



IV JORNADAS ARTE, PODER Y GÉNERO

MUJER Y RETRATO EN EL
RENACIMIENTO: USOS,
FUNCIONES Y FORMAS
DE EXHIBICIÓN

Universidad de Murcia
Departamento de Historia del Arte
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Murcia, 29 y 30 de abril de 2021
Facultad de Letras y Zoom

MESA II.

Alicia Sempere (Universidad de Murcia): *La imagen de una emperatriz. María de Austria a través de sus retratos en medalla.*

Sonia Duarte (Universidade de Lisboa): *Portraits of female musicians from the mid-16th and 17th centuries, in Europe.*

M^a Teresa Morenilla Alarcón (Universidad de Murcia): *La imagen de poder de Catalina de Médicis a través de sus medallas.*

María DePrano (University of California): *Portraits of Women as a Means of Place-making in the Florentine Renaissance Home.*

Diana Urriagli Serrano (Universidad Complutense de Madrid): *La medalla de Elisabetta Gonzaga, duquesa de Urbino ¿una empresa política y amorosa?*

LAVINIA VIRGO PROSPERI FONTANA
FILIA EX SPECULO IMAGINEM
ORIS SVI EXPRESIT ANNO
MDLXXVI

PORTRAITS OF FEMALE MUSICIANS FROM THE MID-16TH AND 17TH CENTURIES, IN EUROPE

Sónia Duarte

ARTIS - University of Lisbon

Universidad de Murcia, 30th April 2021

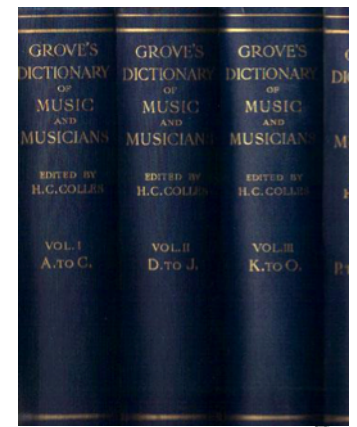
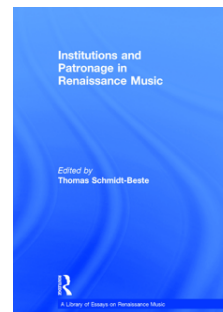
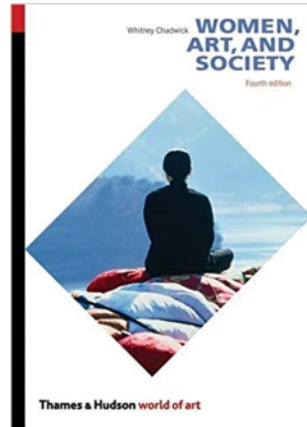
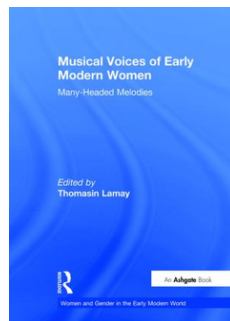
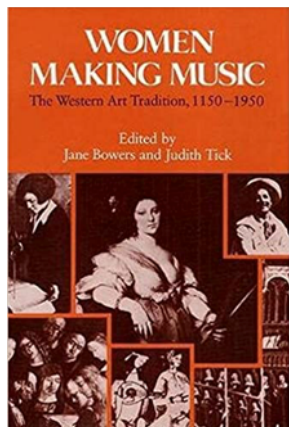
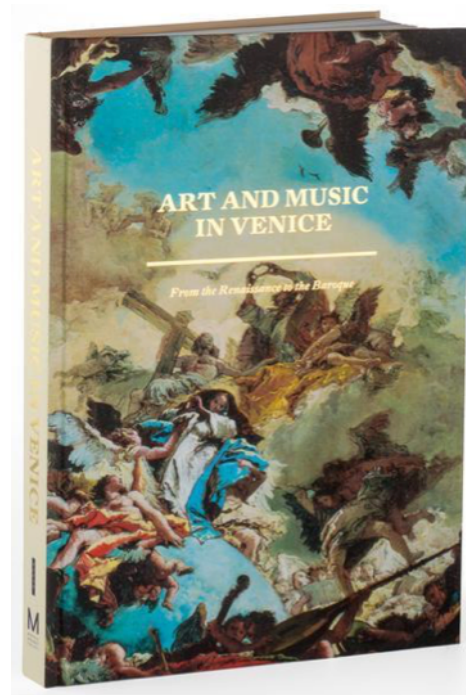
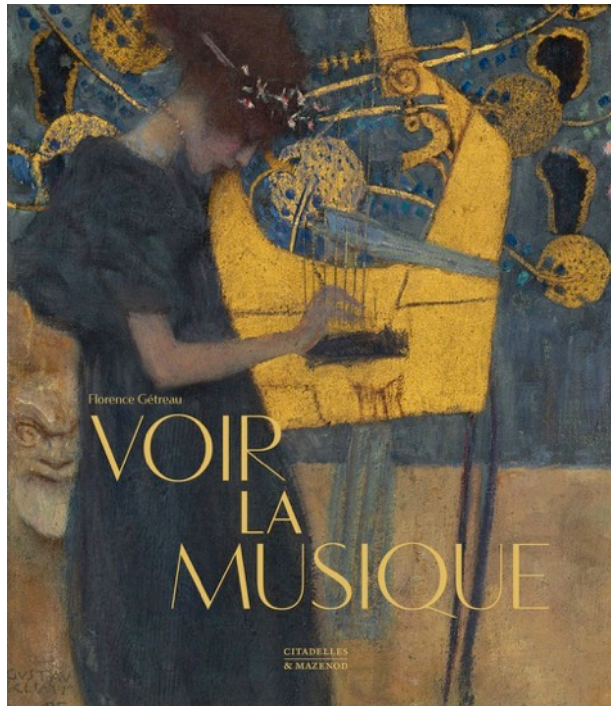
***Do Tirar polo Natural* by Francisco de Holanda, 1549**

