

Barbara Longhi
of Ravenna

Barbara Longhi of Ravenna:

Art, Grace and Piety

By

Liana De Girolami Cheney

**Cambridge
Scholars
Publishing**



Barbara Longhi of Ravenna: Art, Grace and Piety

By Liana De Girolami Cheney

This book first published 2023

Cambridge Scholars Publishing

Lady Stephenson Library, Newcastle upon Tyne, NE6 2PA, UK

British Library Cataloguing in Publication Data

A catalogue record for this book is available from the British Library

Copyright © 2023 by Liana De Girolami Cheney

All rights for this book reserved. No part of this book may be reproduced, stored in a retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording or otherwise, without the prior permission of the copyright owner.

ISBN (10): 1-5275-9299-5

ISBN (13): 978-1-5275-9299-5

In Memoriam

Giuseppina (Pina) Quarta De Girolami (1920–2008)

Mater amabilis et admirabilis

La Nina

CONTENTS

List of Illustrations	viii
Foreword	xxii
Yael Even	
Preface	xxiv
Acknowledgments	xxvi
Introduction	1
Chapter One.....	6
Ravenna: Art, Culture, and Religion	
Chapter Two	10
Barbara Longhi's Life, Career, Wills, Testaments	
Chapter Three	20
Devotional Paintings I: Mariology; Marian Iconography and Iconology	
Chapter Four.....	65
Devotional Paintings II: Altarpieces	
Chapter Five	89
Portraiture: Prelates, Biblical, Saints, and Self-Portraits	
Chapter Six.....	144
Mythical Painting	
Conclusion.....	153
Appendices	155
Selected Bibliography	162
Index	184

LIST OF ILLUSTRATIONS

No photo credit is supplied for images in the public domain. For images, see [https://commons.wikimedia.org/wiki/Category: Barbara Longhi](https://commons.wikimedia.org/wiki/Category:Barbara_Longhi).

Cover (Figure 88). Barbara Longhi, *Verona Saint Catherine of Alexandria*, c. 1590, oil on canvas, 37.5 x 30.3 cm.

Museo Canoniale, Verona.

Photo credit: Fondazione Biblioteca Capitolare, Verona.

Figure 1. Sebastian Münster and Heinrich Petri, *Map of Ravenna*, 1550s, woodcut, hand colored.

Basel: apud Henricum Petrum, 1540–1552.

Public Domain.

Figure 2. Luca Longhi, *Marriage at Cana*, 1579, mural fresco with oil, 450 x 800 cm.

Biblioteca Classense, Ravenna.

Public Domain.

Figure 3. Luca Longhi, *Saint Barbara, Madonna Enthroned with Saints*, 1570, oil on canvas, 246 x 124 cm.

Pinacoteca Comunale, Ravenna.

Photo credit: ©MAR-Museo d'Arte della città di Ravenna, ph. Mario Guglielmo, courtesy IBC.

Figure 4. Barbara Longhi, *Camaldolese Monk*, 1570–1573, oil on copper, 13 x 16.5 cm.

Pinacoteca Comunale, Ravenna.

Photo credit: ©MAR-Museo d'Arte della città di Ravenna, ph. Mario Guglielmo, courtesy IBC.

Figure 5. Barbara Longhi, *Pesaro Enthroned Madonna and Child*, 1577, oil on canvas, 33 x 26.5 cm, signed and dated on the step of the plinth “Barbara di Luca Longhi /1577.”

Altomani & Sons Collection, Pesaro.

Photo credit: Altomani & Sons Collection, Pesaro.

Figure 6. Barbara Longhi, *Russi Altarpiece with Enthroned Madonna of Mount Carmel and Saints* (Saints Carlo Borromeo, Simon Stock, Blessed Margarete of Molli, and Gentile Giusti), 1618, oil on canvas, 171 x 134 cm, signed and dated on the white scroll in the center of the foreground, “Barbara di Luca Longhi Pingebat, MD.C.XVIII.”

Cassa di Risparmio, Ravenna.

Public Domain.

Figure 7. Barbara Longhi, *Pesaro I Saint Catherine of Alexandria*, c. 1580–1582, oil on canvas, 47.5 x 38 cm, signed on the broken spiked wheel “B.L.P.”

Altomani & Sons Collection, Pesaro.

Photo credit: Altomani & Sons Collection, Pesaro.

Figure 8. Barbara Longhi, *Indianapolis Reading Madonna and Child*, c. 1580–1585, oil on canvas, 45 x 28 cm, signed on the edge of the crib, “B.L.F.” (Barbara Longhi Fecit).

Indianapolis Museum of Art, Indianapolis, IN.

Public Domain.

Figure 9. Barbara Longhi, *Ravenna Reading Madonna and Child*, c. 1580–1585, oil on canvas, 35 x 28 cm, signed on the edge of the loincloth, “B.L.F.” (Barbara Longhi Fecit).

Pinacoteca Comunale, Ravenna.

Photo credit: ©MAR-Museo d’Arte della città di Ravenna, ph. Mario Guglielmo, courtesy IBC.

Figure 10. Barbara Longhi, *Ravenna Madonna and Child with Infant Saint John the Baptist*, 1618, oil on canvas, 37 x 31.5 cm, signed below Jesus’s foot, “B.L.F.” (Barbara Longhi Fecit).

Pinacoteca Comunale, Ravenna.

Photo credit: ©MAR-Museo d’Arte della città di Ravenna, ph. Mario Guglielmo, courtesy IBC.

