



Judith Leyster, Self-Portrait, 1633

AHST 2331-091 (53422)

Understanding Art

Dr. Charissa N. Terranova

Summer 2023

Second Session July 5 – August 8

Tuesdays and Thursdays 1:00-5:15 pm

ATC 1.305

Office Hours: By appointment

Contact: terranova@utdallas.edu

Women in the Art of Italy 1400-1700 and
Northern Europe during the
Seventeenth Century

07/13/2023



Barbara Kruger, Untitled, 1997

We have finished *Part I From Prehistory to the Middle Ages* of the textbook.

We now begin *Part II Europe: 1400-1800*.

Women in the Art of Italy 1400-1600

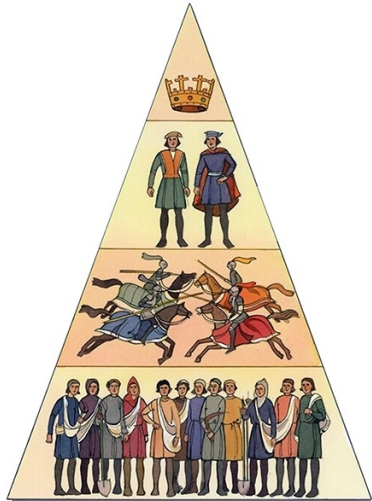
- trecento = 14th century/1300-1399
- quattrocento = 15th century/1400-1499
- cinquecento = 16th century/1500-1599

Quattrocento Florence

Changes and Transformations

- How was the training of male artists (of course women were largely excluded) different from the Middle Ages in the 1400s in Florence?
- How was life different for noblewomen in the 1400s in Florence as compared to life of noblewomen living under feudalism?
- What is a guild?
- What is feudalism?
- What is prescriptive literature?

WHAT IS FEUDALISM?



Feudalism was the dominant social system in medieval Europe where the society was based on the feudal pyramid, where the king was at the top with the nobles, knights, and vassals below him.

In the **feudal system** the nobility held lands from the Crown in exchange for military service, and vassals were in turn tenants of the nobles, while the peasants (villeins or serfs) were obliged to live on their lord's land and give him homage, labor, and a share of the produce, notionally in exchange for military protection.





Italy 1400-1600

Italian City-States: Autonomous territories, some political others independent, that existed from the beginning of the Middle Ages until the proclamation of the Kingdom of Italy, which took place in 1861. They were often walled cities.

- Communes
- Duchies
- Maritime Republics

- Renaissance
- Virtuosa
- Giorgio Vasari, *Lives of the Most Excellent Painters, Sculptors, and Architects* (1568)



Fresco: a type of painting in which pigments are applied directly onto walls covered in smooth plaster.

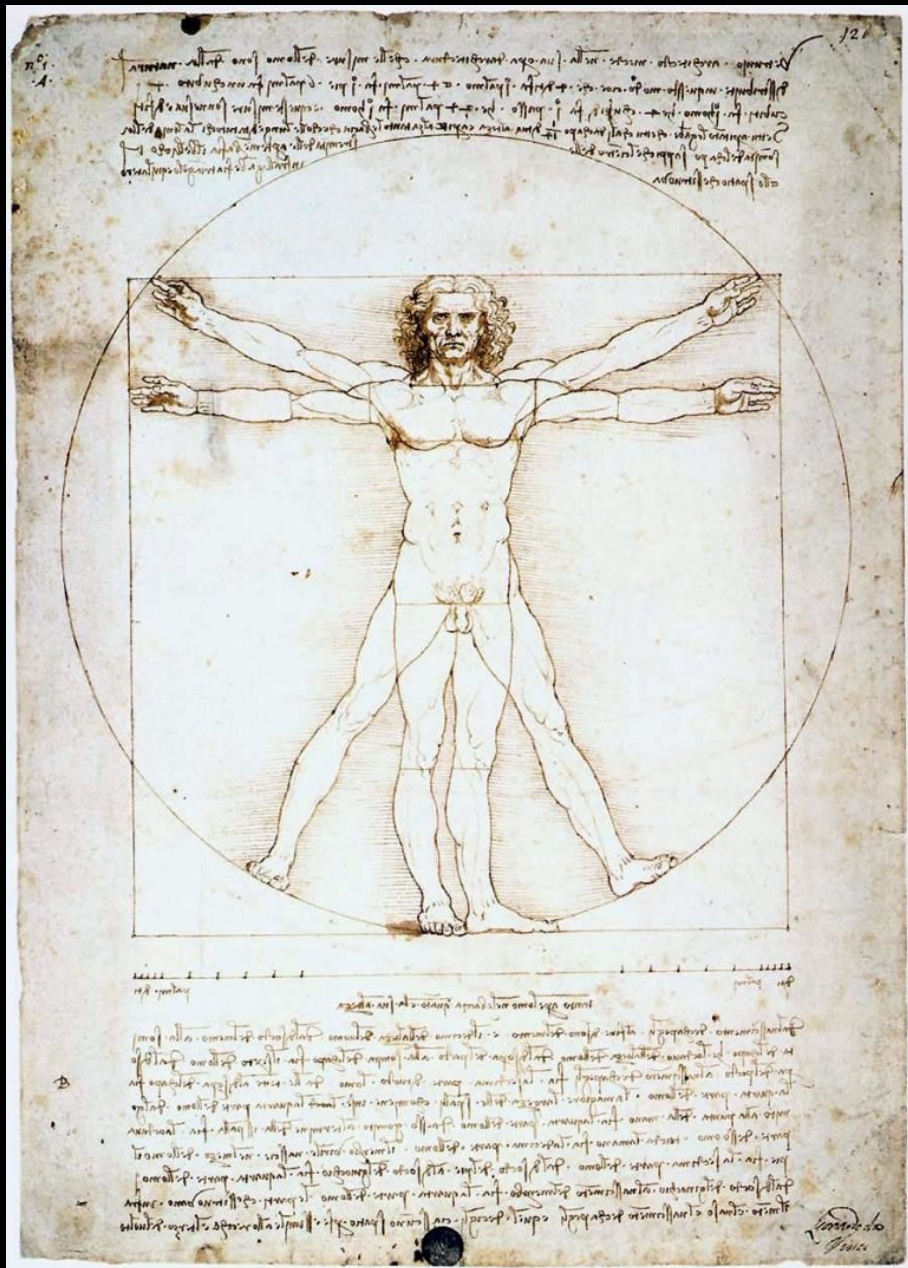
The Brancacci Chapel bears the fresco cycle of scenes from the life of St. Peter, mostly painted in collaboration by Masaccio and Masolino between 1425 and 1427. It is in the Church of Santa Maria del Carmine in Florence

Were women artists in Florence during the Renaissance usually trained in fresco and oil painting? Did they have access to artists' guilds?

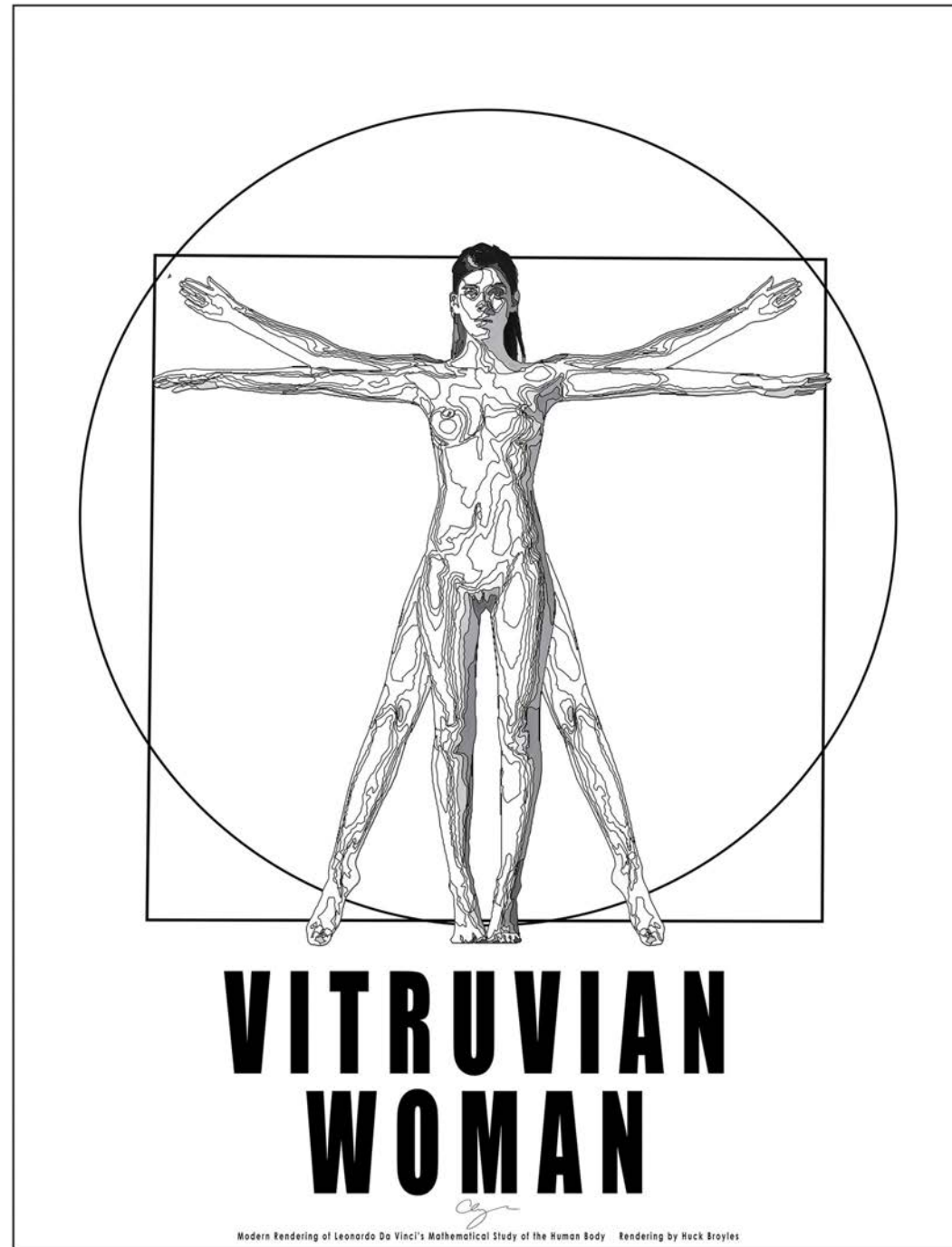
If a woman was able to access education, her education aimed at:

Suppressing all individuality, fostering both fear of offense and complete dependence upon the will of her husband for all her comforts, and contentedness to live within the orbit of the house...Nothing must be allowed in the training of her mind that would encourage or enable her to compete on even ground with men...Extremely limited goals were set for their education even by their most ardent supporters, in the restriction on subjects and books, and most of all in the almost total absence of reference to the professions.

