

Gender And Society In Renaissance Italy By Judith C Brown

Spirituality, Gender, and the Self in Renaissance Italy places St. Angela Merici and her Company of St. Ursula in historical and religious context and examines them from a variety of perspectives: institutional, social, spiritual, and cultural.

What did it mean to be published at the end of the sixteenth century? While in polite circles gentlemen exchanged handwritten letters, published authors risked association with the low-born masses. Examining a wide range of published material including sonnets, pageants, prefaces, narrative poems, and title pages, Wendy Wall considers how the idea of authorship was shaped by the complex social controversies generated by publication during the English Renaissance.

Examines interrelated topics in Medieval and Renaissance Latin literature: the status of women as writers, the status of women as rhetorical figures, and the status of women in society from the fifth to the early seventeenth century.

Modern scholarship generally treats the "debate about women" (*querelle des femmes*) as a late medieval phenomenon, perhaps touched upon by canonic authors like Chaucer but truly begun by Christine de Pizan (1364-1429), and therefore primarily of English and French origin. That emphasis has obscured the ways in which both writers were participating in a much wider, much older cultural phenomenon with varied and intractable roots. Articles in this collection explore how gender is put into debate in Anglo-Saxon, German, Spanish and Italian cultures, and they re-examine French and Middle English debate literature. The collection is carefully planned to be accessible to students seeking an idea of the debate's motifs and contours while maintaining the high level of issue involvement necessary to commanding a more seasoned audience. Contributors include Pamela Benson, Alcuin Blamires, Margaret Franklin, Roberta Krueger, Clare Lees and Gillian Overing, Ann Matter, Karen Pratt, Helen Solterer, Julian Weiss, and Barbara Weissberger.

The contributors to *Representing Women in Renaissance England*, some of whom are the most distinguished scholars currently active in the field of Renaissance studies, offer correctives to oversimplified views of women in Renaissance literature, frequently questioning received ideas about patriarchy and about women's responses to their varied positions within a society whose hierarchies were configured according to multiple considerations.

Using the example of Eichstatt, this book challenges current witchcraft historiography by arguing that the gender of the witch-suspect was a product of the interrogation process and that the stable communities affected by persecution did not collude in its escalation.

Juxtaposing the insights of feminism with those of marxism, psychoanalysis, and deconstruction, this unique collection creates new common ground for women's studies and Renaissance studies. An outstanding array of scholars—literary critics, art critics, and historians—reexamines the role of women and their relations with men during the Renaissance. In the process, the contributors enrich the emerging languages of and about women, gender, and sexual difference. Throughout, the essays focus on the structures of Renaissance patriarchy that organized power relations both in the state and in the family. They explore the major consequences of patriarchy for women—their marginalization and lack of identity and power—and the ways in which individual women or groups of women broke, or in some cases deliberately circumvented, the rules that defined them as a secondary sex. Topics covered include representations of women in literature and art, the actual work done by women both inside and outside of the home, and the writings of women themselves. In analyzing the rhetorical strategies that "marginalized" historical and fictional women, these essays counter scholarly and critical traditions that continue to exhibit patriarchal biases.

Drawing on a wide range of different media, but making particular use of woodcuts, Grossinger charts how the images of women changed during the late Middle Ages, and exposes the full extent of the mysogyny entrenched in medieval society.

"An impressive collection of 29 essays by British, American and Italian scholars on important historical, artistic, cultural, social, legal, literary and theatrical aspects of women's contributions to the Italian Renaissance, in its broadest sense. Many contributions are the result of first-hand archival research and are illustrated with numerous unpublished or little-known reproductions or original material. The subjects include: women and the court (Dilwyn Knox, Evelyn S Welch, Francine Daenens and Diego Zancani); women and the church (Gabriella Zarri, Victoria Primhak, Kate Lowe, Francesca Mediolini and Ruth Chavasse); legal constraints and ethical precepts (Marina Graziosi, Christine Meek, Brian Richardson, Jane Bridgeman and Daniela De Bellis); female models of comportment (Marta Ajmarn Paola Tinagli and Sara F Matthews Grieco); women and the stage (Richard Andrews, Maggie Guensbergberg, Rosemary E Bancroft-Marcus); women and letters (Diana Robin, Virginia Cox, Pamela J Benson, Judy Rawson, Conor Fahy, Giovanni Aquilecchia, Adriana Chemello, Giovanna Rabitti and Nadia Cannata Salamone)."