“Let the excellent painter (...) paint very few people, carefully selected.”



Francisco de Holanda, Self-portrait (detail), in *De Aetatibus Mundi Imagines* (Biblioteca Nacional de España, Madrid).

SOME CRITICAL FORTUNE



PORTRAITS OF FEMALE MUSICIANS FROM THE MID-16TH AND 17TH CENTURIES, IN EUROPE



«CATERINA DE HEMESSEN PINGEBAT / 1548 / ÆTATIS SVÆ 22» [Caterina de Hemessen painted [in the year] 1548 / [was 22 years old]

Cristina van Hemessen (?) at the Child Virginal, 1548, Caterina van Hemessen; oil on oak wood; Wallraf-Richartz Museum, Cologne.



Flanks inscription:

[OMNIA DAT DOMINVS
NON] HABET [E]R[GO]
MINVS

[The Lord provides
everything and yet has
nothing less]





Self-Portrait at the Spinet, 1556-57, Sofonisba Anguissola; oil on canvas; Museo e Real Bosco di Capodimonte (Naples).



Self-Portrait at the Spinet, 1577, Lavinia Fontana; oil on canvas; Accademia Nazionale di San Luca (Rome).

THE IMPORTANCE OF MUSIC IN THE EDUCATION OF WOMEN



Portrait of Baldassare Castiglione, ca. 1514-15, Raffaello Sanzio; oil on canvas; Musée du Louvre.

"Imagine the disgrace of seeing a woman playing a tambourine, a trumpet or other such instruments; for their hardness conceals and diminishes the soft gentleness that so adorns each of a woman's gestures."

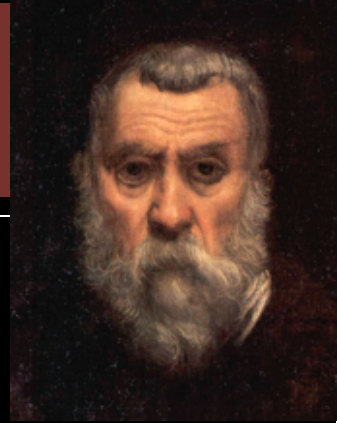
Ponto VIII (excerpt), Book III, *The Book of the Courtier*, of Baldassare Castiglione a sire Alfonso Ariosto (1528, p. 146)

THE IMPORTANCE OF MUSIC IN THE EDUCATION OF WOMEN



The Wedding Feast at Cana, 1562-63, Veronese; Musée du Louvre [was commissioned by a Venetian order of Benedictine monks for their new refectory on the island of San Giorgio Maggiore]. Tradition: Veronese (*viola da braccio*); sackbut player; Diego Ortiz ? (*viola da braccio*); Tintoretto (*viola*); Jacopo Bassano (*cornetto*); and Tiziano (*violone*); standing beside Titian is the poet Pietro Aretino. Florence Gétéreau, *Voir la Musique*, 2017: table of musicians with Adrian Willaert, Cipriano da Rore, Claudio Merulo, Annibale Padovano?