Figure 11. Barbara Longhi, *Ravenna Nursing Madonna and Child*, 1580–1585, oil on canvas, 42 x 34 cm, on the back of the canvas are the letters “Barbara B.L.P.”

Private Collection, Ravenna.

Public Domain.

Figure 12. Barbara Longhi, *Judith with the Head of Holofernes*, 1575–1580, oil on canvas mounted on panel, 42.5 x 34.5 cm, on the back of the canvas are initials “B.L.P.”

Pinacoteca Comunale, Ravenna.

Photo credit: ©MAR-Museo d’Arte della città di Ravenna, ph. Mario Guglielmo, courtesy IBC.

Figure 13. Enthroned Madonna and Child, 504, det., mosaic.

Basilica of Sant’Apollinare Nuovo, Ravenna.

Public Domain.

Figure 14. Barbara Longhi, *Ravenna Madonna with the Sleeping Child*, 1580–1590, oil on canvas, 42.5 x 49 cm.

Pinacoteca Comunale, Ravenna.

Photo credit: ©MAR-Museo d’Arte della città di Ravenna, ph. Mario Guglielmo, courtesy IBC.

Figure 15. Sofonisba Anguissola, *Self-Portrait at the Easel*, 1556, oil on canvas, 66 x 57 cm.

Muzeum Zamek, Lancut Castle, Poland.

Public Domain.

Figure 16. Lavinia Fontana, *Virgin Adoring Sleeping Child*, 1605–1610, oil on panel, 15.2 x 25.4 cm.

Museum of Fine Arts, Boston, MA.

Courtesy of Beth Monroe Fund.

Photo credit: Liana De Girolami Cheney

Figure 17. Lavinia Fontana, *Vienna Madonna del Silenzio*, 1590–1595, oil on copper, 51.8 x 39 cm, monogrammed lower center left, “L.F.Z.”

Palais Dorotheum Auction House, Vienna.

Public Domain.

Figure 18. Lavinia Fontana, *Liverpool Madonna del Silenzio*, 1590–1595, oil on copper, 51.8 x 39 cm.

Walker Art Gallery, Liverpool, UK.

Public Domain.

Figure 19. Barbara Longhi, *Vicenza Nursing Madonna and Child*, c. 1590, oil on canvas, 57 x 48.5 cm.

Museo Civico, Palazzo Chiericati, Vicenza.

Photo credit: Agefotostock Company.

Figure 20. Marco Dente, *Nursing Madonna*, 1515–1520, engraving, 16.7 x 12 cm. After Raphael (Raffaello Sanzio, 1483–1520). Metropolitan Museum of Art, New York City.
Credit Line: The Elisha Whittelsey Collection, The Elisha Whittelsey Fund, 1952.
Public Domain.

Figure 21. Barbara Longhi, *Ontario Nursing Madonna*, 1600, oil on canvas, 42.5 x 34 cm.
Art Gallery of Ontario, Toronto.
Photo credit: Robert Simon Fine Art, NY.

Figure 22. Barbara Longhi, *Pistoia Nursing Madonna*, c. 1600, oil on canvas, 39.5 x 31 cm.
Private Collection.
Photo credit: Private Collection, Pistoia, Italy.

Figure 23. Barbara Longhi, *Philadelphia Nursing Madonna*, c. 1600, oil on canvas, 43.5 x 30.8 cm.
Philadelphia Museum of Art, Philadelphia, PA.
Public Domain.

Figure 24. Barbara Longhi, *Cremona Nursing Madonna*, c. 1600, oil on canvas, 32.8 x 41.2 cm.
Ala Ponzone, Civic Museum, Cremona.
Photo credit: Alamystockphotos.

Figure 25. Sofonisba Anguissola, *Budapest Madonna Nursing Her Child*, 1589, oil on canvas, 77 x 63.5 cm.
Museum of Fine Arts, Budapest, Hungary.
Photo credit: Bridgemanimages.com.

Figure 26. Suor Plautilla Nelli, *Seated Madonna Nursing*, c. 1570, ink and pencil drawing on paper, 26.6 x 19 cm. Notation at edge of drawing, “Signed Suor Plautilla Nelli alieva del Frate.”
Gabinetto dei Disegni e delle Stampe, Galleria degli Uffizi, Florence.
Photo credit: Agefotostock Company.

Figure 27. Barbara Longhi, *Madonna and Child Below a Baldacchino held by Two Angels*, c. 1580, oil on canvas, 45 x 36.5 cm.
Pinacoteca Comunale, Ravenna.

Photo credit: ©MAR-Museo d'Arte della città di Ravenna, ph. Mario Guglielmo, courtesy IBC.

Figure 28. Marcantonio Raimondi, *Madonna of Foligno*, 1515–1520, engraving. After Raphael (Raffaello Sanzio, 1483–1520). British Museum, London.
Photo credit: ©The Trustees of the British Museum.

Figure 29. Barbara Longhi, *Madonna Adoring the Child*, c. 1590–1595, oil on canvas mounted on panel, 42.5 x 34.5 cm.
The Walters Art Museum, Baltimore, MD.
Public Domain.

Figure 30. Barbara Longhi, *Florida Madonna with the Sleeping Child*, c. 1585, oil on canvas, 78 x 60 cm.
Private Collection, Florida.
Photo Credit: Liana De Girolami Cheney

Figure 31. Lavinia Fontana, *Self-Portrait at the Spinnet*, 1577, oil on canvas, 27 x 24 cm.
Accademia di San Luca, Rome.
Public Domain.

