



**HUHI 6345.001**  
**Renaissance Women: Image and Reality**  
**Professor Deborah Stott**  
**Fall 2009**  
**Monday 12:30 - 3:15**  
**JO 4.312**

Just the sight of this book, even though it was of no authority, made me wonder how it happened that so many different men - and learned men among them - have been and are so inclined to express both in speaking and in their treatises and writings so many wicked insults about women and their behavior . . . it seems that they all speak from one and the same mouth. They all concur in one conclusion: that the behavior of women is inclined to and full of every vice.

Christine de Pizan, *La cité des dames*, 1405.

[Husbands] who take counsel with their wives . . . are madmen if they think true prudence or good counsel lies in the female brain. . . For this very reason, I have always tried carefully not to let any secret of mine be known to a woman. I did not doubt that my wife was most loving, and more discreet and modest in her ways than any, but I still considered it safer to have her unable, and not merely unwilling, to harm me.

Leonbattista Alberti, *Della famiglia*, c. 1450.

Did women have a Renaissance? When historian Joan Kelly posed this question over 30 years ago, she concluded, based on her analysis of normative literary sources such as Castiglione's *The Courtier*, that they did not. Contemporary scholars of social and women's history, however, frame the question less categorically and look more searchingly at the conditions and circumstances of early modern women's lives. At the same time, increased attention to publishing women's writings has restored their ability to tell their own stories.

With the city-states of Renaissance Italy as our geographical and social focus, we will explore attitudes towards Renaissance women through both textual and visual material. In addition to scholarly studies, we will read primary sources such as Agnolo Firenzuola's *On the Beauty of Women* and letters by Laura Cereta, an early female participant in the male-dominated field of public writing. Using the art of the period, we will consider what visual imagery commissioned by men reveals of attitudes towards and assumptions about women. And, when opportunity arose, what kinds of art did women commission?

### TEXTS

In addition to these texts, we will also read and discuss a considerable amount of material in articles from periodicals and anthologies (available in the library or online).

Andrea Bayer, ed. *Art and Love in Renaissance Italy*. New Haven: Yale University Press, 2008.



Gene Brucker. *Giovanni and Lusanna: Love and Marriage in Renaissance Florence*. Berkeley: University of California Press, 2005.



Laura Cereta. *Collected Letters of a Renaissance Feminist*. Trans. and ed. Diana Robin. Chicago: University of Chicago Press, 1997.



Agnolo Firenzuola. *On the Beauty of Women*. Trans. and ed. Konrad Eisenbichler and Jacqueline Murray. Philadelphia: University of Pennsylvania Press, 1992.



**Recommended:** Margaret L. King. *Women of the Renaissance*. Chicago: University of Chicago Press, 1991.

A good book for general background. It will not be assigned.

### CONTACT INFORMATION

Website for course ; **eLearning**  
[formerly WebCT]

**elearning.utdallas.edu**

Office JO 5.604 (on loan from Prof. Wilson)