THE IMPORTANCE OF MUSIC IN THE EDUCATION OF WOMEN



'ARPICORDO' / LARGE SPINET

LETTER:

"[...] E il caso è che voi doviare lavorargli una de quelle machine, che con il soave de l'armonia dànno l'anime in preda de lo estasi; e che egli in cambio di ciò debba dipengervi in un di queglii esempli, che con il vivace de la natura riducano le persone in braccio de lo stupor (...). Intanto il viso, e l'audito (preclari principi de gli altri sensi), spettano di comprendere ne lo **arpicordo**, che voi farete a lui, e nel ritratto, che gli farà a voi lo ultimo fine de la perfezzione che si richiede ne l'una cosa, e nell'altra. Benche ciò moverà ad individua quante imagini, e quanti tormenti uscir mai del solopennello suo e de le uniche mani Vostre [...]."

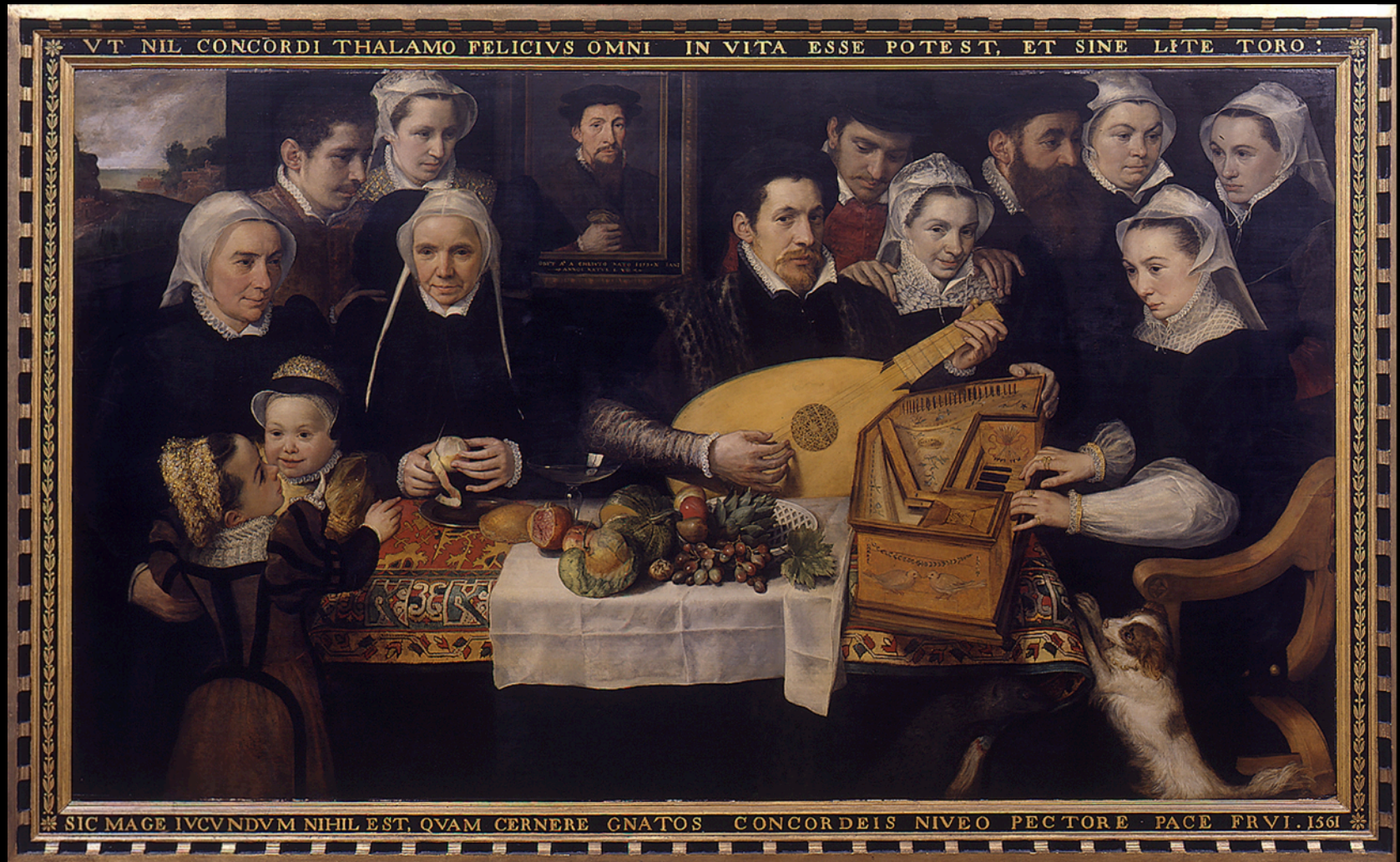
In: Pietro Aretino, *Lettere. Il Primo e il secondo libro*. Ed. Francesco Flora (Milan: Mondadori, 1960).