Figure 32. Marco Dente, *The Virgin Reading to the Infant Christ*, 1515–1520, engraving, sheet (trimmed), 18.9 x 13.1 cm. After Raphael (Raffaello Sanzio, 1483–1520).
Metropolitan Museum of Art, New York City.
Credit Line: The Elisha Whittelsey Collection, The Elisha Whittelsey Fund, 1949.
Public Domain.

Figure 33. Barbara Longhi, *Madonna Purissima (Immaculate Conception)*, 1620–1625, oil on canvas, 290 x 175 cm.
Seminario Arcivescovile, “Santi Angeli Custodi,” Ravenna.
Photo credit: Seminario Arcivescovile, “Santi Angeli Custodi,” Ravenna.

Figure 34. Philipp Andreas Killan, photographer. Dosso Dossi, *Immaculate Conception and The Doctors of The Church*, c. 1532–1541, original oil on panel. Destroyed in WWII.
Public domain.

Figure 35. Giorgio Vasari, *Immaculate Conception*, 1540, oil on panel, 379 x 233 cm.

Santissimi Apostoli, Florence.

Photo credit: Liana De Girolami Cheney

Figure 36. Francisco Pacheco, *Immaculate Conception*, 1621, oil on canvas, 30.2 x 42.3 cm.

Palace of the Archbishop, Seville, Spain.

Photo credit: Alamy.com.

Figure 37. Barbara Longhi, *The Madonna Enthroned with Saints Francis and Clare*, 1605–1610, oil on canvas, 223 x 179 cm.

Private Collection, Ravenna.

Public Domain.

Figure 38. Lavinia Fontana, *Saint Clare of Assisi*, 1611–1614, oil on marble wall, lateral pilaster, right side.

Main Chapel, Cappella Rivaldi, Santa Maria della Pace, Rome.

Photo credit: Liana De Girolami Cheney

Figure 39. Sofonisba Anguissola, *Portrait of Elena Anguissola*, 1551, oil on canvas, 68.5 x 53.3 cm.

City Art Gallery, South Hampton, UK.

Public Domain.

Figure 40. Barbara Longhi, *Holy Family with Saint Elizabeth and Infant Saint John the Baptist*, 1615–1620, oil on canvas, 117 x 94 cm.

Private Collection.

Photo credit: Hampel Fine Arts Auctions, Munich.

Figure 41. Lavinia Fontana, *Holy Family with Saints Margaret and Francis (Wellesley Holy Family)*, 1578, oil on canvas, 127 x 41 cm.

Davis Museum, Wellesley College, MA.

Photo credit: Liana De Girolami Cheney

Figure 42. Barbara Longhi, *Verona Holy Family*, c. 1590, oil on canvas, 96 x 72 cm.

Musei Civici, Castelvechio, Verona.

Photo credit: Verona, Musei Civici, Archivio fotografico, foto Ottica Nodari di Caliaro Nereo.

Figure 43. Barbara Longhi, *Brescia Holy Family*, c. 1590, oil on canvas, 95 x 72 cm.

Private Collection.

Photo credit: Galleria d'Arte Armondi, Brescia.

Figure 44. Barbara Longhi, *Ohio Holy Family*, c. 1589–1590, oil on canvas, 37.5 x 30.3 cm.

Previously, Dayton Art Institute, OH.

Private Collection.

Public Domain.

Figure 45. Luca Longhi, *Budapest Mother and Child*, c. 1560–1565, oil on canvas, 48.5 x 38.8 cm.

Museum of Fine Arts, Budapest.

Photo credit: Bridgemanimages.com.

Figure 46. Barbara Longhi, attr. *The Holy Family in Joseph's Workshop*, 1620–1630, oil on copper, 26.5 x 19 cm.

Tableaux Anciens-MOA-Ceramique.

Photo credit: Piasa Auction House Collection, Paris.

Figure 47. Barbara Longhi, *Dresden Madonna and Child with Infant Saint John the Baptist*, 1595–1600, oil on canvas, 89 x 71.5 cm.

Gemäldegalerie Alte Meister, Staatliche Kunstsammlungen, Dresden.

Photo credit: Photo by Elke Estel/Hans-Peter Klut.

Figure 48. Barbara Longhi, *Mystical Marriage of Saint Catherine and Infant John the Baptist*, 1600, oil on canvas, 58 x 51 cm.

Museo Civico Bassano del Grappa, Province of Vicenza.

Photo credit: Museo Civico Bassano del Grappa.

Figure 49. Luca Longhi, *Pesaro Mystical Marriage of Saint Catherine and Saint John*, c. 1565–1570, oil on canvas, 41.5 x 53.8 cm.

Altomani & Sons Collection, Pesaro.

Photo credit: Altomani & Sons Collection, Pesaro.

Figure 50. Female Procession toward Enthroned Madonna and Child, 547–561 CE, mosaic.

Basilica of Sant'Apollinare Nuovo, Ravenna.

Public Domain.

Figure 51. Barbara Longhi, *Venice Madonna and Child with Saint Justina*, c. 1600–1605, oil on canvas, 48 x 42 cm.
Galleria Giorgio Franchetti alla Ca'd'Oro, Venice.
Photo credit: Bridgemanimages.com.

Figure 52. Barbara Longhi, *Madonna and Child with Saint Justina*, c. 1600, oil on canvas, 48 x 42 cm.
Private Collection.
Photo credit: Piguet Hôtel des Ventes, Geneva.

Figure 53. Luca Longhi, *Madonna and Child with Holy Figures*, (Infant John the Baptist, Rock, Nicola da Tolentino, and Justina of Padua), 1562, oil on canvas, 105.5 x 126 cm.
Staatliche Museen Gemäldegalerie, Berlin.
Public Domain.