Humanism



Leonardo da Vinci, Vitruvian Man, 1490





Laura Cereta

LAVRA CERETA BRIXIENSIS,
LITERIS ORNATISSIMA.



ISOTA

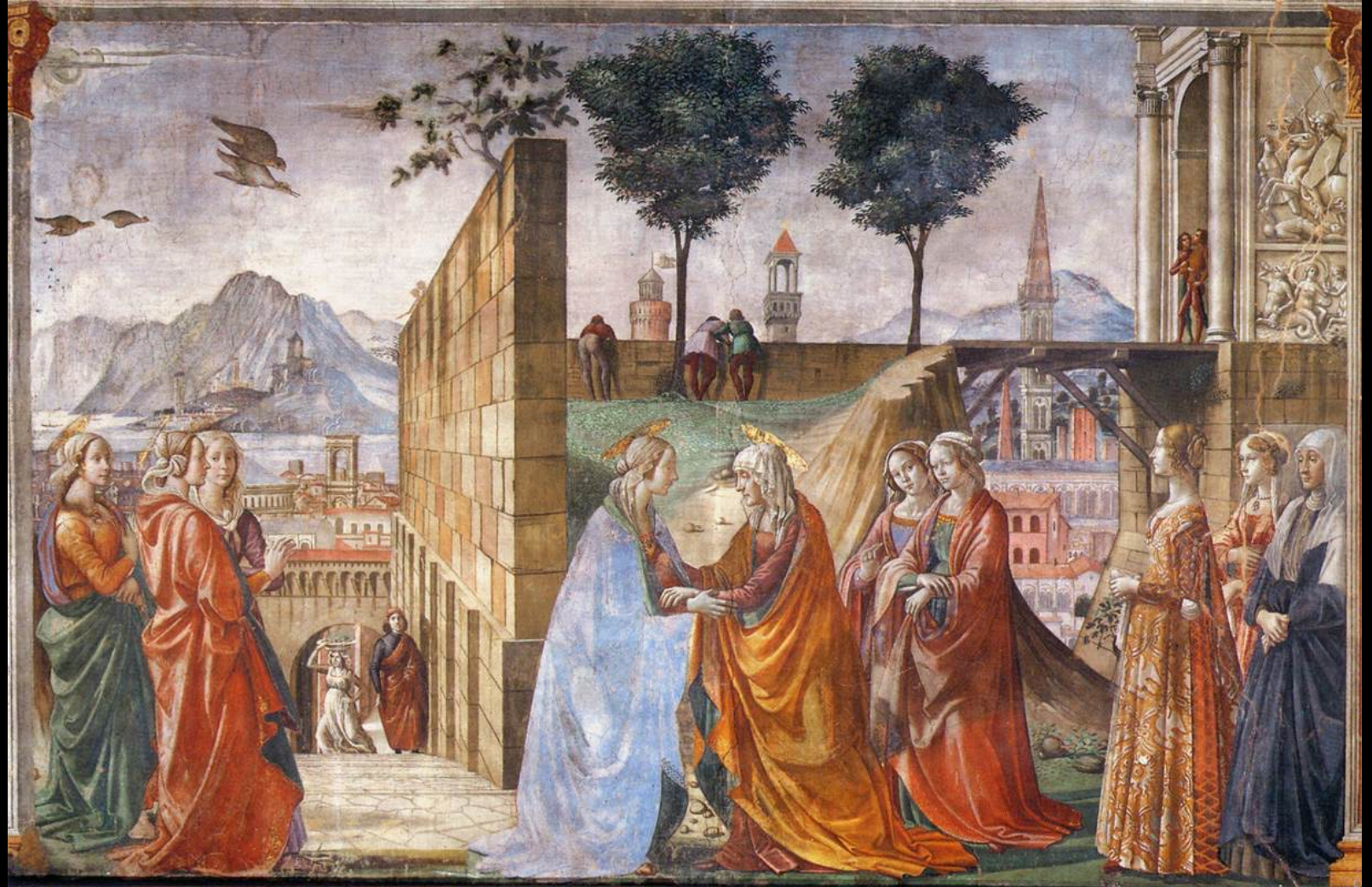
ANGELA

DE NOGAROLIS.

Isotta Nogarola

Women in Visual Representations The Renaissance Portrait

MALE GAZE CONSPICUOUS CONSUMPTION



Domenico Ghirlandaio, Giovanna Tornabuoni, 1488

Domenico Ghirlandaio, Visitation fresco in Santa Maria Novella, Tornabuoni Chapel, Florence, 1485-90



Sandro Botticelli, La Primavera, 1477-1480



Sandro Botticelli, The Birth of Venus, 1484-86

“Spatial representations help to support gender ideologies.”



Left: Loggia del Bigallo, public loggia (a covered exterior gallery or corridor usually on an upper level, or sometimes ground level) – public building for city charities

Right: Michelozzo di Bartolomeo, Palazzo Medici Riccardi, 1444-84 – a city palace

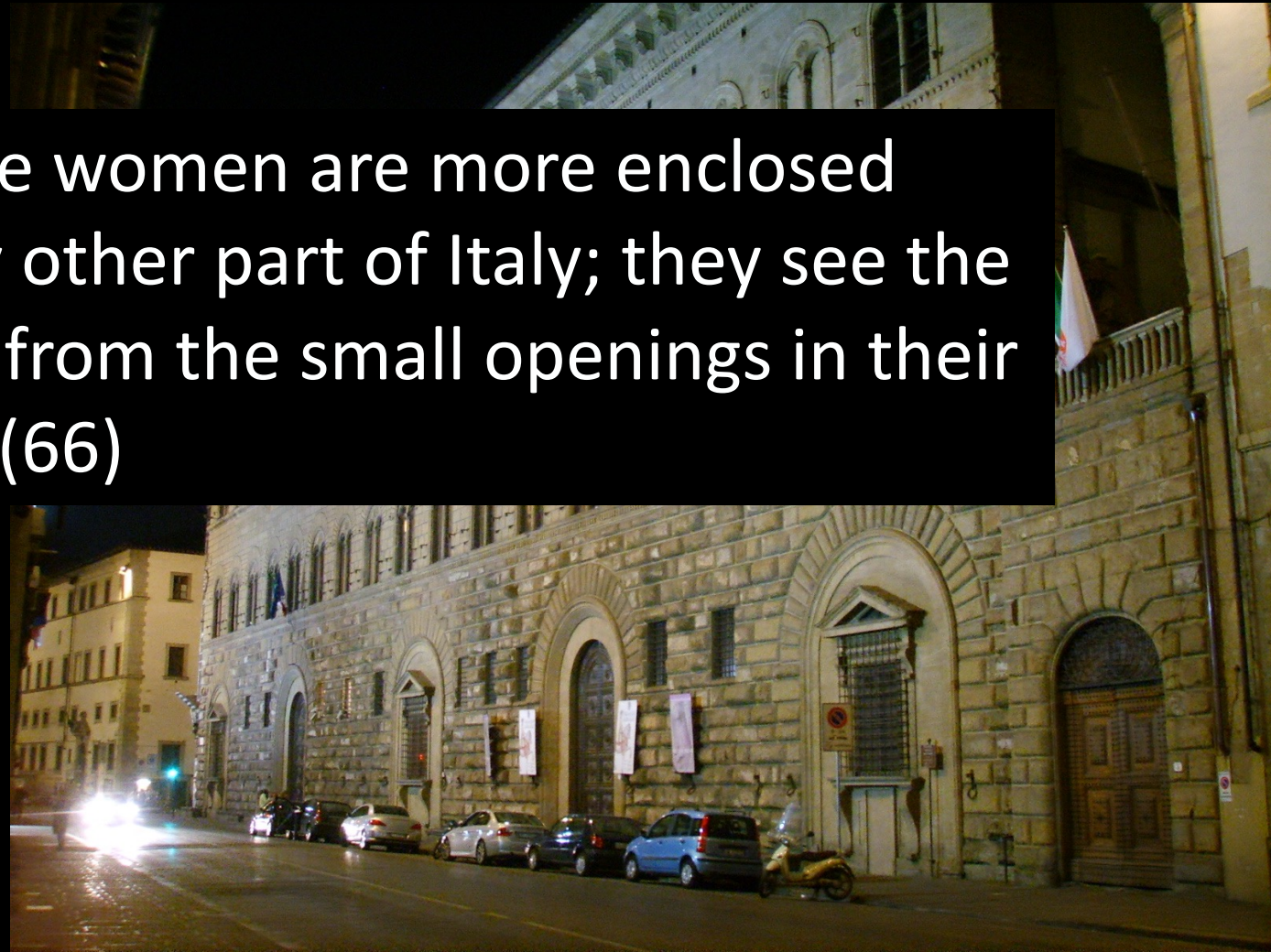
What was the “cult of domesticity” (p.66)?



Left: Loggia del Bigallo, public loggia (a covered exterior gallery or corridor usually on an upper level, or sometimes ground level) – public building for city charities

Right: Michelozzo di Bartolomeo, Palazzo Medici Riccardi, 1444-84 – a city palace

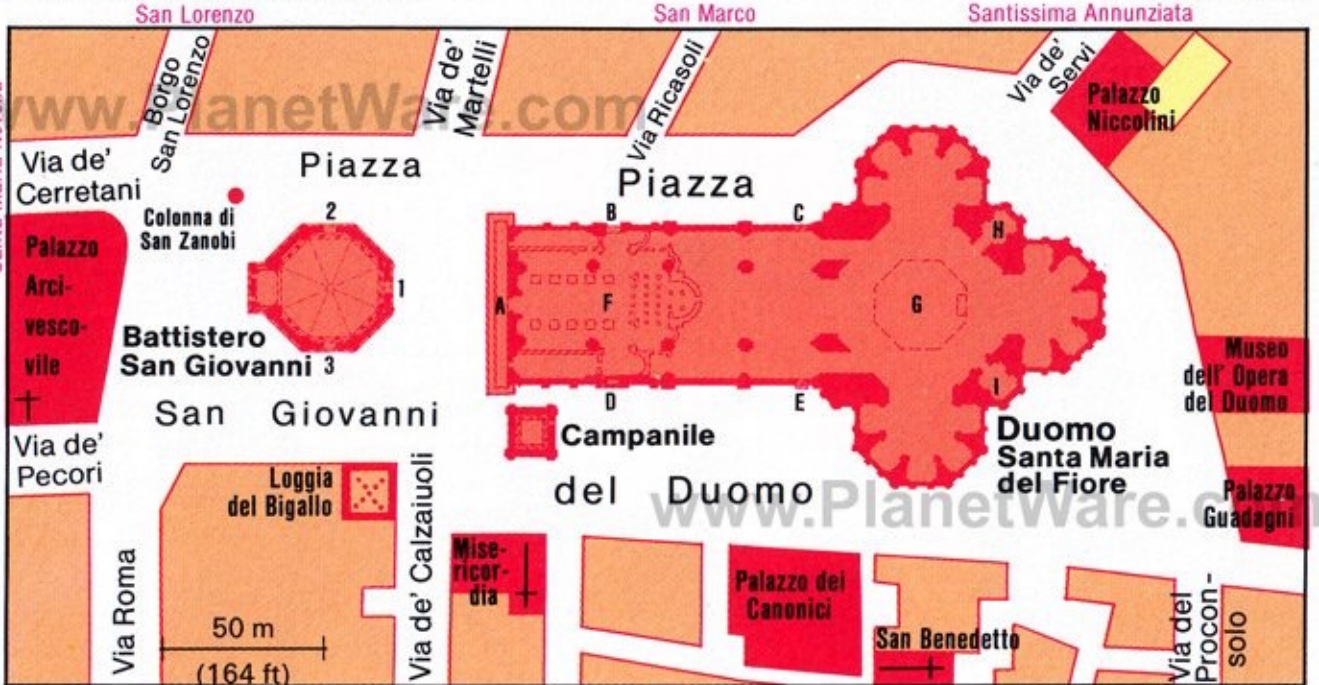
“In Florence women are more enclosed than in any other part of Italy; they see the world only from the small openings in their windows.” (66)