Renaissance debates about politics and gender led to pioneering forms of poor relief, devised to help women get a start in life.

These included orphanages for illegitimate children and forced labor in workhouses, but also women's shelters and early forms of maternity benefits, unemployment insurance, food stamps, and credit union savings plans.

This is the first book which gives a general overview of women as subject-matter in Italian Renaissance painting. It presents a view of the interaction between artist and patron, and also of the function of these paintings in Italian society of the fifteenth and sixteenth centuries. Using letters, poems, and treatises, it examines through the eyes of the contemporary viewer the way women were represented in paintings.

In *Women and Men in Renaissance Venice* Stanley Chojnacki explores the central role played by women in holding Venetian patrician society together. Family relations, marriages, and dowries were the areas in which women interacted dynamically with men. The three parts of the book discuss the involvement of the state in those interactions; the social and economic consequences for women; and their unexpectedly varied consequences for men of the patriciate. The society Chojnacki describes is at once socially complex and highly regulated. On the one hand, women of the Venetian nobility, like patrician women in other cities, were subordinate to their fathers and husbands. But unlike their counterparts elsewhere, Venetian patrician women exercised much control over their own wealth and property and were key players in family strategies. Thanks to advantageous state regulations regarding dowries and marriage practices, Venetian women influenced their fathers' financial and social choices, which in turn affected their fathers' and husbands' attitudes and behavior toward them. Because limited family resources favored some daughters' marriage prospects at the expense of their sisters', the family and marriage practices of the Venetian nobles led to a range of vocations for women, as well as for men.

An important contribution to recent critical discussions about gender, sexuality, and material culture in Renaissance England, this study analyzes female- and male-authored lyrics to illuminate how gender and sexuality inflected sixteenth- and seventeenth-century poets' conceptualization of relations among people and things, human and non-human subjects and objects. Pamela S.

Hammons examines lyrics from both manuscript and print collections—including the verse of authors ranging from Robert Herrick, John Donne, and Ben Jonson to Margaret Cavendish, Lucy Hutchinson, and Aemilia Lanyer—and situates them in relation to legal theories, autobiographies, biographies, plays, and epics. Her approach fills a crucial gap in the conversation, which has focused upon drama and male-authored works, by foregrounding the significance of the lyric and women's writing. Hammons exposes the poetic strategies sixteenth- and seventeenth-century English women used to assert themselves as subjects of property and economic agents—in relation to material items ranging from personal property to real estate—despite the dominant patriarchal ideology insisting they were ideally temporary, passive vehicles for men's wealth. The study details how women imagined their multiple, complex interactions with the material world: the author shows that how a woman poet represents herself in relation to material objects is a flexible fiction she can mobilize for diverse purposes. Because this book analyzes men's and women's poems together, it isolates important gendered differences in how the poets envision human subjects' use, control, possession, and ownership of things and the influences, effects, and power of things over humans. It also adds to the increasing evidence for the pervasiveness of patriarchal anxieties associated with female economic agency in a culture in which women were often treated as objects.