Figure 54. Luca Longhi, *Madonna and Child with Saints Justina and Mary Magdalene*, 1571, oil on canvas, 52 x 49 cm.
Private Collection, New York.
Photo credit: ©Fototeca della Fondazione Federico Zeri, Università di Bologna.

Figure 55. Paolo Veronese, *Martyrdom of Saint Justina*, 1573, oil on canvas, 103 x 115 cm.
Galleria degli Uffizi, Florence.
Public Domain.

Figure 56. Barbara Longhi, *Madonna and Child Crowning a Nun*, c. 1600–1605, oil on canvas, 39 x 32.5 cm.
Musée du Louvre, Paris.
Photo credit: RMN-Grand Palais/Art Resource, New York.

Figure 57. Luca Longhi, *Portrait of Girolamo Rossi*, 1567, oil on canvas, 83 x 63 cm.
Pinacoteca Comunale, Ravenna.
Photo credit: ©MAR-Museo d'Arte della città di Ravenna, ph. Mario Guglielmo, courtesy IBC.

Figure 58. Fede Galizia, *Portrait of Paolo Morigia*, 1592–1595, oil on canvas, 88 x 79 cm.
Pinacoteca Ambrosiana, Milan.
Public Domain.

Figure 59. Lavinia Fontana, *Portrait of a Scholar, Girolami Mercuriale (1530–1606)*, 1588–1589, oil on canvas, 119 x 88.9 cm.

The Walters Art Museum, Baltimore, MD.

Public Domain.

Figure 60. Sofonisba Anguissola, *Old Man Reading (Scholar in his Study)*, 1565, oil on canvas, 89 x 73.6 cm.

The Burghley House in Stamford, Lincolnshire, UK.

Photo credit: The Burghley House Collection.

Figure 61. Sofonisba Anguissola, *Boston Self-Portrait*, 1556, varnished watercolor on parchment, 8.3 x 6.4 cm.

Museum of Fine Arts, Boston, MA.

Public Domain.

Figure 62. Annibale Carracci, *Self-Portrait on an Easel in a Workshop*, 1605, oil on wood, 37 x 32 cm.

Galleria degli Uffizi, Florence.

Public Domain.

Figure 63. Lavinia Fontana, *Judith with the Head of Holofernes*, 1590, oil on canvas, 130 x 110 cm.

Museo Davia Bargellini, Bologna.

Public Domain.

Figure 64. Fede Galizia, *Judith with the Head of Holofernes*, c. 1596, oil on canvas, 120 x 94 cm.

Ringling Museum, Sarasota, FL.

Public Domain.

Figure 65. Barbara Longhi, *Forli Saint Agnes of Rome*, c. 1580, oil on canvas, 59 x 39 cm.

Cassa dei Risparmi, Forli. Intesa Sanpolo Collection.

Photo credit: Archive, Art, Culture and Historical Heritage, Head Office Department, Intesa Sanpolo.

Figure 66. Barbara Longhi, *Ravenna Saint Agnes of Rome*, 1635, oil on canvas, 169 x 78 cm.

Canonica della Cattedrale, Ravenna.

Photo credit: Bridgemanimages.com.

Figure 67. Andrea del Sarto, *Saint Agnes*, 1528–1530, det., oil panel.
Dismantled altarpiece from the Church of Saint Agnes, Pisa.
Now in Santa Maria Assunta, Cathedral of Pisa.
Public Domain.

Figure 68. Lavinia Fontana, *Saint Agnes*, 1611–1614, oil on marble wall,
lateral pilaster, right side.
Main Chapel, Cappella Rivaldi, Santa Maria della Pace, Rome.
Photo credit: Liana De Girolami Cheney

Figure 69. Paolo Veronese, *Portrait of a Lady as Saint Agnes*, 1580, oil on
canvas, 86.4 x 74.9 cm.
Museum of Fine Arts, Houston, TX.
Credit Line: Sarah Campbell Blaffer Foundation in Houston, Texas.
Photo credit: Alamy.com.

Figure 70. Livia and Augustus relief, from Julio-Claudian Era, 37–41 CE,
marble, det.
National Archeological Museum, Ravenna.
Photo credit: Joe Geranio and John Polini.

Figure 71. Sofonisba Anguissola, *Self-Portrait at a Spinnet*, c. 1555–1556,
oil on canvas, 56.5 x 48 cm.
Galleria Farnese, National Museum of Capodimonte, Naples.
Public Domain.

Figure 72. Barbara Longhi, *Saint Cecilia*, c. 1580–1585, oil on canvas, 31
x 24 cm.
Private Collection.
Photo credit: FINARTE, Venice.

Figure 73. Marcantonio Raimondi, *Saint Cecilia*, 1525, engraving, 8.3 x 4.9
cm.
Metropolitan Museum of Art, New York City.
Credit Line: The Elisha Whittelsey Collection, The Elisha Whittelsey Fund,
1949.

Figure 74. Lavinia Fontana, *Saint Sebastian and Saint Cecilia*, 1590, oil on
copper, 23.7 x 17.2 cm.
Lord Methuen Collection, Corsham Court, Wilshire, UK.
Photo credit: Bridgemanimages.com.

Figure 75. Lavinia Fontana, *Saint Cecilia*, 1611–1614, oil on marble wall, lateral pilaster, left side.

Main Chapel, Cappella Rivaldi, Santa Maria della Pace, Rome.

Photo credit: Liana De Girolami Cheney.