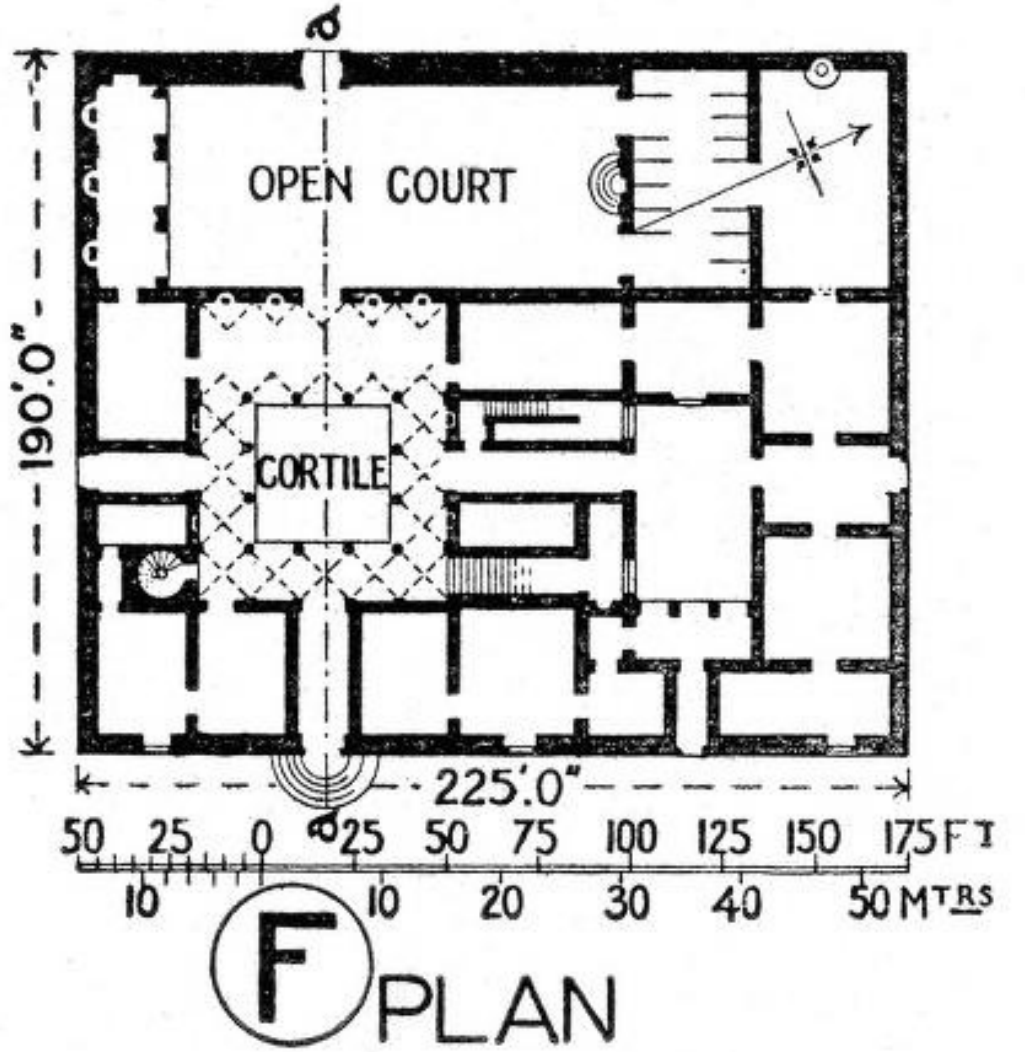
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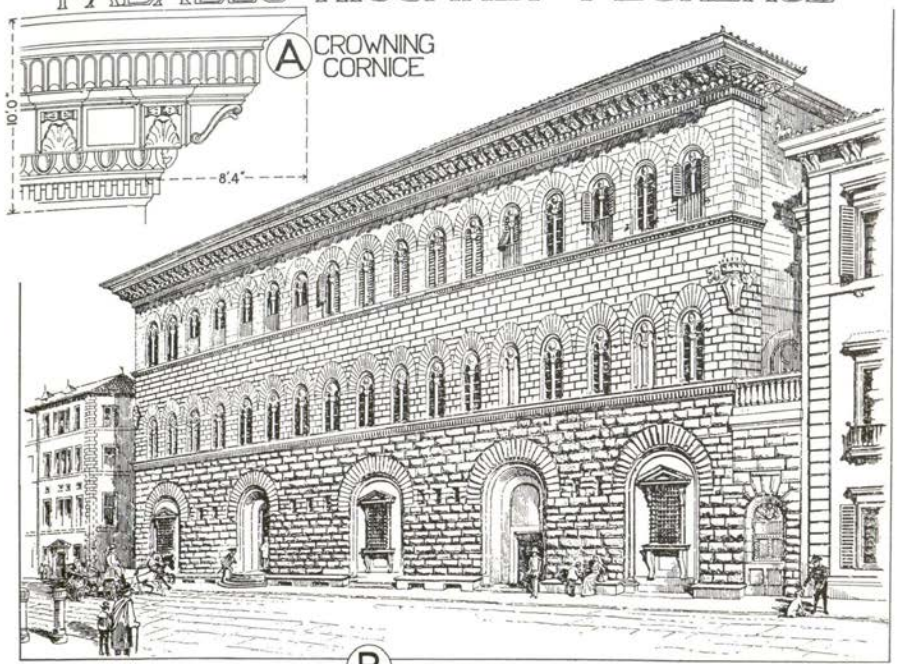
Piazza del Duomo Florence



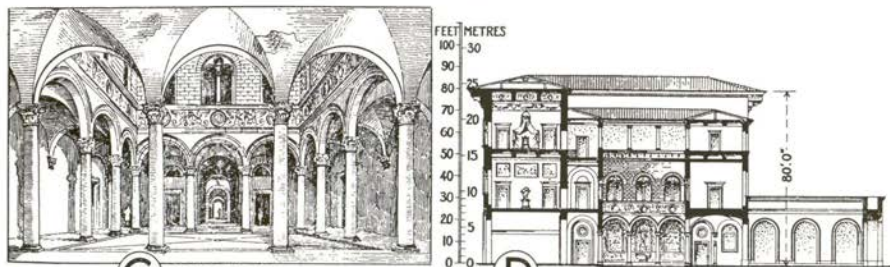
- | | | |
|-------------------------------------|-------------------------|-----------------------------|
| BAPTISTERY | CATHEDRAL | E Porta dei Canonici |
| 1 East Doorway (Porta del Paradiso) | A Portale Maggiore | F Santa Reparata (Crypt) |
| 2 North Doorway | B Porta dei Cornacchini | G Dome |
| 3 South Doorway (entrance) | C Porta della Mandorla | H Old Sacristy |
| | D Porta del Campanile | I New Sacristy |



PALAZZO RICCARDI : FLORENCE

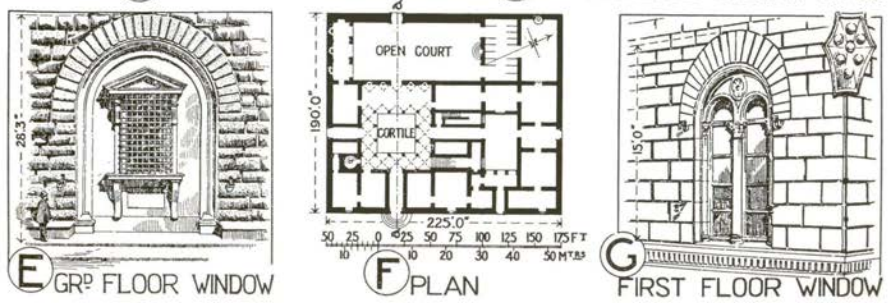


B EXTERIOR



C CORTILE

D TRANSVERSE SECTION ON a-a



E GR^d FLOOR WINDOW

F PLAN

G FIRST FLOOR WINDOW





Michelozzo di Bartolomeo, Palazzo Medici Riccardi, 1444-84

Goldthwaite writes:

The more space *he* had to fill up, the more *he* consumed, and the more conspicuous *his* consumption became, the greater was the social distance *he* put between *himself* and the ranks of ordinary men...A distance that *his* ancestors *probably* did not know even though they may have been every bit as wealthy.