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"Garrard, one of a small handful of truly distinguished feminist art historians, presents a detailed and visually convincing account of the relationship between nature and art in all its fraught and gendered cultural meaning from antiquity on. "Brunelleschi's Egg" constitutes an exemplary feat of interdisciplinary study that requires no specialized theoretical baggage to follow and emulate."--Mieke Bal, author of "Of What One Cannot Speak: Doris Salcedo's Political Art" "Mary Garrard's discerning eye and deep knowledge of Renaissance art informs this fascinating book. She offers a sophisticated exploration of a rich artistic conversation on the relationship of nature and art, describing the central role of gender in structuring artists' complex and changing attitudes toward nature. "Brunelleschi's Egg" is so much more than a history of style; it maps the changing mindsets of Renaissance society in the several centuries during which scientific developments gradually seized masculine authority, relegating both art and nature to mastered femininity. This book provides new perspective on Italian Renaissance masterworks; it will be central to future discussion of Renaissance art." --Margaret R. Miles, author of "A Complex Delight: The Secularization of the Breast, 1350-1750" "In this sweeping study, the magnum opus of one of feminist art history's founding mothers, Mary Garrard extends the gendered critique of art into the realms of philosophy and science, psychology and myth. Her eloquently prophetic and richly detailed synthesis chronicles western culture's increasing feminization of nature and art, and its parallel masculinization of the human mind (both male and female), as a Renaissance tragedy on an epic scale. The book is a must-read for historians of the early modern period, with a theme also of urgent contemporary concern."--James M. Saslow, author of "Pictures and Passions: A History of Homosexuality and Art" "A completely new and thoroughly convincing way of looking at the major monuments of the Italian Renaissance. The ideas in "Brunelleschi's Egg" are so compelling that it is hard to imagine a reader who would not be drawn into the analysis."--Jacqueline Marie Musacchio, author of "Art, Marriage, and Family in the Italian Renaissance Palace" "Garrard offers an unprecedented perspective on an amazing plethora of seminal works. Written beautifully, "Brunelleschi's Egg" is nothing but exemplary."--Yael Even, University of Missouri, St. Louis

The Ideas of Man and Woman in Renaissance France provides the first comprehensive comparison of the printed debates in the 1500s over the superiority or inferiority of woman - the Querelle des femmes - and the dignity and misery of man. Analysing these writings side by side, Lyndan Warner reveals the extent to which Renaissance authors borrowed commonplaces from both traditions as they praised or blamed man or woman and habitually considered opposite and contrary points of view. In the law courts reflections on the virtues and vices of man and woman had a practical application-to win cases-and as Warner demonstrates, Parisian lawyers employed this developing rhetoric in family disputes over inheritance and marriage, and amplified it in the published versions of their pleadings. Tracing these ideas and modes of thinking from the writer's quill to the workshops and boutiques of printers and booksellers, Warner uses probate inventories to follow the books to the households of their potential male and female readers. Warner reveals the shifts in printed discussions of human nature from the 1500s to the early 1600s and shows how booksellers adapted the ways they marketed and sold new genres such as essays and lawyers' pleadings.

English translations of the author's most important articles.

In Renaissance Italy women from all walks of life played a central role in health care and the early development of medical science. Observing that the frontlines of care are often found in the household and other spaces thought of as female, Sharon Strocchia encourages us to rethink women's place in the history of medicine.

Powerful/influential women who provided positive role models without opposition from males are not an invention of twentieth-century feminism but also existed in times past.

Renaissance Woman: A Sourcebook is an invaluable collection of accounts of women and femininity in early modern England. The volume is divided thematically into nine sections, each with an accessible introduction, notes on sources and an annotated bibliography. The sections are: * Theology * Biology * Conduct * Sexuality and Motherhood * Politics and Law * Education * Work * Writing and Speaking * Feminism Renaissance Woman: A Sourcebook brings together sources ranging from medical documents and political pamphlets to sermons and the Bible, as well as literary sources. Providing a historical context to issues of gender in the Renaissance, it will be essential reading for students of the period, gender studies and cultural history.