Office Hours Mon. 3:15 - 4:15  
& by appointment

Please contact me by eLearning Mail.  
Phone (if necessary) 972-998-5307

### REQUIRED WORK

Reading & Class Participation 20%

Student-led Class Discussion 20%

Written work totaling about 20 pages 60%

## SYLLABUS

24 Aug.	<b>Introduction</b> Readings marked with an asterisk are available for leading a class discussion.
31 Aug.	<b>Did Women Have a Renaissance? La Querelle des Femmes</b> <b>Reading and Discussion</b> Baldassar Castiglione. <i>The Book of the Courtier</i> [Venice, 1528]. Trans. Charles S. Singleton. Ed. Daniel Javitch. NY: W. W. Norton, 2002. Book I I I. <b>Reserve &amp; eLearning</b> Joan Kelly. "Did Women Have a Renaissance?" <i>Women, History and Theory</i> . Chicago: University of Chicago Press, 1984. 19-50. (Originally published 1977) <b>Electronic Reserve</b> Virginia Cox. Introduction." <i>Women's Writing in Italy, 1400-1650</i> . Baltimore: Johns Hopkins University Press, 2008. xi-xxviii, notes 255-59. <b>Electronic Reserve and Reserve</b> *Virginia Cox. "Gender and Eloquence in Ercole de' Roberti's <i>Portia and Brutus</i> ." <i>Renaissance Quarterly</i> 62 (2009): 61-101. <b>Electronic Reserve</b>  <i>Art and Love in Renaissance Italy</i> . 309-12.
7 Sep.	<b>Labor Day Holiday</b>
14 Sep.	<b>Social and Legal Aspects of Women's Situation</b> <b>Reading and Discussion</b> Ian Maclean. "The Notion of Woman in Medicine, Anatomy, and Physiology." <i>Feminism and Renaissance Studies</i> . Ed. Lorna Hutson. Oxford: Oxford University Press, 1999. 127-55. <b>Electronic Reserve</b> *Thomas Kuehn. "Person and Gender in the Laws." <i>Gender and Society in Renaissance Italy</i> . Ed. J. C. Brown and R. C. Davis. London and NY: Longman, 1998. 87-106. <b>Electronic Reserve</b> *Michael Roche. "Gender and Sexual Culture in Renaissance Italy." <i>Gender and Society in Renaissance Italy</i> . Ed. J. C. Brown and R. C. Davis. London and NY: Longman, 1998. 150-70. <b>Electronic Reserve</b> *Ronald Rainey. "Dressing Down the Dressed Up: Repeating Feminine Attire in Renaissance Florence." <i>Renaissance Society and Culture: Essays in Honor of Eugene R. Rice, Jr.</i> Ed. John Monfasani and Ronald G. Musto. NY, 1991. 217-37. <b>Electronic Reserve</b>
21 Sep.	<b>Woman - the Ideal in Literature</b> <b>Reading and Discussion</b> Agnolo Firenzuola, <i>On the Beauty of Women</i> [Florence, 1548], including "Introduction" Castiglione. <i>The Book of the Courtier</i> . Book IV, 243-60 (sections 51-73). <b>Reserve &amp; eLearning</b>
28 Sep.	<b>Woman - the Ideal in Art</b> <b>Reading and Discussion</b> *Patricia Simons. "Portraiture, Portrayal, and Idealization: Ambiguous Individualism in Representations of Renaissance Women." <i>Language and Images of Renaissance Italy</i> . Ed. Alison Brown. Oxford: Clarendon Press, 1995. 263-311. <b>Electronic Reserve</b> *Maria DePrano. "No painting on earth would be more beautiful: an Analysis of Giovanna degli Albizzi's Portrait Inscription." <i>Renaissance Studies</i> 22 (2008): 617-41. <b>Online Journal</b> Jane Bridgeman, "Condecenti et netti. . ." beauty, dress and gender in Italian Renaissance art," <i>Concepts of Beauty in Renaissance Art</i> , Ed. Francis Ames-Lewis and Mary Rogers, Aldershot, Eng. and Brookfield, VT: Ashgate Publishing, 1998, 44-51. <b>Electronic Reserve</b> <i>Art and Love in Renaissance Italy</i> . Article by Luke Syson, 246-54; Catalog entries on 315-19; see also index entries for "belle donne."
5 Oct.	<b>Marriage and the Family</b> <b>Reading and Discussion</b> Leon Battista Alberti. <i>The Family in Renaissance Florence, Book Three [I libri della famiglia, 1434-37]</i> . Trans. Renée Neu Watkins. Prospect Heights, IL: Waveland Press, 1994. 207-29. <b>eLearning</b> <i>Art and Love in Renaissance Italy</i> . Articles by Andrea Bayer 3-7; Deborah L. Krohn. 9-15; Krohn 60-67; 68-128. <b>Electronic Reserve</b> Brian Richardson. "Amore maritale: advice on love and marriage in the second half of the Cinquecento." <i>Women in Italian Renaissance Culture and Society</i> . Ed. Letizia Panizza. London: Modern Humanities Research Association and Maney Publishing, 2000. 194-208. <b>Electronic Reserve</b> *Sara F. Matthews Grieco. "Persuasive pictures: didactic prints and the construction of the social identity of women in sixteenth-century Italy." <i>Women in Italian Renaissance Culture and Society</i> . Ed. Letizia Panizza. London: Modern Humanities Research Association and Maney Publishing, 2000. 285-314. <b>Electronic Reserve</b>