Secular Women Patrons of the Early Modern Period

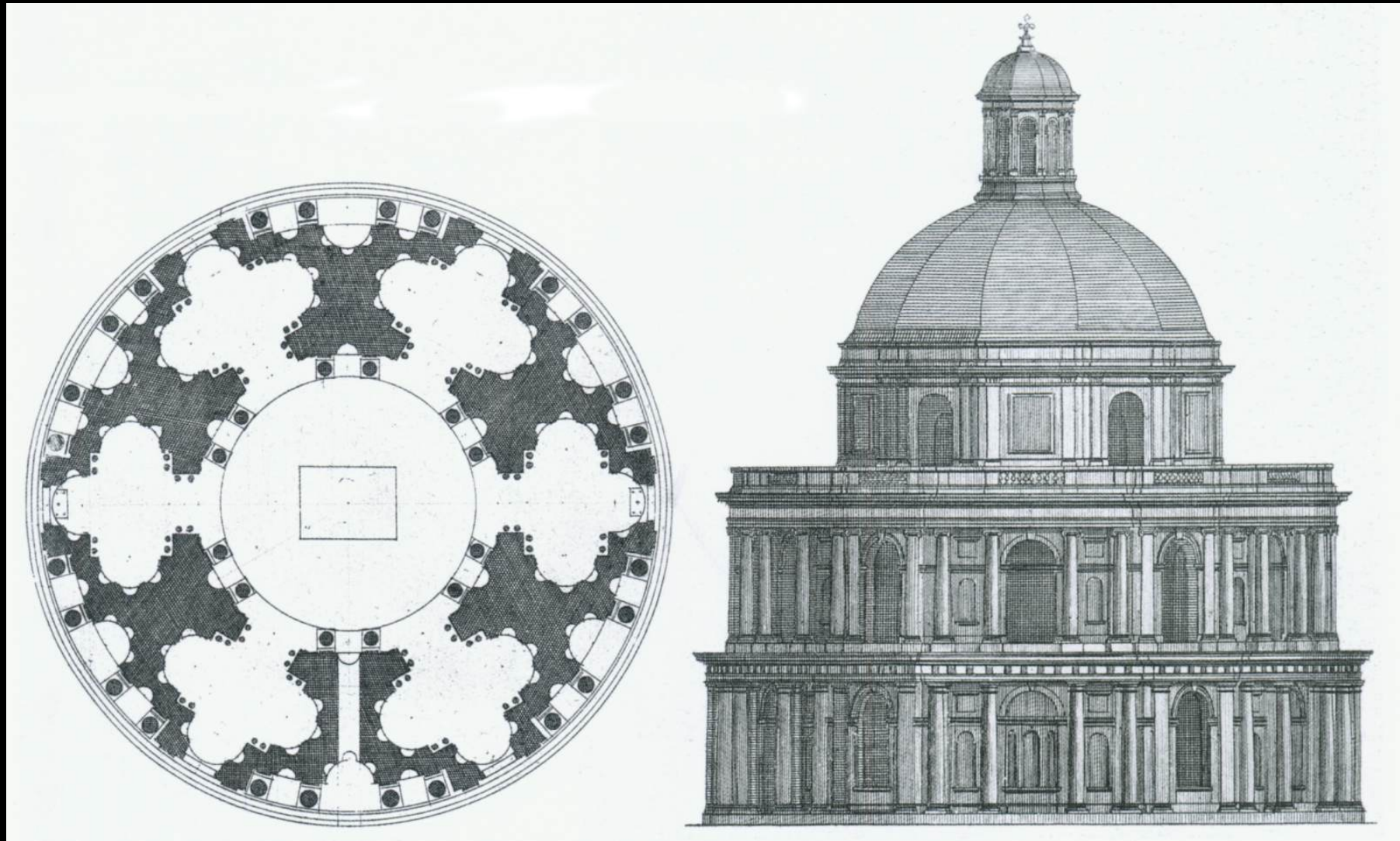
- What is the Early Modern Period?
- Isabella d'Este (1474-1539)
- Catherine de' Medici (1519-1589)



Lorenzo Costa, The Allegory of Isabella d'Este's Coronation, 1505-06



Germain Le Mannier, Portrait of Catherine de' Medici, c. 1547–59



Jean Bullant, Valois Chapel, for royal tombs, 1573, located in Saint-Denis

Visual Culture and Patronage of Nuns



Sister Plautilla Nelli, The Last Supper, before 1568

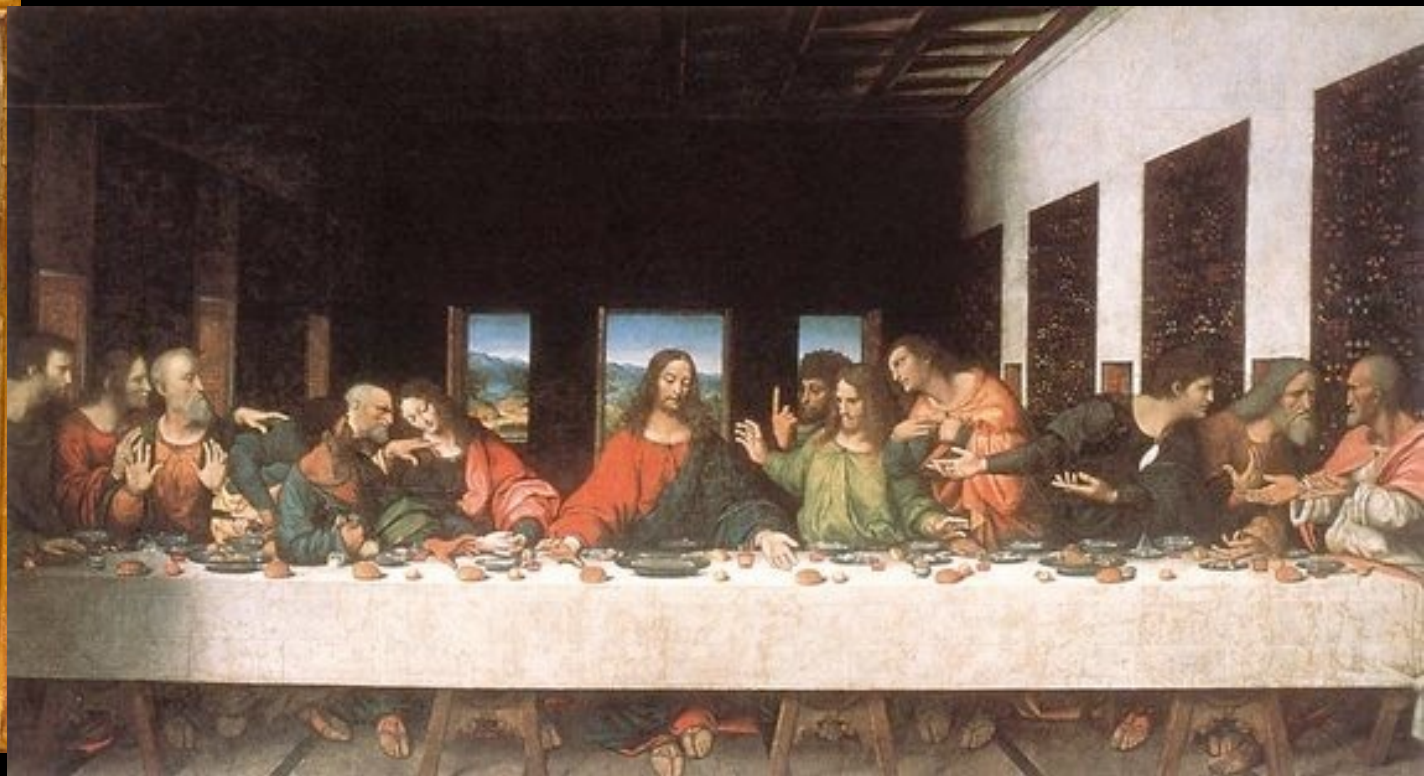


S. PLAVTIN
LA. ORA
TE. PRO
PICTORA





Ugolino di Nerio, The Last Supper, 1324



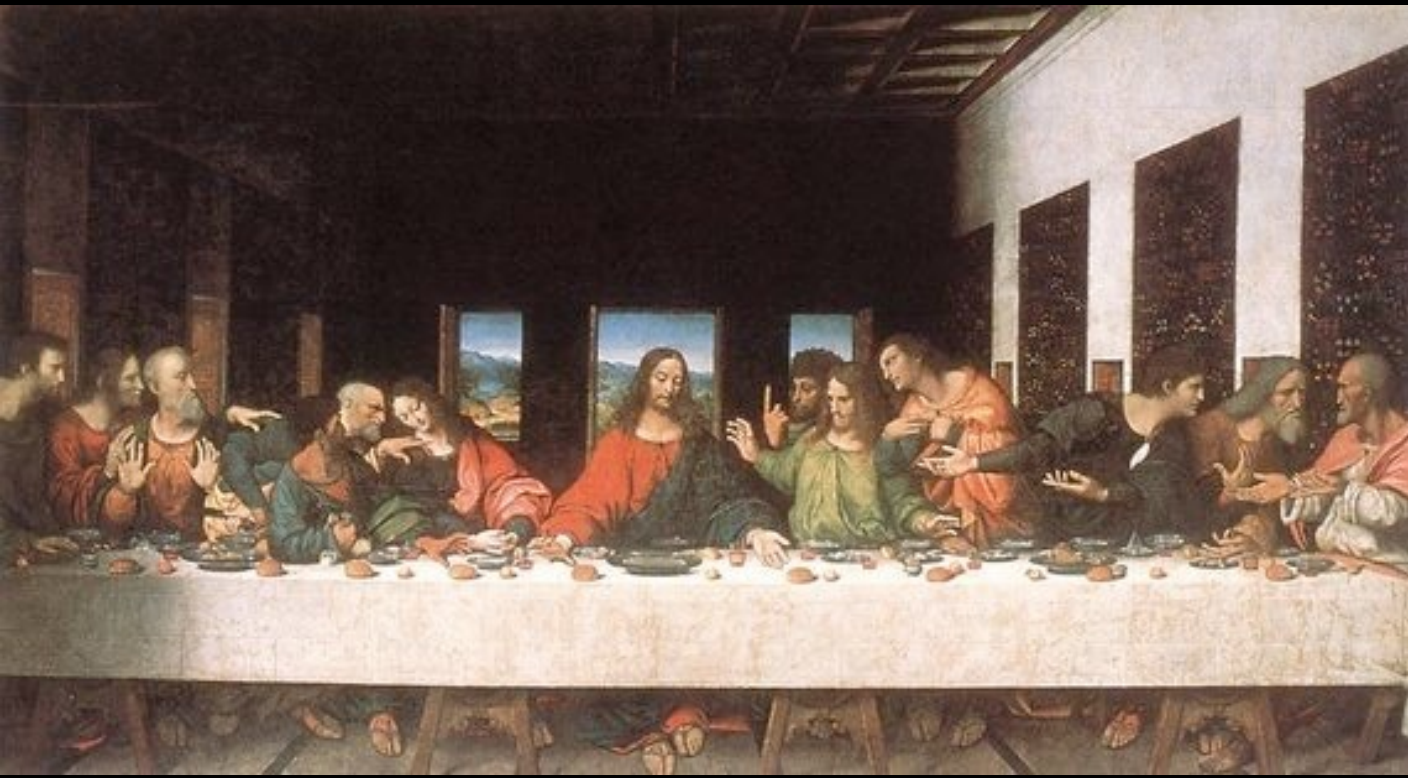
Leonardo da Vinci, The Last Supper, 1520



Ugolino di Nerio, The Last Supper, 1324

Sister Plautilla Nelli, The Last Supper, before 1568





Leonardo da Vinci, The Last Supper, 1520

Sister Plautilla Nelli, The Last Supper, before 1568





Properzia De' Rossi, The Chastity of Joseph (or The Temptation of Joseph by the Wife of Potiphar), ca. 1526

Sofonisba Anguissola, Bernardo Campi
Painting Sofonisba Aguisola, late 1550s

She shows her progression from copying (*rittarre*) to imitating (*imitare*).