Focusing on Florence, Thomas Kuehn demonstrates the formative influence of law on Italian society during the Renaissance, especially in the spheres of family and women. Kuehn's use of legal sources along with letters, diaries, and contemporary accounts allows him to present a compelling image of the social processes that affected the shape and function of the law. The numerous law courts of Italian city-states constantly devised and revised statutes. Kuehn traces the permutations of these laws, then examines their use by Florentines to arbitrate conflict and regulate social behavior regarding such issues as kinship, marriage, business, inheritance, illegitimacy, and gender. Ranging from one man's embittered denunciation of his father to another's reaction to his kinsmen's rejection of him as illegitimate, Law, Family, and Women provides fascinating evidence of the tensions riddling family life in Renaissance Florence. Kuehn shows how

these same tensions, often articulated in and through the law, affected women. He examines the role of the *mundualdus*—a male legal guardian for women—in Florence, the control of fathers over their married daughters, and issues of inheritance by and through women. An ambitious attempt to reformulate the agenda of Renaissance social history, Kuehn's work will be of value to both legal anthropologists and social historians. Thomas Kuehn is professor of history at Clemson University.

Analyzing the artistic patronage of famous and lesser known women of Renaissance Mantua, and introducing new patronage paradigms that existed among those women, this study sheds new light the social, cultural and religious impact of the cult of female mystics of that city in the late fifteenth and early sixteenth century. Author Sally Hickson combines primary archival research, contextual analysis of the climate of female mysticism, and a re-examination of a number of visual objects (particularly altarpieces devoted to local *beatae*, saints and female founders of religious orders) to delineate ties between women both outside and inside the convent walls. The study contests the accepted perception of Isabella d'Este as a purely secular patron, exposing her role as a religious patron as well. Hickson introduces the figure of Margherita Cantelma and documents concerning the building and decoration of her monastery on the part of Isabella d'Este; and draws attention to the cultural and political activities of nuns of the Gonzaga family, particularly Isabella's daughter Livia Gonzaga who became a powerful agent in Mantuan civic life. *Women, Art and Architectural Patronage in Renaissance Mantua* provides insight into a complex and fluid world of sacred patronage, devotional practices and religious roles of secular women as well as nuns in Renaissance Mantua.

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Focusing on multiple aspects of Renaissance culture, and in particular its preoccupation with the reading and rewriting of classical sources, this book examines representations of homosexuality in sixteenth-century France. Analysing a wide range of texts and topics, it presents an assessment of queer theory that is grounded in historical examples, including French translations of Boccaccio's *Decameron*, the poetry of Ronsard, works in praise of and satirising Henri III and his *mignons*, Montaigne's *Essais*, Brantôme's *Dames galantes*, the figures of the androgyne and the hermaphrodite, and religious discourses and practices of penance and confession. Close comparison with the ancient models on which they drew - the elegy and epic, the works of Plato, Ovid, Lucian, and others - reveals Renaissance writers redeploing an established set of cultural understandings and assumptions at once congruent and at odds with their own society's socio-sexual norms. Throughout this study, emphasis is placed on the coexistence of different models of homosexuality during the Renaissance - homosexual desire was simultaneously universal and individual, neither of these views excluding the other. Insisting equally on points of convergence and difference between Renaissance and modern understandings of homosexuality, this book works towards a historicisation of the concept of queerness.

This major new collection of essays by leading scholars of Renaissance Italy transforms many of our existing notions about Renaissance politics, economy, social life, religion, medicine, and art. All the essays are founded on original archival research and examine questions within a wide chronological and geographical framework - in fact the pan-Italian scope of the volume is one of the volume's many attractions. *Gender and Society in Renaissance Italy* provides a broad, comprehensive perspective on the central role that gender concepts played in Italian Renaissance society.

This volume considers pictured and picturing women in Renaissance and Baroque Italy as the subjects, creators, patrons, and viewers of art. Women's experiences and needs (perceived by women themselves or defined by men on their behalf) are seen as important determinants in the production and consumption of visual culture. By using a variety of approaches the contributors demonstrate the importance of adopting an interdisciplinary approach when studying women in Italy from the fourteenth to the seventeenth centuries.