<p>12 Oct.</p>	<p><b>One Woman's Experience</b>  <b>Reading and Discussion</b>                  Gene Brucker. <i>Giovanni and Lusanna: Love and Marriage in Renaissance Florence</i>.                  Thomas Kuehn. "Reading Microhistory: The Example of Giovanni and Lusanna." <i>Journal of Modern History</i> 61 (1989): 512-34. <span style="float: right;">Online Journal</span></p>
<p>19 Oct.</p>	<p><b>Marital Imagery</b>  <b>Reading and Discussion</b>  <i>Art and Love in Renaissance Italy</i>. Articles by Everett Fahy 17-27; 129-38; 255-87; 288-308; articles by Andrea Bayer 230-37; Beverly Louise Brown 238-45.                  *Christine Olsen. "Gross Expenditure: Botticelli's Nastagio degli Onesti Panels." <i>Art History</i> 15 (1992): 146-70. <span style="float: right;">Online Journal</span>                  *Cristelle L. Baskins, "Il Trionfo della Pudicizia: Menacing Virgins in Italian Renaissance Domestic Painting," <i>Menacing Virgins: Representing Virginity in the Middle Ages and the Renaissance</i>, Ed. Kathleen Coyne Kelly and Marina Leslie, Newark, NJ: University of Delaware Press, 1999. 117-31, 221-23. <span style="float: right;">Electronic Reserve</span>                  *Jacqueline Marie Musacchio, "The Rape of the Sabine Women on Quattrocento Marriage-Panels," in <i>Marriage in Italy, 1300-1650</i>, Ed. Trevor Dean and K. J. P. Lowe, NY and Cambridge (Cambridge UP), 1998, 66-82. <span style="float: right;">Electronic Reserve</span></p>
<p>26 Oct.</p>	<p><b>Maternal Imagery</b>  <b>Reading and Discussion</b>  <i>Art and Love in Renaissance Italy</i>. 149-76.                  *Geraldine A. Johnson, "Beautiful Brides and Model Mothers: The Devotional and Talismanic Functions of Early Modern Marian Reliefs." <i>The Material Culture of Sex, Procreation, and Marriage in Pre-modern Europe</i>. Ed. Anne L. McClanan and Karen Rosoff Encarnación. NY: Palgrave, 2002. 135-61. <span style="float: right;">Electronic Reserve</span>                  *Jacqueline Marie Musacchio. "Imaginative Conceptions in Renaissance Italy." <i>Picturing Women in Renaissance and Baroque Italy</i>. Ed. Geraldine A. Johnson and Sara F. Matthews Grieco. Cambridge and NY: Cambridge University Press, 1997. 42-60, 256-61. <span style="float: right;">Electronic Reserve</span>                  *Adrian W. B. Randolph. "Gendering the Period Eye: Deschi da parto and Renaissance Visual Culture." <i>Art History</i> 27 (2004): 538-62. <span style="float: right;">Online Journal</span></p>
<p>2 Nov.</p>	<p><b>Women in the Arts</b>  <b>Reading and Discussion</b>                  *Judith Bryce. "Performing for Strangers: Women, Dance, and Music in Quattrocento Florence." <i>Renaissance Quarterly</i> 54 (2001): 1074-1107. <span style="float: right;">Online Journal</span>                  *Victoria Kirkham. "Creative Partners: The Marriage of Laura Battiferra and Bartolomeo Ammannati." <i>Renaissance Quarterly</i> 55 (2002): 498-558. <span style="float: right;">Online Journal</span>                  *Sally Hickson, "'To see ourselves as others see us': Giovanni Francesco Zaninello of Ferrara and the portrait of Isabella d'Este by Francesco Francia." <i>Renaissance Studies</i> 23 (2009): 288-310. <span style="float: right;">Online Journal</span>                  *Mary D. Garrard. "Here's Looking at Me: Sofonisba Anguissola and the Problem of the Woman Artist." <i>Renaissance Quarterly</i> 47 (1994): 556-622. <span style="float: right;">Online Journal</span></p>
<p>9 Nov.</p>	<p><b>A Woman's Voice</b>  <b>Reading and Discussion</b>                  Laura Cereta. <i>Collected Letters of a Renaissance Feminist</i>.                  Including the introduction by Margaret L. King and Albert Rabil, Jr. <i>The Other Voice in Early Modern Europe: Introduction to the Series</i>.</p>
<p>16 Nov.</p>	<p><b>Working Women: Prostitutes and Courtesans</b>  <b>Reading and Discussion</b>                  *John Brackett, "The Florentine <i>Onestà</i> and the Control of Prostitution, 1403-1680," <i>Sixteenth-Century Journal</i>, 24 (1993): 273-300. <span style="float: right;">Online Journal</span>                  *Elizabeth S. Cohen. "Back Talk: Two Prostitutes' Voices from Rome c. 1600." <i>Early Modern Women: An Interdisciplinary Journal</i> 11 (2007): 95-127. <span style="float: right;">Electronic Reserve</span>                  Cathy Santore. "Julia Lombardo, <i>Suntuosa Meretriz</i>: A Portrait by Property." <i>Renaissance Quarterly</i> 41 (1988): 62-79. <span style="float: right;">Online Journal</span>                  *Guido Ruggiero. "Marriage, Love, Sex, and Renaissance Civic Morality." <i>Sexuality and Gender in Early Modern Europe: Institutions, Texts, Images</i>, ed. James G. Turner, NY (Cambridge UP), 1992, 10-30. <span style="float: right;">Electronic Reserve</span></p>

23  
Nov.

**The Erotic Female Body**

**Reading and Discussion**

**Art and Love in Renaissance Italy.** Articles by Musacchio, 29-41; Wolk-Simon, 43-58; James Grantham Turner, 178-84; 185-227; Luke Syson 246-54; review article by Andrea Bayer 230-37; 315-32.