THE BOOK OF
THE COURTIER

FROM THE ITALIAN OF COUNT

BALDASSARE CASTIGLIONE: ^{p-21} ²¹¹ ^{w/white}

DONE INTO ENGLISH BY

SIR THOMAS HOBY

ANNO 1561

With an Introduction by

WALTER RALEIGH



LONDON

Published by DAVID NUTT

IN THE STRAND

1900

Baldassare Castiglione, *The Courtier* (1528)



The artist wears a simple black dress—possibly to connote modesty and virtue. Her simple fashion embodies the woman of court, as outlined by Baldassare Castiglione in his *Book of the Courtier* (1528):

I wish this [Court] Lady to have knowledge of letters, music, painting, and to know how to dance and make merry; accompanying the other precepts that have been taught the Courtier with discreet modesty and with the giving of a good impression of herself. And thus, in her talk, her laughter, her play, her jesting, in short, in everything, she will be very graceful, and will entertain appropriately, and with witticisms and pleasantries befitting her, everyone who shall come before her.

Sofonisba Anguissola, Self-portrait at an Easel, c.1556-1565



Left: Sofonisba Anguissola, Self-Portrait at Spinet, c.1555



Right: Sofonisba Anguissola, Self-Portrait at Spinet with Attendant, c. 1555



iconography
of textile and
fabric

conspicuous
consumption

materialism

Marxist
materialism



Domenico Ghirlandaio, Giovanna Tornabuoni, 1488

Germain Le Mannier, Portrait of Catherine de' Medici, c. 1547-59

BLACK BODIES



WHITE GOLD

Art, Cotton, and Commerce in the Atlantic World

• ANNA ARABINDAN-KESSON •



Leonardo Drew, Number 25, 1992

Vision and Value: Cotton and the Materiality of Race

**Dr. Anna
Arabindan-Kesson**

March 3rd

7:15pm EST

Zoom

This talk examines the visual relationship between the cotton trade and the representation of the black body in American culture, using historical case studies and contemporary art. Juxtaposing contemporary interventions with historical moments, it examines how cotton materially influenced the way black bodies were seen, and how black Americans saw themselves, as both enslaved and free Americans. It argues that tracing this relationship deepens our understanding of the intersections of vision, value and subjectivity in the production of racial identity in nineteenth-century America, and also today.

Dr. Anna Arabindan-Kesson is an assistant professor of African American and Black Diasporic art jointly appointed in the Departments of African American Studies and Art and Archaeology at Princeton University. Born in Sri Lanka, she completed undergraduate degrees in New Zealand and Australia and worked as a Registered Nurse before completing her PhD in African American Studies and Art History at Yale University. Her first book is called *Black Bodies White Gold: Art, Cotton and Commerce in the Atlantic World* and will be published in May 2021 with Duke University Press.



Department of Art History and Art



Jan Mijtens, Willem van den Kerckhoven and His Family, 1652-55





Jan Steen, Dutch, Fantasy Interior with Jan Steen and the Family of Gerrit Schouten, ca. 1659-1660





Left: Sofonisba Anguissola, Self-Portrait at Spinet, c.1555



Right: Sofonisba Anguissola, Self-Portrait at Spinet with Attendant, c. 1555



Having a drawing by the hand of the Cremonese noble woman called Sofonisba Angosciosa [sic], today a lady in waiting for the Queen of Spain, I sent it was this [a Cleopatra by Michelangelo] and I believe that it is of equal merit to many other drawings, not only because it is beautiful but it is also inventive, and this is something that the divine Michelangelo, having seeing a drawing by her hand of a laughing boy, said that he wanted to see a crying putto as that was even more difficult too, and having written this, she sent him this studied portrait of her crying brother.

— *Tommaso Cavalieri, "Lettera"*

Sofonisba Anguissola, *Boy Pinched by a Crayfish*, 1554

verist or naturalistic style



Sofonisba Anguissola, Boy Pinched by a Crayfish, 1554

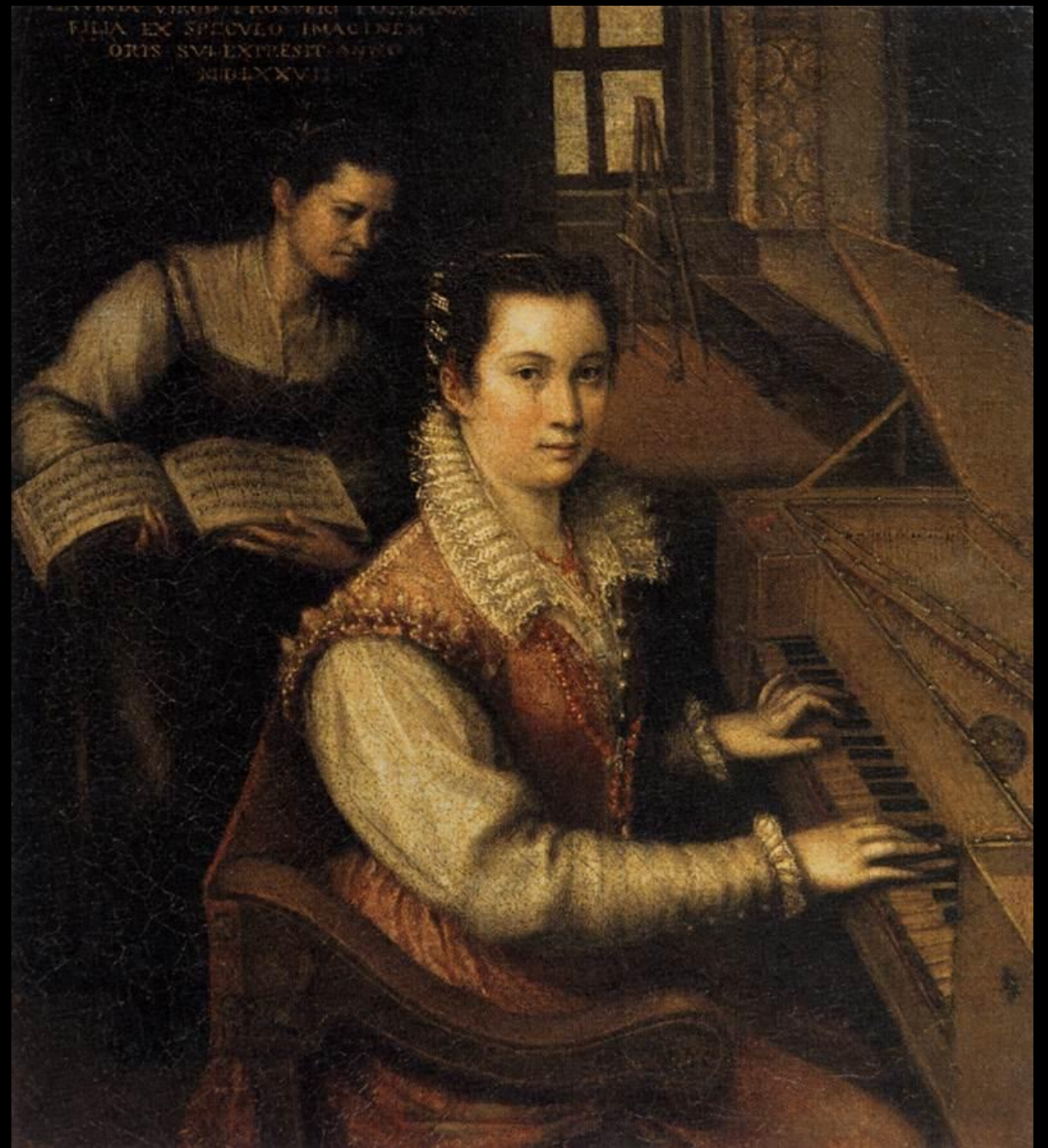


Caravaggio, Boy Bitten by a Lizard, 1593-94



Sofonisba Anguissola,
The Chess Game, 1555
2'4" x 3'1"

The inscription on the painting reads, "Lavinia, the unmarried daughter of Prospero Fontana, took this, her image, from the mirror, 1577."



Lavinia Fontana, Self-Portrait at the Spinnet, 1577

Prospera Fontana, The Holy Family with
Saint Jerome, Saint Catherine, and the
Infant Saint John the Baptist, c. 1560



Lavinia Fontana, Self-Portrait at the Spinnet, 1577





Lavinia Fontana, The Gozzadini Family, 1584

The Baroque
European Art 1600-1700



Italy 1559-1814

Italian City-States: Territories, some political others independent, that existed from the beginning of the Middle Ages until the proclamation of the Kingdom of Italy, which took place in 1861.

- Communes
- Duchies
- Maritime Republics

Low Countries (modern-day Netherlands and Belgium) in 17th century



Women artists remained isolated and exceptional in their professions in Europe during the seventeenth century. While a few talented women managed to conduct successful careers, most artists and patrons were male. Therefore, women artists functioned in institutional contexts that were dominated by male standards and expectations. [Think here of the “male gaze.”] Despite this, it is tempting to try to find spaces in which a proto-feminist sensibility emerges in their works.

Wendy Slatkin



Elisabetta Sirani, Timoclea Kills the Captain of Alexander the Great, 1659



The
Baroque

Senses
Sensuosity
Movement
Diagonals



Elisabetta Sirani, Timoclea Kills the Captain of Alexander the Great, 1659

Rachel Ruysch, An Arrangement of Flowers by a Tree Trunk, c. 1683

Artemisia Gentileschi (1593-1652)

From a letter from Artemisia Gentileschi to Don Antonio Ruffo of November 13, 1649

I have received a letter of October 26th, which I deeply appreciated, particularly noting how my master always concerns himself with favoring me, contrary to my merit. In it, you tell me about that gentleman who wishes to have some paintings by me, that he would like a Galatea and a Judgment of Paris, and that the Galatea should be different from the one that Your Most illustrious Lordship owns. There was no need for you to urge me to do this, since by the grace of God and the Most Holy Virgin, they [clients] come to a woman with this kind of talent, that is, to vary the subjects in my painting; never has anyone found in my pictures any repetition of invention, not even of one hand. As for the fact that this gentleman wishes to know the price before the work is done, ...I do it most unwillingly. ...I never quote a price for my works until they are done. However, since Your Most illustrious Lordship wants me to do this, I will do what you command. Tell this gentleman that I want five hundred ducats for both; he can show them to the whole world and, should he find anyone who does not think the paintings are worth two hundred scudi more, I won't ask him to pay me the agreed price. I assure Your Most illustrious Lordship that these are paintings with nude figures requiring very expensive female models, which is a big headache. When I find good ones they fleece me, and at other times, one must suffer [their] pettiness with the patience of Job. As for my doing a drawing and sending it, I have made a solemn vow never to send my drawings because people have cheated me. In particular, just today I found...that, having done a drawing of souls in Purgatory for the Bishop of St. Gata, he, in order to spend less, commissioned another painter to do the painting using my work. If I were a man, I can't imagine it would have turned out this way... I must caution Your Most illustrious Lordship that when I ask a price, I don't follow the custom in Naples, where they ask thirty and then give it for four. I am Roman, and therefore I shall act always in the Roman manner.