Taking the *Noli me tangere* and *Doubting Thomas* episodes as a focal point, this study examines how visual representations of two of the most compelling and related Christian stories engaged with changing devotional and cultural ideals in Renaissance and Baroque Italy. This book reconsiders depictions of the ambiguous encounter of Mary Magdalene and Christ in the garden (John 20:11-19, known as the *Noli me tangere*) and that of Christ's post-Resurrection appearance to Thomas (John 20:24-29, the *Doubting Thomas*) as manifestations of complex theological and art theoretical milieus. By focusing on key artistic monuments of the Italian Renaissance and Baroque periods, the authors demonstrate a relationship between the rise of skeptical philosophy and empirical science, and the efficacy of the senses in the construction of belief. Further, the authors elucidate the differing representational strategies employed by artists to depict touch, and the ways in which these strategies were shaped by gender, social class, and educational level. Indeed, over time St. Thomas became an increasingly public--and therefore masculine--symbol of devotional verification, juridical inquiry, and empirical investigation, while St. Mary Magdalene provided a more private model for pious women, celebrating, mostly behind closed doors, the privileged and active participation of women in the faith. The authors rely on primary source material--paintings, sculptures, religious tracts, hagiography, popular sermons, and new documentary evidence. By reuniting their visual examples with important, often little-known textual sources, the authors reveal a complex relationship between visual imagery, the senses, contemporary attitudes toward gender, and the shaping of belief. Further, they add greater nuance to our understanding of the relationship between popular piety and the visual culture of the period.

The Medici Women is a study of the women of the famous Medici family of Florence in the fifteenth and early sixteenth centuries. Natalie Tomas examines critically the changing contribution of the women in the Medici family to the eventual success of the Medici regime and their exercise of power within it; and contributes to our historical understanding of how women were able to wield power in late medieval and early modern Italy and Europe. Tomas takes a feminist approach that examines the experience of the Medici women within a critical framework of gender analysis, rather than biography. Using the relationship between gender and power as a vantage point, she analyzes the Medici women's uses of power

and influence over time. She also analyzes the varied contemporary reactions to and representation of that power, and the manner in which the women's actions in the political sphere changed over the course of the century between republican and ducal rule (1434-1537). The narrative focuses especially on how women were able to exercise power, the constraints placed upon them, and how their gender intersected with the exercise of power and influence. Keeping the historiography to a minimum and explaining all unfamiliar Italian terms, Tomas makes her narrative clear and accessible to non-specialists; thus *The Medici Women* appeals to scholars of women's studies across disciplines and geographical boundaries.

In this volume, the author offers a substantial reconsideration of same-sex relations in the early modern period, and argues that early modern writers – rather than simply celebrating a classical friendship model based in dyadic exclusivity and a rejection of self-interest – sought to innovate on classical models for idealized friendship. This book redirects scholarly conversations regarding gender, sexuality, classical receptions, and the economic aspects of social relations in the early modern period. It points to new directions in the application of queer theory to Renaissance literature by examining group friendship as a celebrated social formation in the work of early modern writers from Shakespeare to Milton. This volume will be of interest to scholars of the early modern period in England, as well as to those interested in the intersections between literature and gender studies, economic history and the economic aspects of social relations, the classics and the classical tradition, and the history of sexuality.

Sex, Gender and Sexuality in Renaissance Italy explores the new directions being taken in the study of sex and gender in Italy from 1300 to 1700 and highlights the impact that recent scholarship has had in revealing innovative ways of approaching this subject. In this interdisciplinary volume, twelve scholars of history, literature, art history, and philosophy use a variety of both textual and visual sources to examine themes such as gender identities and dynamics, sexual transgression and sexual identities in leading Renaissance cities. It is divided into three sections, which work together to provide an overview of the influence of sex and gender in all aspects of Renaissance society from politics and religion to literature and art. Part I: *Sex, Order, and Disorder* deals with issues of law, religion, and violence in marital relationships; Part II: *Sense and Sensuality in Sex and Gender* considers gender in relation to the senses and emotions; and Part III: *Visualizing Sexuality in Word and Image* investigates gender, sexuality, and erotica in art and literature. Bringing to life this increasingly prominent area of historical study, *Sex, Gender and Sexuality in Renaissance Italy* is ideal for students of Renaissance Italy and early modern gender and sexuality.