Figure 76. Raphael, *Saint Catherine of Alexandria*, 1507, oil on poplar, 72 x 55.7 cm.

National Gallery, London.

Public Domain.

Figure 77. Luca Longhi, *Saint Catherine of Alexandria*, c. 1575–1580, oil on canvas, 64 x 47 cm.

Altomani & Sons Collection, Pesaro.

Photo credit: Altomani & Sons Collection, Pesaro.

Figure 78. Barbara Longhi, *Saint Justina of Padua*, 1595–1600, oil on canvas, 38 x 39.5 cm.

Van Ham Kunstauktionen, Cologne, Germany. Now Private Collection.

Photo credit: ©VAN HAM Kunstauktionen | Saša Fuis Photographie.

Figure 79. Luca Longhi, *Saint Justina of Padua*, 1562, oil on canvas, 35 x 29 cm.

Museo Civico, Padua.

Public Domain.

Figure 80. Saint Justina of Padua, 1350, marble, det., from Rogati-Negri Sarcophagus.

Basilica of Saint Anthony, Padua.

Public Domain.

Figure 81. Saint Justina of Padua, 13th century, marble, det., Romanesque Portal.

Basilica of Saint Justina, Padua.

Public Domain.

Figure 82. Bartolomeo Montagna, *Saint Justina of Padua*, 1500, oil on panel, 24 x 28.4 cm.

Museo Correr, Venice.

Photo credit: AKG-Images.

Figure 83. Medal of Emperor Constantine I, 335 CE, gold.
Recto: Portrait; Verso: Victory holding a trophy, right hand, and a palm frond, left hand.
Photo Courtesy: Classical Numismatic Group, Inc.

Figure 84. *Victory*, 240–260 CE, marble, det., *Capillatus*, Barbarian Prisoner Base.
Bacchus Courtyard, Boboli Gardens, Florence.
Public Domain.

Figure 85. Women's Athletic Contests, fourth century CE, mosaic, det.
Villa Romana del Casale, Piazza Armerina, Sicily.
Public Domain.

Figure 86. Lavinia Fontana, *Self-Portrait in her Studio*, 1595, oil on copper, diameter 15 cm.
Galleria degli Uffizi, Florence.
Public Domain.

Figure 87. Francesco Mazzola Parmigianino, *Self-Portrait in a Convex Mirror*, 1524, oil on canvas, diameter 24.4 cm.
Kunsthistorisches Museum, Vienna.
Public Domain.

Figure 88 (Cover). Barbara Longhi, *Verona Saint Catherine of Alexandria*, c. 1590, oil on canvas, 37.5 x 30.3 cm.
Museo Canoniale, Verona.
Photo credit: Fondazione Biblioteca Capitolare, Verona.

Figure 89. Barbara Longhi, *Ravenna I Saint Catherine of Alexandria*, 1589, oil on canvas, 41 x 34 cm.
Pinacoteca Comunale, Ravenna.
Photo credit: ©MAR-Museo d'Arte della città di Ravenna, ph. Mario Guglielmo, courtesy IBC.

Figure 90. Barbara Longhi, *Ravenna II Saint Catherine of Alexandria*, 1589, oil on canvas, 41 x 34 cm.
Pinacoteca Comunale, Ravenna.
Photo credit: ©MAR-Museo d'Arte della città di Ravenna, ph. Mario Guglielmo, courtesy IBC.

Figure 91. Barbara Longhi, *Bucharest Saint Catherine of Alexandria*, c. 1595, oil on canvas, 64.6 x 56 cm.

National Museum of Art of Romania, Bucharest.

Public Domain.

Figure 92. Barbara Longhi, *Bologna Saint Catherine of Alexandria*, 1595, oil on canvas, 64.6 x 56 cm.

Pinacoteca Nazionale, Bologna.

Photo credit: Bridgemanimages.com.

Figure 93. Barbara Longhi, *Pesaro II Saint Catherine of Alexandria*, c. 1595, oil on canvas, 4.7 x 38 cm.

Altomani & Sons Collection, Pesaro.

Photo credit: Altomani & Sons Collection, Pesaro.

Figure 94. Barbara Longhi, *Connecticut Saint Catherine of Alexandria*, c. 1595, oil on canvas, 43 x 33 cm.

Private Collection in Connecticut, USA.

Photo credit: Robert Simon Fine Art, New York

Figure 95. Barbara Longhi, *The Lady and the Unicorn*, 1595–1600, oil on canvas, 16.2 x 22.1 cm.

Private collection.

Photo credit: Alamy.com.

Figure 96. Andrea Alciato, Emblem 16, in *Emblematum libellus* (Venice: Aldus, 1564), 28, woodcut.

Photo courtesy: Special Collection, University of Glasgow Library, UK.

Figure 97. Luca Longhi, *The Lady and the Unicorn*, 1540–1550, oil on wood, 50.8 x 71.1 cm.

Stanza of Paul III, Collection of the Museo Nazionale di Castel Sant'Angelo, Rome.

Photo credit: Alamy.com.

Figure 98. Unicorn, 1213, det., Ravennate pavement mosaic.

Church of Saint John the Evangelist, Ravenna.

Public Domain.

Figure 99. Moretto da Brescia, *Saint Justina with the Unicorn*, 1534, oil on panel, 200 x 139 cm.
Kunsthistorisches Museum, Vienna.
Public Domain.

Figure 100. *Lady and the Unicorn*, c. 1510, fresco, Giulia Farnese's Studiolo.
Castello Rocca Farnese, Carbognano, Viterbo.
Photo credit: Liana De Girolami Cheney.