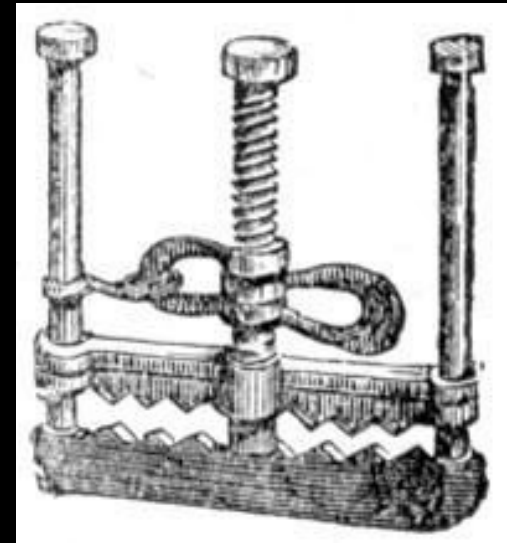
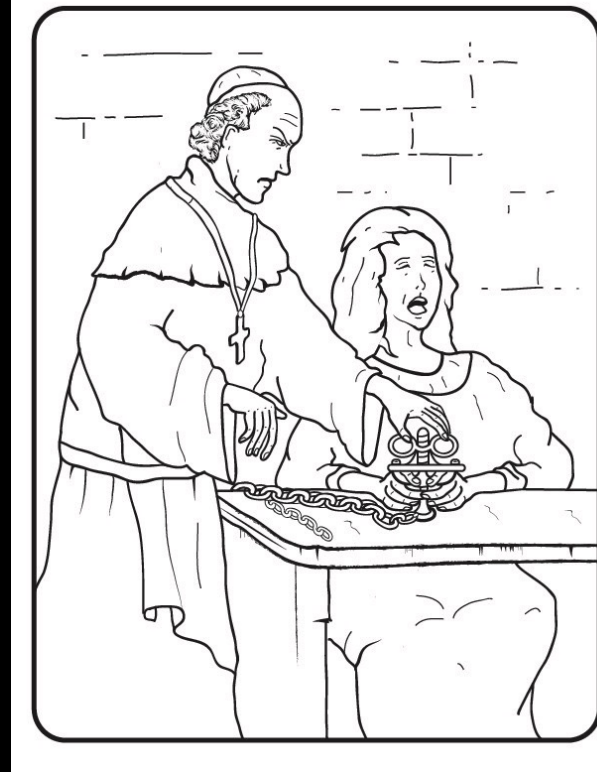
Artemisia Gentileschi, Susanna and the Elders, ca. 1610

As the cords tighten, she is recorded as saying:

"I have told the truth and I always will, because it is true and I am here to confirm it wherever necessary."

Then, turning to Tassi, who had falsely promised her marriage, Artemisia quips:

"This is the ring that you give me and these are your promises."



- Caravaggism
- Tenebrism
- Chiaroscuro



Caravaggio, The Calling of Saint Matthew, 1600



Artemisia Gentileschi, Judith and Maidservant, ca. 1625



Sofonisba Aguißola, Boy Pinched by a Crayfish, 1554



Caravaggio, Boy Bitten by a Lizard, 1593-94
psychological realism

- Caravaggism
- Tenebrism
- Chiaroscuro



Caravaggio, The Calling of Saint Matthew, 1600



Artemisia Gentileschi, Judith Beheading Holofernes, 1620



Annibale Carracci, *The Choice of Heracles*, 1596



Artemisia Gentileschi, *Judith and Maidservant*, ca. 1625



Elisabetta Sirani,
Portia Wounding her
Thigh, 1664

- Genre element in upper left corner
- *exemplum virtutis*



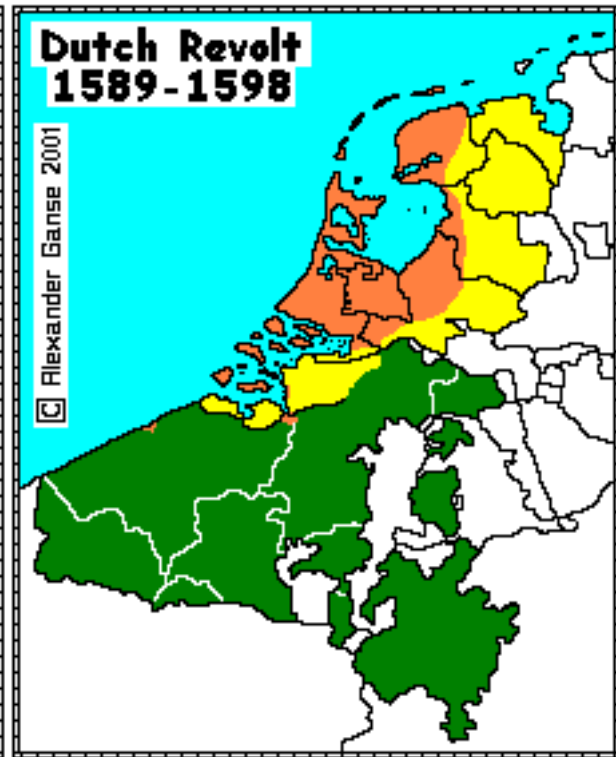
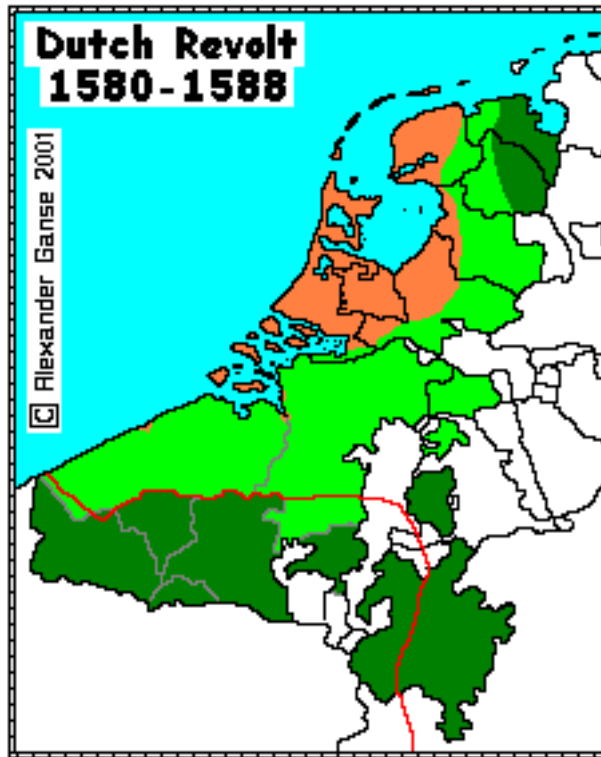
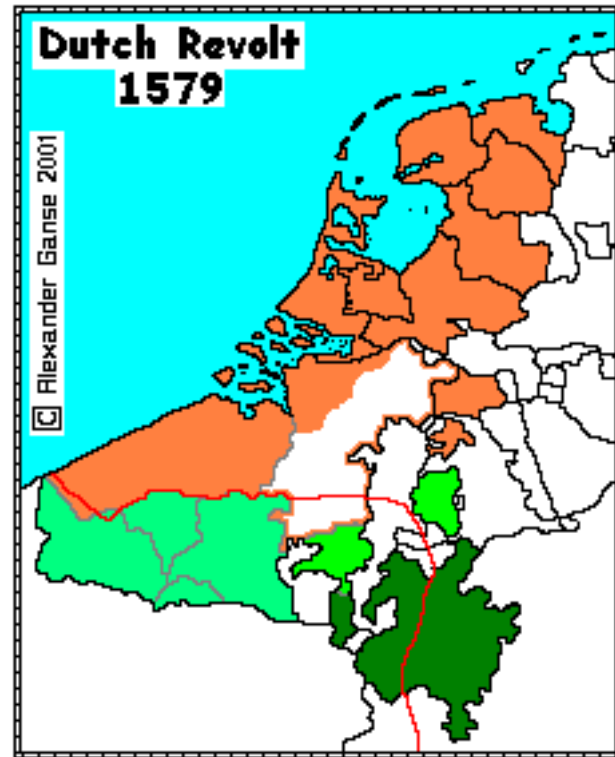
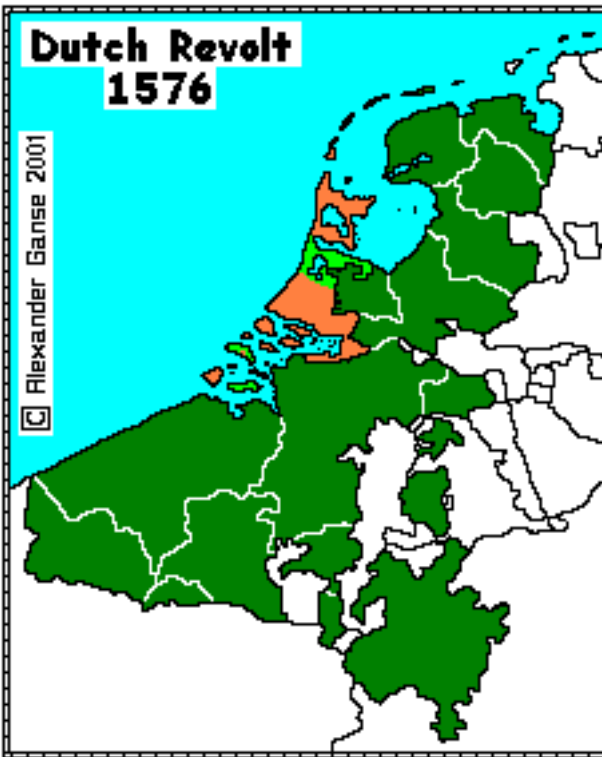
To prove she would never spill a secret, even under torture, Portia drove a barber's knife into her thigh, hiding the pain, chills and fever that followed for a day before confronting Brutus, saying, according to the historian Plutarch: *"You, my husband, though you trusted my spirit that it would not betray you, nevertheless were distrustful of my body, and your feeling was but human. But I found that my body also can keep silence... Therefore fear not, but tell me all you are concealing from me, for neither fire, nor lashes, nor goads will force me to divulge a word; I was not born to that extent a woman. Hence, if you still distrust me, it is better for me to die than to live; otherwise let no one think me longer the daughter of Cato or your wife."*

Women in the Art of Northern Europe during the
Seventeenth Century

Low Countries
(modern-day
Netherlands and
Belgium) in 17th
century

The Dutch Republic





- held by Spain
- held by the Rebels
- Spanish conquest

- held by Spain
- Union of Utrecht
- Spanish conquest
- Union of Arras

- held by Spain
- Union of Utrecht
- Spanish conquest

- held by Spain
- Union of Utrecht
- Liberated by the Dutch

Dutch Golden Age 17th Century




The Golden Age in the Netherlands was an era of trade development, economic growth and cultural diversity, flourishing science and high-quality art. Seventeenth-century Dutch society was a “laboratory of the world.”

