

nature that parallels the ferocity of warfare. In fact, the drawing of a collapsing mountain at Windsor, which Geddes interprets as a record of a landslide, may well depict a purposeful explosion, given the presence of a tunnel visible at the lower right with a stair leading to it. Equally interesting is a group of monochromatic sketches, also in the Royal Collection, which are analogous to fieldnotes with textual annotations to provide additional information—such as the subtle effects of atmosphere—that cannot be conveyed by graphic means. Paradoxically, this method shows Leonardo's awareness of the limitations of drawing as a medium for capturing sensory phenomena, which is particularly striking for a leading representative of the artistic culture of *disegno*.

What this attractive book lacks is an effort to situate Leonardo's real and imaginary geographies in terms of physical place. Typical in that regard is the analysis of the bird's-eye view of the Valdichiana—which, as the juxtaposition with the preliminary study suggests, was probably mapped from Monte Cetona—oblivious to the current appearance of this landscape, radically transformed by the aggressive land reclamation policies beginning in the seventeenth century. Geddes's argument also suffers from the lack of a consolidated discussion of Leonardo's philosophy of nature, scattered through different chapters. The omission of references to the pertinent work by Michel Jeanneret is particularly surprising in this respect. Despite these shortcomings, Geddes's study remains a timely invitation to a close reading of Leonardo's drawings, not as a purely artistic medium but also as a versatile means of engaging with nature.

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*Women Artists and Patrons in the Netherlands, 1500–1700*. Elizabeth Sutton, ed. Visual and Material Culture, 1300–1700 14. Amsterdam: Amsterdam University Press, 2019. 180 pp. €99.

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In a recent graduate seminar entitled *Women Artists in Other Media*, my students and I interrogated some common assumptions about women artists in early modern Europe, especially exploring women's engagement with atypical artistic media. Among the many excellent readings we consulted, Elizabeth Sutton's introductory essay for this edited volume was a favorite with many of my students. This short but stimulating collection of seven essays, which originated in an HNA-affiliated session at the Southeast College Art Association conference, challenges traditional approaches to the study of women's roles in Netherlandish art during the sixteenth and seventeenth centuries. Each essay is characterized by this spirit of innovation, raising questions about art historical methods and choice of subjects. Although some essays were arguably more ambitious than others, the book as a whole provides a valuable contribution to the field.

Sutton's inspiring introduction constitutes a veritable call to arms, challenging Netherlandish art historians for both the underrepresentation of women artists and patrons and the patriarchal methods that often limit scholarship. Sutton also thoughtfully addresses the undervaluing of certain artistic media and traditional ideas about separating art from craft in judging what constitutes fine art. Although, regrettably, the book does not include any essays on such marginalized media (such as Martha Peacock's excellent recent essay on the paper-cutter Joanna Koerten), Sutton acknowledges that such studies are often complicated by a poor survival rate. She argues, however, that this issue should not impede our willingness to incorporate women more extensively into scholarship and teaching.

The six essays that follow Sutton's introduction include two on women painters, two on Dutch princesses, and two on women who were involved with printmaking. Céline Talon's examination of Catharina van Hemessen's *Self-Portrait* provides a detailed discussion of technique, arguing that this work conveys the artist's awareness of contemporary innovations in painting. Nicole Elizabeth Cook considers both Judith Leyster and Gesina ter Borch, discussing their common interest in nocturnal scenes and considering the advantages of nighttime work for creative women (writers and painters) in the period. Cook's distinctions between the guild-affiliated Leyster, who worked for the art market, and the more affluent Ter Borch raise interesting questions about the circumstances for different socioeconomic groups and distinctions between so-called amateurs and professionals that are crucial to the study of women artists.

The two essays on Dutch princesses investigate a patron and an artist. Saskia Beranek discusses Amalia van Solms, Princess of Orange, arguing that the palace of Huis ten Bosch that she commissioned from Pieter Post was intended to celebrate both her late husband and her own power and lineage. Beranek relates Amalia's intentions to those of the legendary Artemisia of Caria, wife of Mausolus. Lindsay Ann Reid investigates Louise Hollandine, a Dutch Protestant princess and the granddaughter of British King James I, who became an artist and a Benedictine nun. Only a few of her paintings are still extant, including a curious self-portrait (fig. 5.1), little-discussed here, that portrays the young artist with a halo and a paintbrush. Most of this essay focuses on Richard Lovelace's commemoration of Hollandine in a poem that connects her, as a creative woman, to Ovid's Arachne.

Two essays on prints challenge some traditional assumptions. Amy Reed Frederick's discussion of the reproductive engraver Magdalena van de Passe explores a woman from a family of printmakers who signed many of her works. Frederick considers the challenges to appreciating women's roles as reproductive artists (an issue for both male and female reproductive printmakers), arguing that the artist herself attempted to assert her originality. Finally, Arthur DiFuria discusses Mayken Verhulst and Volcxken Diericx, whose contributions to the print trade in the Netherlands have long been eclipsed by their better-known husbands, Pieter Coecke van Aelst and Hieronymus Cock.

DiFuria's thoughtful arguments join other feminist studies that attempt to broaden our understanding of women's varied contributions to the arts.

The major contributions in this book are principally theoretical and methodological, leaving room for future investigations. The essays all foreground the need for feminist approaches to expanding our understanding of women's contributions to early modern Netherlandish art, offering some strategies for addressing this challenge.

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*Women's Patronage and Gendered Cultural Networks in Early Modern Europe: Vittoria della Rovere, Grand Duchess of Tuscany.* Adelina Modesti.

Visual Culture in Early Modernity. New York: Routledge, 2020. xxx + 298 pp. \$155.

In her meticulously researched book, Adelina Modesti explicates the multifaceted patronage of the well-educated, fashion-forward, and pious Vittoria della Rovere (1622–94), who reigned as grand duchess of Tuscany (1637 to 1670) and then served as dowager. A Medici and Della Rovere princess with political, affective, and familial bonds across the Italian peninsula and Europe, Vittoria della Rovere serves as a compelling subject for a definitive exploration of how women rulers effectively exerted their power, especially in cultural spheres. The book is situated within the stimulating scholarly discourse examining early modern European women's patronage developed by pioneering scholars in the last twenty-five years. Modesti challenges the old-fashioned scholarly dismissal of women leaders as frivolous and ineffective, and overturns Vittoria della Rovere's vituperative reputation. Modesti's book makes a valuable contribution to the ongoing scholarly examination of the grand duchess by Riccardo Spinelli, Eve Straussman-Pflanzer, and Modesti herself.

Part 1 introduces Vittoria della Rovere's "Gendered Networks," establishing her emotional life, education, and library, and presenting the formidable Medici women who raised her. Based on the grand duchess's personal account books, chapter 2 elucidates her relationships with and care for her ladies-in-waiting, while the third chapter explores her female social network. Part 2 surveys the grand duchess's "Self-fashioning and Display," considering her numerous portraits in various media and sundry guises, her importation of French luxury material goods, and her procurement of clothing, furnishings, and theatrical costumes.

Part 3 appraises the Vittoria della Rovere's "Cultural Patronage." The seventh chapter examines the grand duchess's art patronage, arguing that her avant-garde collection of fine and applied arts of different genres, including newly developed categories such as still-life paintings, demonstrates her discriminating taste. Chapter 8 concentrates on Vittoria della Rovere's discerning matronage, about which more below. The ninth