

Gender And Society In Renaissance Italy By Judith C Brown

"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 Many contributions are the result of first-hand archival research and are illustrated with numerous unpublished or little-known reproductions or original material.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 Medioli 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 Ajmarm 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)."

Gender and Society in Renaissance Italy Routledge

A comprehensive history of abortion in Renaissance Italy. In this authoritative history, John Christopoulos provides a provocative and far-reaching account of abortion in sixteenth- and seventeenth-century Italy. Drawing on portraits of women who terminated—or were forced to terminate—pregnancies, he finds that Italians maintained a fundamental ambivalence about abortion, despite injunctions from civil and religious authorities. Italians from all levels of society sought, had, and participated in abortions. Early modern Italy was not an absolute anti-abortion culture, an exemplary Catholic society centered on the “traditional family.” Rather, Christopoulos shows, Italians held many views on abortion, and their responses to its practice varied. Bringing together medical, religious, and legal perspectives alongside a social and cultural history of sexuality, reproduction, and the family, Christopoulos offers a nuanced and convincing account of the meanings Italians ascribed to abortion and shows how prevailing ideas about the practice were spread, modified, and challenged. Christopoulos begins by introducing readers to prevailing medical ideas about abortion and women’s bodies, describing the widely available purgative medicines and surgeries that various healers and women themselves employed to terminate pregnancies. He also explores how these ideas and practices ran up against and shaped theology, medicine, and law. Catholic understanding of abortion was changing amid religious, legal, and scientific debates concerning the nature of human life, women’s bodies, and sexual politics. Christopoulos examines how ecclesiastical, secular, and medical authorities sought to regulate abortion, and how tribunals investigated and punished its procurers—or didn’t, even when they could have.

Publisher description

Rewriting the Renaissance

Eight Women of the Mendoza Family, 1450-1650

American Body Politics

Refiguring Woman

Women in Italian Renaissance Culture and Society

Women Artists of the Harlem Renaissance

Friendship and Queer Theory in the Renaissance

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.

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.

Confined by behavioural norms and professional restrictions, women in Renaissance Italy found a welcome escape in an alternative world of play. This book examines the role of games of wit in the social and cultural experience of patrician women from the early sixteenth to the early eighteenth century. Beneath the frivolous exterior of such games as occasions for idle banter, flirtation, and seduction, there often lay a lively contest for power and agency, and the opportunity for conventional women to demonstrate their intellect, to achieve a public identity, and even to model new behaviour and institutions in the non-ludic world. By tapping into the records and cultural artifacts of these games, George McClure recovers a realm of female fame that has largely escaped the notice of modern historians, and in so doing, reveals a cohort of spirited, intellectual women outside of the courts.

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 precepts.

Homosexuality, Gender, Culture

Cultures of Charity

Language, Gender, and Authority, from Antiquity to the Eighteenth Century

Women and Religion in Medieval and Renaissance Italy

Encyclopedia of Women in the Renaissance

Picturing Women in Late Medieval and Renaissance Art

Art Patronage, Family, and Gender in Renaissance Florence

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 misogyny entrenched in medieval society.

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

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.

Playing with Gender

A Renaissance Pursuit

Race, Gender, and Black Literary Renaissance

Authorship and Publication in the English Renaissance

Women Latin Poets

Family and Gender in Renaissance Italy, 1300-1600

Women of the Renaissance

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.

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.

Women artists of the Harlem Renaissance dealt with issues that were unique to both their gender and their race. They experienced racial prejudice, which limited their ability to obtain training and to be taken seriously as working artists. They also encountered prevailing sexism, often an even more serious barrier. Including seventy-two black and white illustrations, this book chronicles the challenges of women artists, who are in some cases unknown to the general public, and places their achievements in the artistic and cultural context of early twentieth-century America. Contributors to this first book on the women artists of the Harlem Renaissance proclaim the legacy of Edmonia Lewis, Meta Vaux Warrick Fuller, Augusta Savage, Selma Burke, Elizabeth Prophet, Lois Maillou Jones, Elizabeth Catlett, and many other painters, sculptors, and printmakers. In a time of more rigid gender roles, women artists faced the added struggle of raising families and attempting to gain support and encouragement from their often-reluctant spouses in order to pursue their art. They also confronted the challenge of convincing their fellow male artists that they, too, should be seen as important contributors to the artistic innovation of the era.