This book examines a Renaissance Florentine family's art patronage, even for women, inspired by literature, music, love, loss, and religion.

Between the twelfth and the sixteenth centuries, women assumed public roles of unprecedented prominence in Italian religious culture. Legally subordinated, politically excluded, socially limited, and ideologically disdained, women's active participation in religious life offered them access to power in all its forms. These essays explore the involvement of women in religious life throughout northern and central Italy and trace the evolution of communities of pious women as they tried to achieve their devotional goals despite the strictures of the ecclesiastical hierarchy. The contributors examine relations between holy women, their devout followers, and society at large. Including contributions from leading figures in a new generation of Italian historians of religion, this book shows how women were able to carve out broad areas of influence by carefully exploiting the institutional church and by astutely manipulating religious percepts.

In this informative and lively volume, Margaret L. King synthesizes a large body of literature on the condition of western European women in the Renaissance centuries (1350-1650), crafting a much-needed and unified overview of women's experience in Renaissance society.

Utilizing the perspectives of social, church, and intellectual history, King looks at women of all classes, in both usual and unusual settings. She first describes the familial roles filled by most women of the day—as mothers, daughters, wives, widows, and workers. She turns then to that significant fraction of women in, and acted upon, by the church: nuns, uncloistered holy women, saints, heretics, reformers, and witches, devoting special attention to the social and economic independence monastic life afforded them. The lives of exceptional women, those warriors, queens, patronesses, scholars, and visionaries who found some other place in society for their energies and strivings, are explored, with consideration given to the works and writings of those first protesting female subordination: the French Christine de Pizan, the Italian Modesta da Pozzo, the English Mary Astell. Of interest to students of European history and women's studies, King's volume will also appeal to general readers seeking an informative, engaging entrance into the Renaissance period.

First published in 1998. This anthology comprises a diverse range of historical treatises and tracts that discuss and debate gender and sexual relations in early modern England. Combining complete texts and extracts—many hitherto unavailable in modern editions—the collection focuses on prevailing conceptions of sexuality and gender in major areas and institutions of Tudor and Stuart society. A broad selection of religious sermons, moral handbooks, household manuals, midwifery and legal textbooks, ballads and chapbooks has been chosen.

Lady knights and pietas -- Women and compassion -- Epic and elegy -- Love and lamentation -- Ancient and modern prototypes -- Away from the city -- Fonte's enchantress and beyond

Refiguring Woman reassesses the significance of gender in what has been considered the bastion of gender-neutral humanist thought, the Italian Renaissance. It brings together eleven new essays that investigate key topics concerning the hermeneutics and political economy of gender and the relationship between gender and the Renaissance canon. Taken together, they call into question a host of assumptions about the period, revealing the implicit and explicit misogyny underlying many Renaissance social and discursive practices.

In contrast to earlier scholars who have seen Boccaccio's *Famous Women* as incoherent and fractured, Franklin argues that the text offers a remarkably consistent, coherent and comprehensible treatise concerning the appropriate functioning of women in society. In this cross disciplinary study of a seminal work of literature and its broader cultural impact on Renaissance society, Franklin shows that, through both literature and the visual arts, *Famous Women* was used to promote social ideologies in both Renaissance Tuscany and the dynastic courts of northern Italy. Speaking equally to scholars in medieval and early modern literature, history, and art history, Franklin brings needed clarification to the text by demonstrating that the moral criteria Boccaccio used to judge the lives of legendary women - heroines and miscreants alike - were employed consistently to tackle the challenge that politically powerful women represented for the prevailing social order. Further, the author brings to light the significant influence of Boccaccio's text on the representation of classical heroines in Renaissance art. By examining several paintings created in the republics and principalities of Renaissance Italy, Franklin demonstrates that *Famous Women* was employed as a conceptual guide by patrons and artists to draw the teeth from the challenge of unconventionally

powerful women by co-opting their stories into the service of contemporary Italian standards and mores.
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