- Trade
- Science
- Military
- Art

Johannes Lingelbach, The Dam Square in Amsterdam with the New Town Hall under Construction, 1656

The Rebellion of the Netherlands

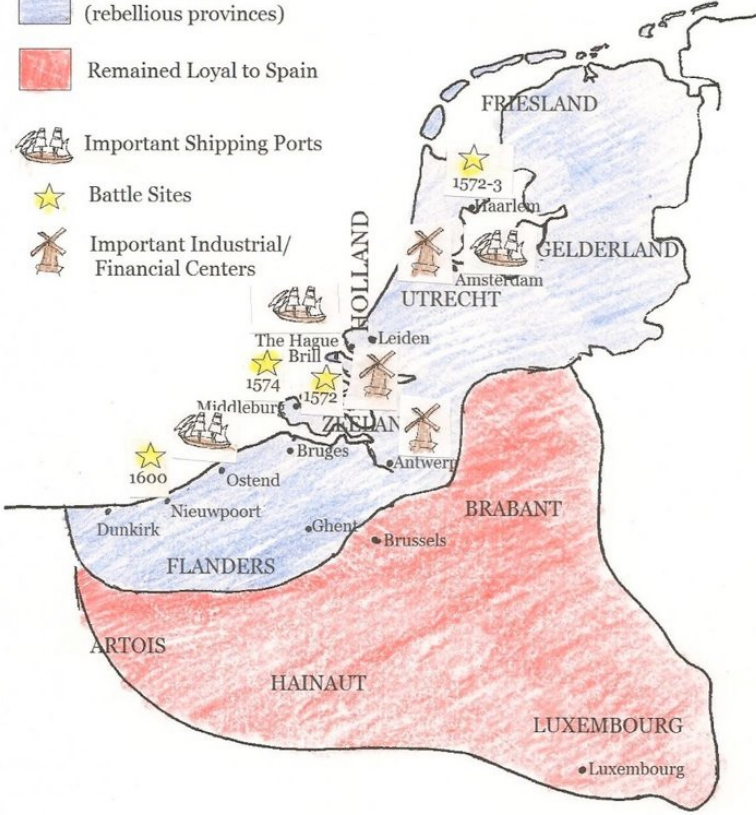
 Union of Utrecht (rebellious provinces)

 Remained Loyal to Spain

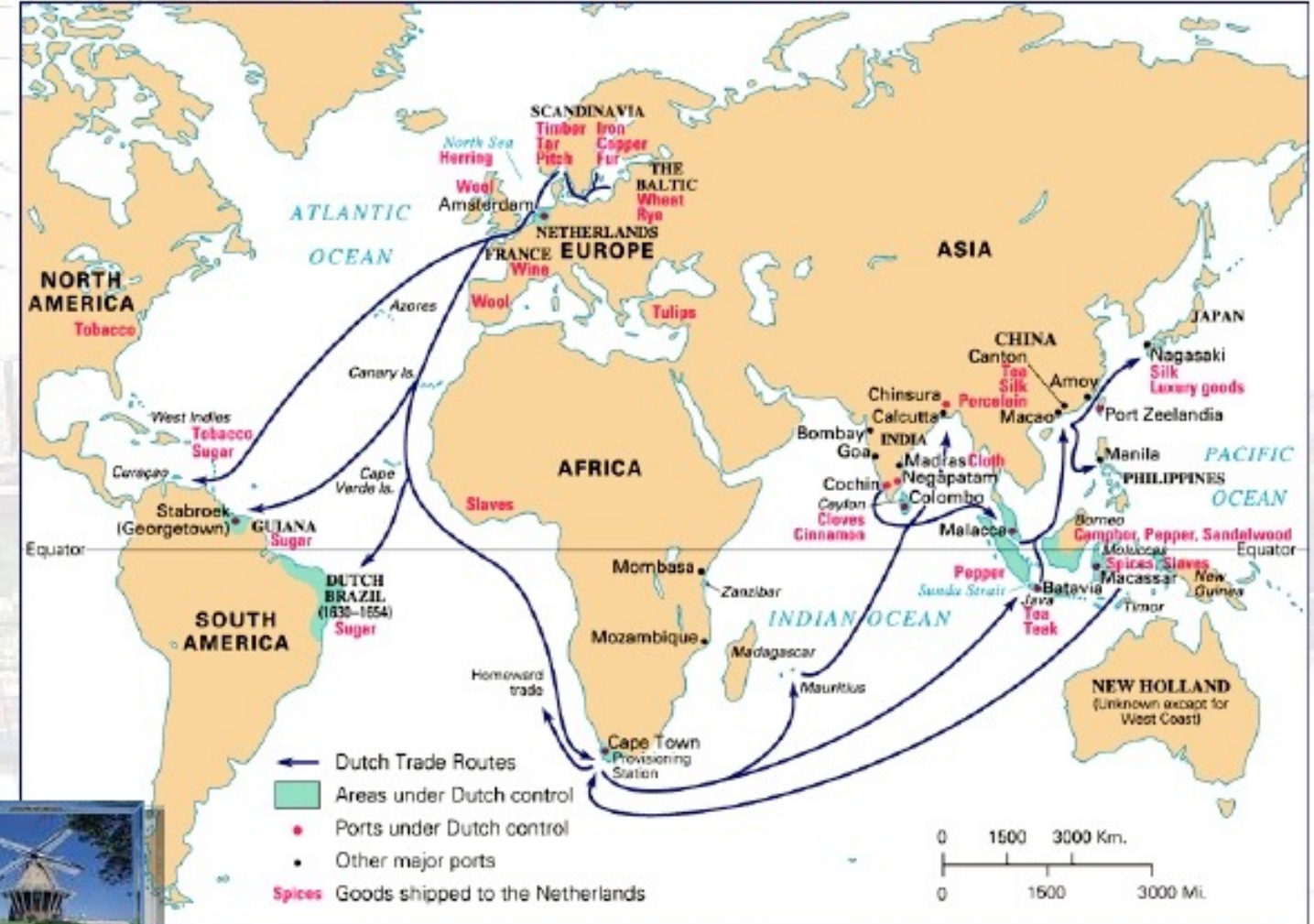
 Important Shipping Ports

 Battle Sites

 Important Industrial/Financial Centers



Dutch Global Commerce



Dutch West India Company, offshoot of Dutch East India Company



Above: A senior merchant of the Dutch East India Company, presumably Jacob Mathieusen, and his wife; in the background the fleet in the roads of Batavia [capital city of the Dutch East Indies, today Jakarta] by Aelbert Cuyp, c. 1640-1660



Right: Board of Dutch East India Company



Top Left: Dutch West Indies



Dutch East Indies



Bottom Left: Map of the main West India Company settlements in the Atlantic Ocean (1640s.1650s.)

Golden Carriage (1898) carrying Dutch Royals





Triptych: Nicolaas van der Waay, Homage of the Colonies, 1898

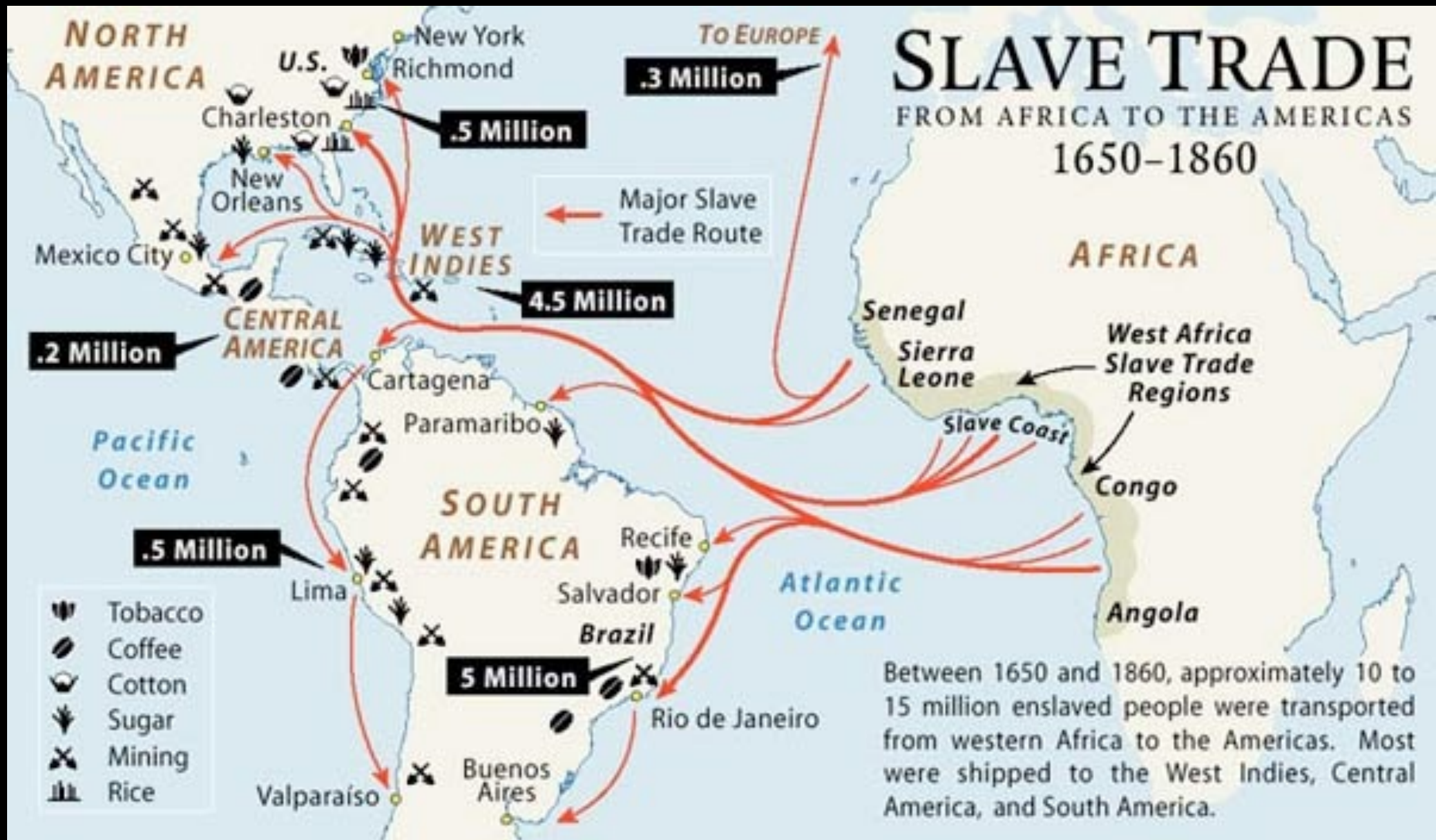






SLAVE TRADE

FROM AFRICA TO THE AMERICAS
1650-1860



Between 1650 and 1860, approximately 10 to 15 million enslaved people were transported from western Africa to the Americas. Most were shipped to the West Indies, Central America, and South America.