FOREWORD

The present book is the latest comprehensive study on Barbara Longhi's art. It is also one of the most recent studies by Liana De Girolami Cheney, whose vast scholarship on the sixteenth century, especially Mannerism, has contributed to a more complete knowledge and understanding of the art and some of the artists of the age in point.

Cheney's analytic examination of Longhi's paintings in this volume presents the artist as an exceptional woman artist who depicted various themes: devotional imagery, mythology, portraiture, and self-portraiture. These attest to the wide range of Longhi's creativity and the many sources that she used, for example, ancient characteristics of Longhi's birthplace, Ravenna, and her view of the zeitgeist of the age in which she lived and worked—that of the well-known Counter Reformation. At the same time, Cheney underlines the singular characteristics of the painter's originality and the latter's sensibility as an unusually educated and surprisingly savvy woman (a fact that is evident in Longhi's two wills, translated for the first time in this volume).

The author's convictions and arguments consider, of course, those of earlier scholars. However, her iconographical analyses are much enriched by her proficiency in roman texts and philosophy, religious texts, and, especially, her ongoing research on emblems.

The book is divided into six major chapters in addition to an Introduction, Conclusion, Appendices, and a Selected Bibliography. Each chapter is dedicated to one of Longhi's many variations on a specific theme: religion, mythology, portraiture, and self-portraiture. The topic of devotional art, the most important, is explored in two especially interesting chapters: one centers on depictions of Mary and the Christ Child that are deciphered, in part, as reflections of Longhi's original approach to the love, affection, and caring between mothers and children; the other focuses on altarpieces. The chapter on portraiture and self-portraiture presents, as another example, Longhi's innovative attitude to self-portraiture, which was thought to have been emblematic of woman artists in Italy and Northern Europe. In these self-portraits, woman painters identified themselves as intelligent, educated, and as veritable painters who, therefore, depicted themselves painting, playing music, and holding books.

It is worth mentioning the clarity of the text itself. For instance, Chapter One is devoted to a description of Ravenna, its history, culture, and place

within Italy, whereas other publications tend to provide only brief mention of this milieu.

Cheney's research on Longhi's art has already resulted in several major publications on woman painters: among them are articles (1984, 1998) and a book (2021) on Lavinia Fontana, an essay on Sofonisba Anguissola (2000), and a recent essay (2022) on one of Longhi's images which has not been studied before: *Madonna Purissima*.

Yael Even, Professor of Art History (emerita)
University of Missouri at Saint Louis
April 2022

PREFACE

A fortunate aspect of my life were my Italian parents, Pina (Giuseppina) Gabriella Benedetta Rizzo Quarta, my mother, from Lecce, and Ettore Mosè Lombroso De Girolami, MD, my father, from Milan. They instilled in me the love of beauty and wisdom, through art, literature, music, religion, and science. The origins of my De Girolami family are Florentine and Venetian, from the eleventh century, with ancestors in the arts and the medical field, including the physician and criminologist, Cesare Lombroso of Verona (1835–1909). This provided a stage for my quest to study the meaning of images and the inventive mind of their creators.

My interest in iconography and iconology in Renaissance and Mannerist art began with my undergraduate and graduate studies at the University of Miami, Florida (1968 and 1970), Wellesley College, Massachusetts (1972), and Boston University in Massachusetts (1978). Under the tutelage of Professor Edith Watson-Skipper, a Platonic philosopher at the University of Miami, I studied Renaissance Neoplatonism. With Richard Wallace of Wellesley College, an emblemist and iconologist who followed the conceptions of Erwin Panofsky (1892–1968), I learned to decode emblematic images. And with Craig Hugh Smith of New York University's Institute of Fine Arts, an Italian Mannerist, I formulated my investigations in the field of Mannerism and its classical influences. My quest to study female artists began at Wellesley College under the mentoring of the eminent miniaturist and Venetian scholar Lilian Armstrong.

Thus my study on Barbara Longhi—to whom I refer in this text by her first name, Barbara, and not her last name, Longhi, so as not to confuse her with her father, Luca Longhi, and her brother, Francesco Longhi—commenced years ago during my graduate studies and with presentations at conferences in the USA and then abroad. I first presented the results of my investigations on Barbara at conferences hosted by the Southeastern College Association (SECAC) in 1986, followed by the Renaissance Society of America (RSA) in 1987, the South-Central Renaissance Association (SCR) in 1990, and the Sixteenth Century Association (SCSC) in 1991, 1998, and 1999. Presentations on female artists and women's studies continued at symposia hosted by various associations, seminars, and universities: Ball State University, Indiana (1989); Amsterdam, Holland (1996); University of Miami, Florida (1998); Oxford University, UK (2011); *Woman's Forum*,

Boston, MA (2015); and Beacon Hill Seminars, Boston, MA (2019). This resulted in publication of articles about Barbara's self-portraits: in the *Visual Resources Association Journal* (Getty Publications) in 1996, the *Woman's Art Journal* in 1988, a biographical entry (*vita*) in the *Dictionary of Women Artists* for Fitzroy Dearborn in 2000, a book on *Self-Portraits by Women Painters* in 2000 for Ashgate Publishing (revised in 2009 for New Academia of Washington, DC), and recently in 2022 with single articles in the *Journal of Literature and Art Studies*, the *Journal of Cultural and Religious Studies*, and the *Journal of Arts and Humanities*.

Ad Barbara Longhi honorem!