The concert, ca. 1510, Tiziano; oil on canvas; Palazzo Pitti.

(...)

THE IMPORTANCE OF MUSIC IN THE EDUCATION OF WOMEN



(...)

THE IMPORTANCE OF MUSIC IN THE EDUCATION OF WOMEN



Cristina Van Hemessen [virginal], 1548



Marietta Robusti [harpsichord and book of music], ca. 1578



Artemisia Gentileschi [lute], 1616-18



Barbara Strozzi [viola da gamba] painted by Bernardo Strozzi, ca. 1630-40

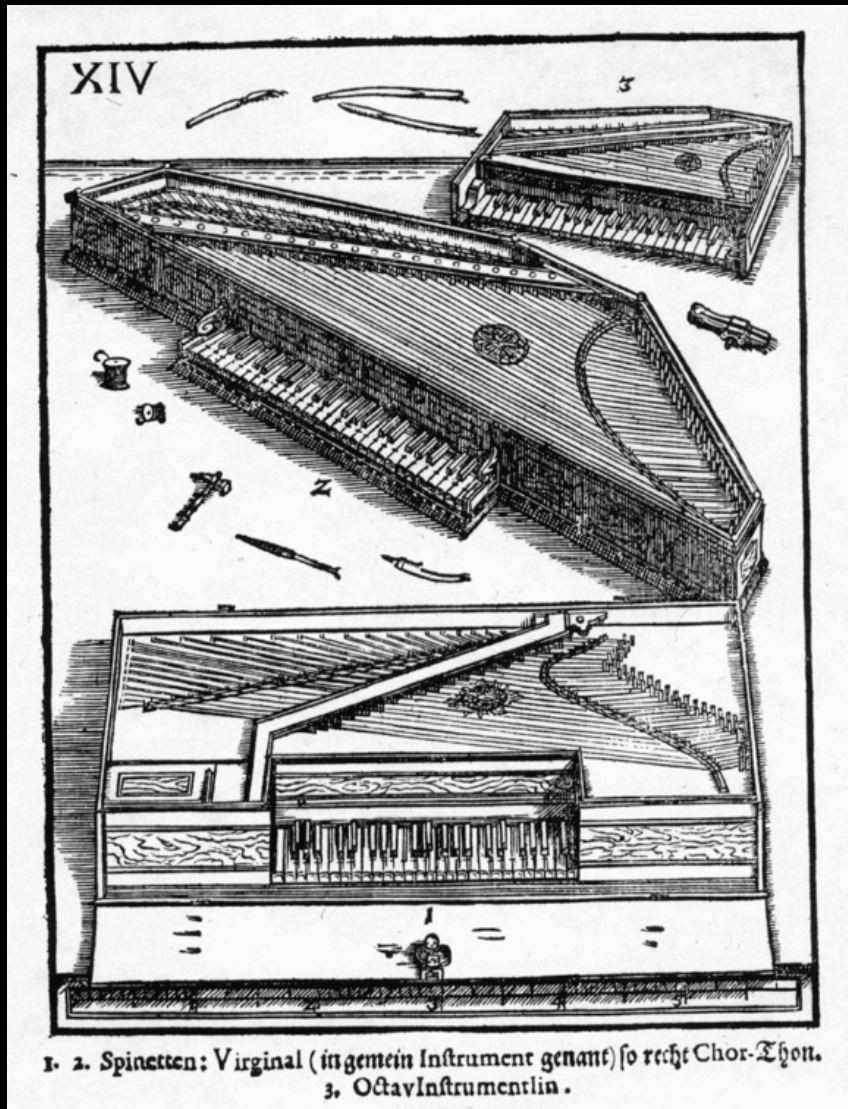
Virgo, social-cultural expectations



“Madonna per voi ardo Philiame /et voi non me credete”,
Primo Libro dei Madrigali por Philippe Verdelot, 1533.

Accurate and allegorical nature

THE SPINET



Interior mechanism of a spinet:
C. quill/feather (Finley, 1917)

(...)

HARPSICHORD



Harpsichord, 1531, Alessandro Trasuntino; Venice.