Arent Arentsz, *Polderlandscape with Fishermen and Farmers*, c. 1611; A polder is a piece of low-lying land reclaimed from the sea or a river and protected by dikes, especially in the Netherlands.



Above: Pieter Janssens Elinga, Interior with Painter, Woman Reading and Maid Sweeping, c. 1655

Above Left: Pieter de Hooch, Dutch Interior, 1655

Below Left: A Family Group in an Interior, attributed to Quiringh van Breckelenkam, ca.1658-70

Genre painting – slice of life painting Who were the “burghers”? (Related term: Bourgeoisie)

In terms of pursuing a career as an artist, how are women artists in the seventeenth-century Dutch Republic different from those in Baroque Italy?

What were the challenges in the South?



Clara Peeters, Table, 1611



Clara Peeters, Still Life with Crab, Shrimps and Lobster, 1635-40

still life

What makes these works “Baroque”?



Clara Peeters, Still Life,
ca. 1630



Rachel Ruysch, Flower Still Life, ca. 1710

Rachel Ruysch, Flowers on a Tree Trunk, ca. 1710





Rachel Ruysch, Still Life with Flowers, 1695

vanitas paintings



Detail of Rachel Ruysch, Still Life with
Flowers, 1695

From Jan van Gool, *The Life Story of Rachel Ruysch*, 1750

With the good master [Willem van Aest] our clever **Art-Heroine** advanced so much that she easily followed him close upon the heels in the garden, and superseded his teachings, subsequently taking nature as her teacher and example which she imitated so naturally and artfully because of her tireless study and exercise satisfied the high expectation one had of her; having done wonders in art, both in the painting of beautiful flowers as well as pleasant fruits, everything being so naturally depicted by her flattering brush, it snatches away the beholder in amazement and pleases the art lover to such an extent, that her artworks are sought after and paced in the famous cabinets of Europe.



Detail of Rachel Ruysch,
Still Life with Flowers,
1695



Jan van Gool, Self-Portrait, 1750



Judith Leyster, Self-Portrait, ca. 1630



Judith Leyster, The Proposition or Man Offering Money to a Young Woman, 1631



Johannes Vermeer, The Milk Maid, 1658

genre painting

Images of domestic
virtue



Judith Leyster, The Proposition or Man Offering Money to
a Young Woman, 1631



detail of Johannes Vermeer, *The Milk Maid*, 1658 showing the foot warmer, with tiles of Cupid and a man with a pole on either side of it



Foot warmer (detail), Judith Leyster, *Man Offering Money to a Woman (The Proposition)*, 1631



Judith Leyster, Boy with a cat, red hat and a piece of bread. Ca. 1631

genre painting



Judith Leyster, The Cello Player, 1636



Right: An occupational portrait by Jacob Houbraken, after Georg Gsell, via *Metamorphosis insectorum Surinamensium*, Amsterdam 1705
Left: Maria Sibylla Merian, *Plate 18* (from "Dissertation in Insect Generations and Metamorphosis in Surinam", second edition), 1719

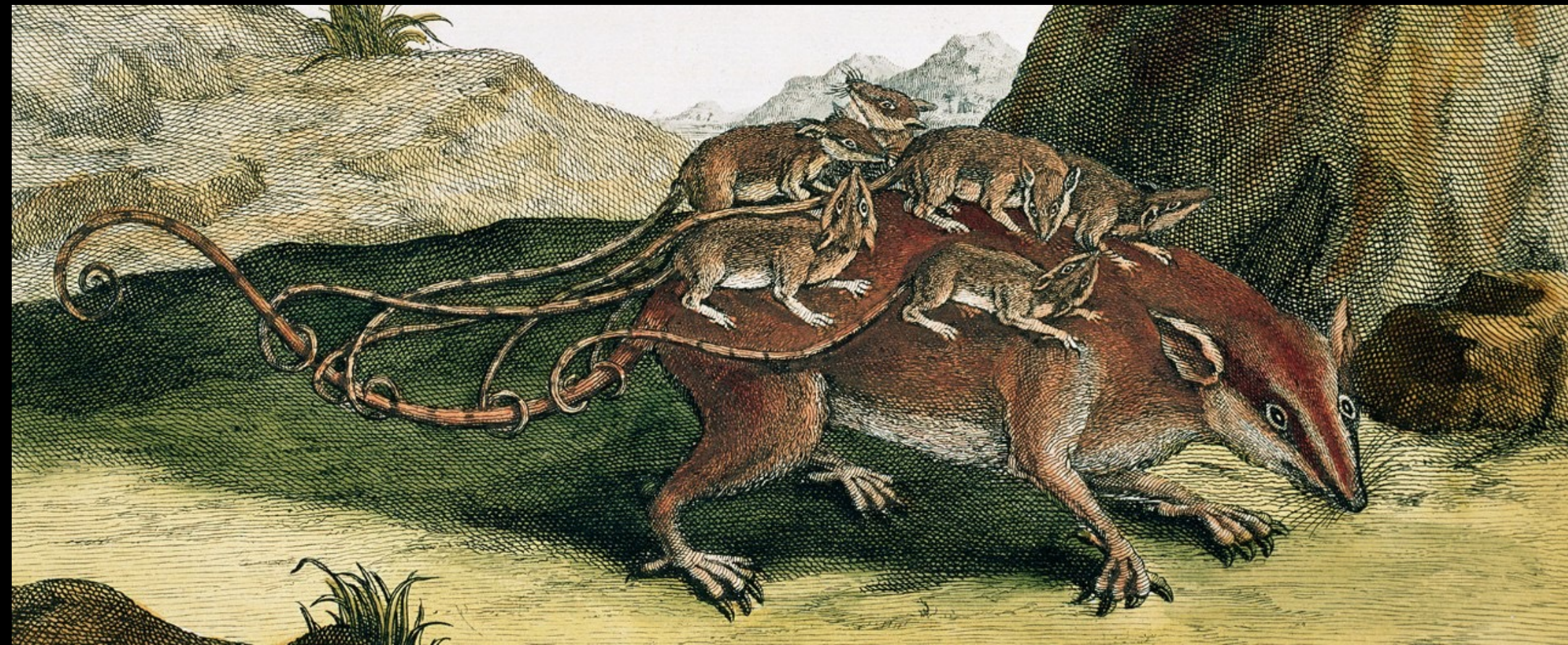
- Botanical artist
- Entomology



A Surinamese melon and insects from the book *Insects of Suriname* by Maria Sibylla Merian, 1726 edition. Throughout her career, Merian's work methodically linked the life cycle of species to the plants they lived and fed on.



Emperor moth (*Arsenura armida*) living on the leaves of the coral tree (*Erythrina fusca*), from Merian's *Insects of Suriname*, 1705



Merian's 'forest rat' or opossum (*Didelphimorphia*) carrying her young. Detail from plate 66 of *Insects of Suriname*, 1705. Reproduced as an engraving.

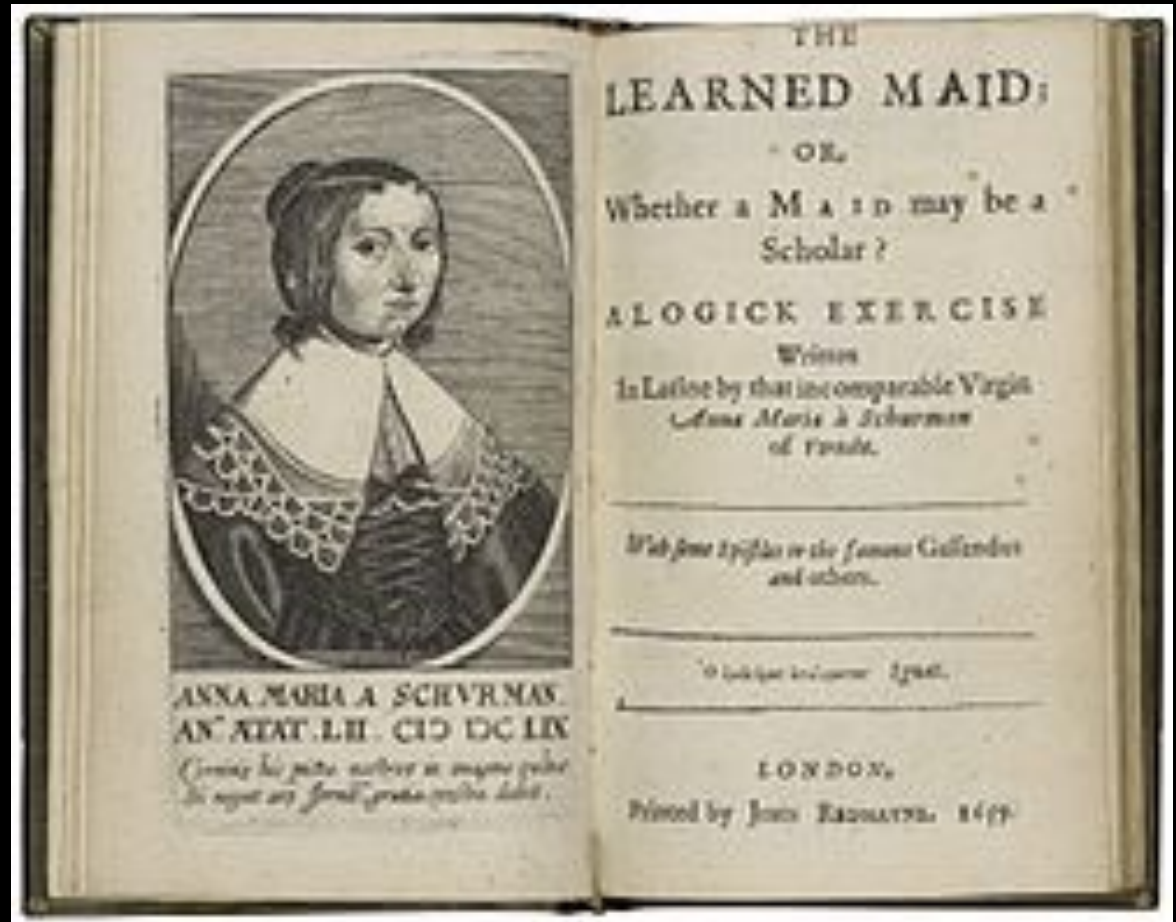
Labadists



Maria Sibylla Merian, *Metamorphosis Insectorum Surinamensium*, 1719



Anna Maria van Schurman, Self-Portrait, 1632



Schurman argued that "A Maid may be a Scholar... The assertion may be proved both from the property of the form of this subject; or the rational soul: and from the very acts and effects themselves. For it is manifest that Maids do actually learn any arts and science."