Liana De Girolami Cheney
Ocala, Florida, 2022

ACKNOWLEDGMENTS

This writer is thankful for the permission, access, and assistance granted by archives, libraries and art historical centers in Europe and United States for the visual and textual research of this book. In Europe: the Archivio di Stato of Bologna, Forli, and Ravenna; the Istituzione Biblioteca Classense, Archivio Storico Comunale of Ravenna; the Museum of Art of Ravenna; the Ravenna Public Library; the Seminario Arcivescovile of Ravenna; several church archives in Ravenna; the Fondazione Biblioteca Capitolare di Verona; the Brera Pinacoteca in Milan; the Museo del Prado in Madrid; the British Museum Library and Archives in London; the British Library in London; and the Gabinetto dei Disegni e delle Stampe degli Uffizi in Florence. In the United States: Harvard University Libraries in Cambridge, Massachusetts; Boston University Library, Massachusetts; Beinecke Rare Book Library, Yale University in New Haven, Connecticut; and the University of Massachusetts Lowell Library in Massachusetts.

The author is appreciative to these various private and public collections, museums, libraries, galleries, and publishing companies that gave me permission to consult and publish reproductions of certain works in their collections on Barbara Longhi, her family, and other artists included in this book: the University of Massachusetts Lowell Library; the Istituzione Biblioteca Classense of Ravenna; the Ministero per i Beni Culturali e Ambientale of Ravenna, Emilia-Romagna; the Gabinetto dei Disegni e delle Stampe degli Uffizi in Florence; the Pinacoteca Comunale of Ravenna; the Pinacoteca Nazionale of Bologna; and the Castelvechio Museum of Verona. For visual resources: Bridgemanimages of the UK; Art Resource of New York; Kevin Noel of Agefotostock Collection; Alamy Stock Photo Collection; Jonathan Hoppe of the Philadelphia Museum of Art; Sally Kurtz of the Dayton Art Institute of Ohio; The Burghley House Collection in Stamford, UK; Nelly Fessuy, Piguet Hôtel des Ventes, Geneva; Nice Art Gallery, France; Hampel Fine Art Auctions in Munich; Alberto Loda of the Galleria Armondi in Brescia; Arianna Strazieri of the Musei Civici in Verona; Paolo Rambelli and Andrea Severi of Fondazione Casa di Risparmi in Forli; Micaela Cascella of Intesa Sanpolo Collection in Forli; Simona Marelli of the Altomani Collection in Pesaro and the Altomani & Sons House in Pesaro; Dr. Ilaria Ferrari of the Fondazione Biblioteca Capitolare in Verona; Don Federico, Seminario Arcivescovile, Santi Angeli Custodi,

in Ravenna; Dr. Thomas Melai, Seminario Arcivescovile, Santi Angeli Custodi, in Ravenna; Catia Morganti, Comune of Ravenna; Fondazione Cassa di Risparmio in Ravenna; Museo Diocesano of Faenza; and, in particular, Dr. Robert Simon of New York City.

Many thanks to the *Journal of Arts and Humanities* for allowing me to reprint here some aspects from my article on Barbara Longhi's "Madonna Purissima," vol.11, no.1 (January 2022): 12–22; idem for the *Journal of Cultural and Religious Studies*, "Barbara Longhi's *Saint Justina of Padua*: Pagan Symbolism and Christian Martyrology," vol.10, no.9 (September 2022): 463–499; and "Barbara Longhi's *Saint Agnes of Rome*: Iconic Images of Purity and Virtue," vol.10, no.3 (March 2022): 115–136; and idem for *Journal of Literature and Art Studies*, "Barbara Longhi of Ravenna: A Devotional Self-Portrait," 12 (January 2022): 61–85.

Research and publication on a female painter of the sixteenth century in Ravenna, Italy, Barbara Longhi, could only be accomplished because of scholarly research by Daniele Benati, Babette Bohn, Natia Ceroni, Giulia Daniele, Angela Ghirardi, Anna Tambini, and, especially, Serena Simoni, Giordano Viroli, and Raffaella Zama. I am thankful for their insights that guided me in my research.

My appreciation is also extended to the University of Massachusetts Lowell for supporting my research throughout the years with traveling grants and sabbatical leaves when I was a faculty member, Full Professor of Art History, Chair of the Art Department, and then Chair of the Cultural Studies Department. By granting me research affiliation, my gratitude continues to SIEALE of the University of Coruña, Spain, and Prof. Sagrario Lopez; and to the University of Aldo Moro, Bari, Italy, and Prof. Giuseppe Cascione. I continue to be grateful for the assistance of William Wanbaugh for his translations. My constant debt is to my indefatigable and invaluable editor Juleen Eichinger for her constant guidance and patience, and most of all her friendship.

And to my dear friends and colleagues for their advice and encouragement: Sonia Michelotti Bonnetti of Trento; Yael Even, Professor of Art History (emerita), University of Missouri at Saint Louis; Dr. Brendan Cole, Independent Scholar; Eva S. Buzawa, Professor of Criminology and Justice Studies (emerita), University of Massachusetts Lowell; Carl G. Buzawa, Esq.; Brian Steele, Professor of Art History (emerita), Texas Tech University; Tina Waldeier Bizzarro, Professor of Art History (emerita), Rosemont College and Villanova University; Ellen Longsworth, Professor of Art History (emerita), Merrimack College; Lynette M.F. Bosch, Professor of Art History, the State University of New York at Geneseo; Lilian Armstrong, Professor of Art History (emerita), Wellesley College;

Adelina Modesti, Professor of Art History, University of Melbourne; and Vera Fortunati, Professor of Art History, University of Bologna.