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.

Angela Merici and the Company of St. Ursula (1474–1540)

Women, Politics, and the Reform of Poor Relief in Renaissance Italy

The Latin Tradition

Sex and Gender in Medieval and Renaissance Texts

An Annotated Edition of Contemporary Documents

The Tornabuoni

Women and the Circulation of Texts in Renaissance Italy

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.

The first comprehensive guide to women's promotion and use of textual culture, in manuscript and print, in Renaissance Italy. 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.

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Brunelleschi's Egg

Women and Men in Renaissance Venice

Abortion in Early Modern Italy

Queer (Re)Readings in the French Renaissance

Sexuality and Gender in Early Modern Europe

Gender, Representation and Identity

Women in Italian Renaissance Art

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.

An exploration of sexuality and gender in Renaissance art, literature, and society.

Analyses the construction of gender through bodily elements and clothing in early modern England.

Felipe Smith tracks the emergence of particular gender images--such as white witch, black madonna, mammy, and white lady--and their impact on early African American literature.

Smith gives us a remarkable synthesis of historical readings combined with a highly original contribution to the comprehension of racial thought and literary writing.

Literary Texts and Political Models

Power and Virtue in Renaissance Society

Gender and Sexuality in Early Modern England

Renaissance Feminism

Nature, Art, and Gender in Renaissance Italy

Italy, France, and England

Materializing Gender in Early Modern English Literature and Culture

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.

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.

Considering a wide range of Renaissance works of nonfiction, Jordan asserts that feminism as a mode of thought emerged as early as the fifteenth century in Italy, and that the main arguments for the social equality of the sexes were common in the sixteenth century. Renaissance feminism, she maintains, was a feature of a broadly revisionist movement that regarded the medieval model of creation as static and hierarchical and favored a model that was dynamic and relational. Jordan examines pro-woman arguments found in dozens of pan-European texts in the light of present-day notions of authority and subordination, particularly resistance theory, in an attempt to link gender issues to larger contemporary theoretical and institutional questions. Drawing on sources as varied as treatises on marriage and on education, defenses and histories of women, popular satires, moral dialogues, and romances, *Renaissance Feminism* illustrates the broad scope of feminist argument in early modern Europe, recovering pro-woman arguments that had disappeared from the record of gender debates and transforming the ways in which early modern gender ideology has been understood. Renaissance scholars and feminist critics and historians in general will welcome this book, and medievalists and intellectual historians will also find it valuable reading.

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.

Sex, Gender and Sexuality in Renaissance Italy

Classical Tradition and Women Writers in the Venetian Renaissance

The Imprint of Gender

Twelve Essays on Patrician Society

The Discourses of Sexual Difference in Early Modern Europe

Fashioning Femininity and English Renaissance Drama

Presents biographical and topical information on the contributions made by women during the Renaissance in such fields as medicine, religion, and art.

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.

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.

*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.

Parlour Games and the Public Life of Women in Renaissance Italy

Spirituality, Gender, and the Self in Renaissance Italy

Women, Family, and Ritual in Renaissance Italy

Sexuality and Gender in the English Renaissance

Toward a Legal Anthropology of Renaissance Italy

Institutions, Texts, Images

Gender and Society in Renaissance Italy

English translations of the author's most important articles.

This book studies family life and gender within Italy through the lens of law and legal disputes.

By examining representations of women on stage and in the many printed materials aimed at them, Karen Newman shows how female subjectivity—both the construction of the gendered subject and the ideology of women's subjection to men—was fashioned in Elizabethan and Jacobean England. Her emphasis is not on "women" so much as on the category of "femininity" as deployed in the late sixteenth and early seventeenth centuries. Through the critical lens of poststructuralism, Newman reads anatomies, conduct and domesticity handbooks, sermons, homilies, ballads, and court cases to delineate the ideologies of femininity they represented and produced. Arguing that drama, as spectacle, provides a peculiarly useful locus for analyzing the management of femininity, Newman considers the culture of early modern London to reveal how female subjectivity was fashioned and staged in the plays of Shakespeare, Jonson, and others.

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

Law, Family, and Women

Arms and the Woman

Perspectives on Gender and the Italian Renaissance

Power and Gender in Renaissance Spain

Boccaccio's Heroines

"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

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.