination took place as the most clearly legible parts of the medal. Was the joining of a historical event with a portrait bust, normally reserved for medallic ruler portraits, a subtle assertion of Medici *de facto* rulership in the city? Bertoldo's medals also raise questions about Florentine reticence to use art as a visual record of violence, especially since images of actual hanging bodies occur only in drawings, artists' *aides-mémoires*, that never found outlets in finished paintings. Perhaps violent imagery was familiar enough to contemporary Florentines—think of hanged and decaying bodies swinging by ropes from the parapets of the Palazzo della Signoria or the Bargello—that responses were not what a modern viewer might expect.