VIRGINAL

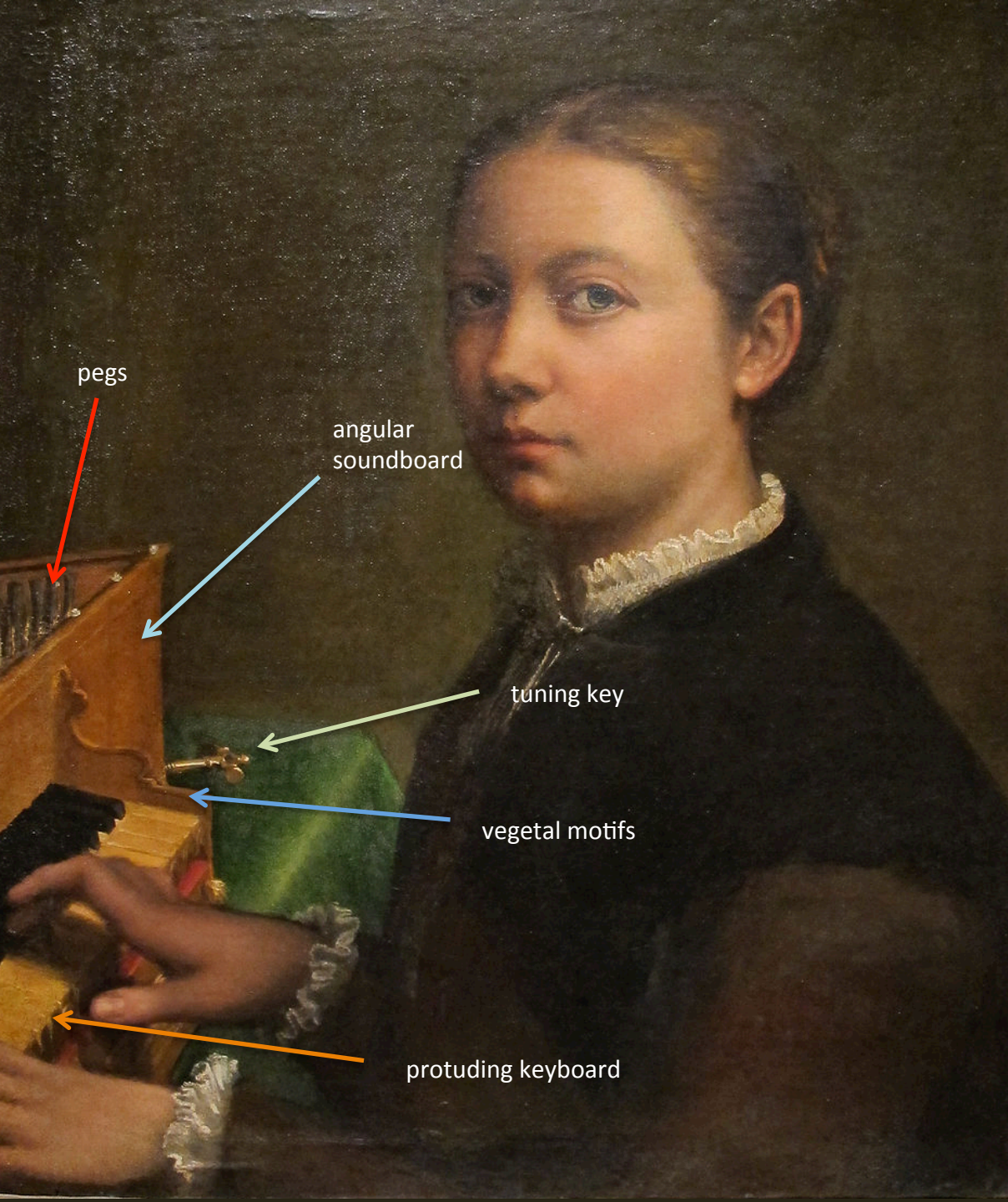


Double virginal, 1581, Ruckers.

SPINET



Spinet, 1540, unknown luthier; Venice (4-1/2 octaves, C/E-f3).



Self-portrait playing the Spinet, with female servant [Cornelia Appiani], 1561, Althorp House, Earl of Spencer Collection, Northamptonshire, England.

Self-Portrait at the Spinet, 1556-57, Sofonisba Anguissola; oil on canvas; 56x48 cm; Museo e Real Bosco di Capodimonte (Naples).

LAVINIA VIRGO PROSPERI FONTANAE
FILIA EX SPECVLO IMAGINEM
ORIS SVI EXPRESIT ANNO
MDLXXVII

«LAVINIA VIRGO PROSPERI FONTANAE /
FILIA EX SPECVLO IMAGINEM / ORIS SVI
EXPRESIT ANNO / MDLXXVII» [That is,
Lavinia, virgin daughter of Prospero
Fontana / painted herself / with the aid of
a mirror in the year / 1577].



bridge

hook

*Self-Portrait at the Spinet, 1577, Lavinia
Fontana; oil on canvas; Accademia
Nazionale di San Luca (Rome).*

flanks without
decor 19



FINAL REMARKS:

(...)