I am especially grateful to my *amica carissima* and eminent scholar on gender visual culture, Yael Even, for her insightful and complimentary Foreword.

INTRODUCTION

‘Everything must have meaning.’ (*Tutto ha da aver significato.*)

Giorgio Vasari, *I Ragionamenti* (1588)¹

The purpose of this study is to highlight the importance of Barbara Longhi’s artistic contributions to the study of Mariology and Marian iconography and iconology in Italian art of the sixteenth century. Although there is limited information about her personal life, through the records of her two Wills and Testaments we learn about her administrative ability, family dedication, and most of all about her Christian religiosity and devotion to the Virgin Mary (*La Madonna*).

In addition to the invaluable and noteworthy contributions of Alessandro Cappi and Giordano Viroli,² extensive recent scholarship on archival data, documents, patronage, provenance, and restoration, with new attributions, were added by researchers such as Nadia Ceroni,³ Serena Simoni,⁴ Anna

¹ Giorgio Vasari, *I Ragionamenti*, in *Le vite dei più eccellenti pittori, scultori et architettori*, ed. Gaetano Milanesi, 9 vols. (Florence: G.C. Sansoni, 1880, repr. 1970–1974), 8:87.

² Giordano Viroli, *I Longhi: Luca, Francesco, Barbara: Pittori Ravennati (sec XVI–XVII)* (Ravenna: Longo, 2000); Giorgio Vasari, *Le vite dei più eccellenti pittori, scultori et architettori* (Florence: Giunti, 1568), trans. and ed. Gaston Du C. de Vere as *Giorgio Vasari: Lives of the Most Eminent Painters, Sculptors, and Architects*, 3 vols. (New York: Harry N. Abrams, 1979), 3:1964; Alessandro Cappi, *Luca Longhi illustrato* (Ravenna: Seminario Arcivescovile, 1853, repr. 1985), 131–132, citing Vasari, Muzio Manfredi’s lesson to the Accademia de’ Confusi in Bologna on 4 February 1575.

³ Nadia Ceroni, “Barbara Longhi,” in *Italian Women Artists from Renaissance to Baroque*, ed. The National Museum in the Arts (Milan: Skira, 2007).

⁴ Serena Simoni, ed., *Spigolando ad arte: ricerche di storia dell’arte nel territorio ravennate* (Ravenna: Fernandel, 2013); Serena Simoni, “Una nuova *Madonna del latte* di Barbara Longhi,” *Romagna Arte e Storia*, 71 (2004): 105–112; Serena Simoni, “The Stories of Galla Placidia by Francesco Longhi: Working between Bologna and Ravenna,” in *Ravenna Musiva*, ed. Linda Kniffitz and Ermanno Carbonara (Ravenna: Museo d’Arte della Città di Ravenna, 2014), 379–392.

Tambini,⁵ and Raffaella Zama.⁶ All these contributions assisted in better understanding Barbara Longhi's artistic acuity. These scholarly investigations of her life and career resulted in a *catalogue raisonné* of her attributed and known paintings as well as noted comparisons of her art with that of her father and brother (see Bibliography). Furthermore, recorded in documents and inventories, in particular, her two Wills and Testaments (1624 and 1630), here translated into English for the first time (see Appendices A, B, and C), provide some insight into Barbara's persona.

In sixteenth-century Ravenna, Barbara Longhi (1552–1638) is the first female painter to concentrate in her *oeuvre* on small devotional paintings associated with concepts of love and tenderness between the Mother of God and her Child, Christ (Madonna and Child). These Marian paintings reveal a fusion between physical motherly love and spiritual devotion and are steeped in the culture of Ravenna and Counter-Reformation artistic patronage. Working in the late sixteenth century in Italy, Barbara paved the way for mystical devotion or *maniera devota (energeia)*,⁷ which would later be interpreted by female painters in the seventeenth century.

Chapter One of this book, *Barbara Longhi of Ravenna: Art, Grace, and Piety*, describes the cultural milieu of Ravenna, the city where Barbara was born and lived all her life. Chapter Two discusses Barbara's life, career, and her family of artists, drawing particular attention to fundamental issues relating to the artistic formation of female painters during the sixteenth century in Italy. This also includes a closer examination of the cultural milieu in Ravenna at the time, looking at issues including historical influences (classical Greek and Roman, medieval, and Renaissance), literary sources, and patronage as revealed in religious tradition and transformation during the Tridentine period of the Roman Catholic Church Reformation and the Counter-Reformation decrees (1545–1563).

Chapter Three specifically deals with Barbara's small devotional paintings, focusing on the theme of Madonna and Child (Mariology; Marian iconography and iconology), comparing her religious imagery with that of other female and male artists of the time, for example Sofonisba Anguissola

⁵ Anna Tambini, "Modelli, repliche e inediti nella pittura di Luca, Francesco, Barbara Longhi," *Romagna Arte e Storia*, 82 (2008): 15–40.

⁶ Raffaella Zama, "Una Madonna autografa di Barbara Longhi già in collezione Borghese," *Romagna Arte e Storia*, 98 (2013): 107–113; Raffaella Zama, "Un'inedita Santa Caterina sigilata Barbara Longhi," *Romagna Arte e Storia*, 65 (2002): 79–84.

⁷ Lynette M.F. Bosch, *Mannerism, Spirituality and Cognition: The Art of Energeia* (New York: Routledge, 2020), 1, n. 4, definition as "vividness, the power of language to create a vivid presence intimately connected to the emotions of the interpreter/receiver [or creator]."