\*Cathy Santore. "The Tools of Venus.." *Renaissance Studies* 11 (1997): 179-207. Online Journal

Paul Barolsky and Andrew Ladis. "'The `Pleasurable Deceits' of Bronzino's So-Called London *Allegory*." *Source* 10 (1991): 32-36. Electronic Reserve

Iris Cheney, "Bronzino's London *Allegory*: Venus, Cupid, Virtue and Time," *Source*, 6, 1987, 12-18. Electronic Reserve

\*Babette Bohn. "Rape and the Gendered Gaze: Susanna and the Elders in Early Modern Bologna." *Biblical Interpretation* 9 (2001): 259-86. Online Journal

\*Mary Pardo. "Artefice as Seduction in Titian." *Sexuality and Gender in Early Modern Europe: Institutions, Texts, Images*. Ed. James G. Turner. Cambridge and NY: Cambridge University Press, 1993. 55-90. Electronic Reserve

30  
Nov.

**Women in Religion**

**Reading and Discussion**

\*Sandra Weddle. "Women's Place in the Family and the Convent: A Reconsideration of Public and Private in Renaissance Florence." *Journal of Architectural Education* 55 (2001): 64-72. Online Journal

\*Adrian W. B. Randolph. "Regarding Women in Sacred Space." *Picturing Women in Renaissance and Baroque Italy*. Ed. Geraldine A. Johnson and Sara F. Matthews Grieco. Cambridge and NY: Cambridge University Press, 1997. 17-41, notes, 250-56. Electronic Reserve

\*Carolyn Valone, "The Art of Hearing: Sermons and Images in the Chapel of Lucrezia della Rovere," *Sixteenth Century Journal*, 31, 2000, 753-77. Online Journal

\*Allison Levy. "Framing Widows: Mourning, Gender and Portraiture in Early Modern Florence." Allison Levy, ed. *Widowhood and Visual Culture in Early Modern Europe*. Women and Gender in the Early Modern World. Aldershot: Ashgate Press, 2003. 211-31, ill. 13.1-13.13. Electronic Reserve

**Art and Love in Renaissance Italy**, 282-87.

7  
Dec.

**TBA**

10  
Dec.

**Paper due by 5:00pm**

See instructions below for submission.

<b>Required Work</b>	
<b>Reading and Class Participation</b>	<b>20%</b>
<p>You will be expected to have completed the reading assigned for each class and be prepared to discuss it. The readings represent a variety of approaches and methodologies, and our goal will be to understand not just their content but also their thesis and argumentation. Therefore, you should read critically. This calls for active, alert reading, best not done just before bedtime or class. Among the issues to consider:</p> <ul style="list-style-type: none"> <li>◆ I identify the author's thesis and understand how he or she has structured its development. In class discussions, I will ask you to discuss the reading in your own words, not by quoting passages from the text. Until you can articulate material in your own words, you haven't fully comprehended it. If you take notes, it helps to put the ideas into your own words rather than quoting the text.</li> <li>◆ Once having identified a topic of investigation, what questions has the author asked?</li> <li>◆ Where has she or he turned for answers to these questions, i.e. what kinds of sources does the author use?</li> <li>◆ Does he or she support and develop assertions with evidence, and, if so, what kind?</li> <li>◆ How does this author's thesis and/or approach relate to other readings and/or discussions in this course?</li> <li>◆ How has the author used citations? In my experience, students find it difficult to learn how and when to use footnotes appropriately. It will help you to develop your own citation skills if you analyze the ways published authors writing for an academic audience employ citations. What is footnoted, and what isn't? To what use is the footnote put?</li> <li>◆ Understanding an author's thesis and argumentation doesn't necessarily include evaluation of his or her skills as a writer, but don't be afraid to assess the author's writing. Not all scholars are estimable writers, but you can learn from both mediocre and excellent writers as you develop your own ability to write clear, persuasive, perhaps even elegant prose. As an example, you will find that it is much easier to understand the development of an author's argument is she or he has provided informative topic sentences at the beginning of each paragraph. You should do the same in your own writing.</li> </ul> <p>Attendance is not mandatory, but a portion of your grade will be based on the quality and quantity of your participation in class discussion.</p> <p>Other thoughts on the readings:</p> <ul style="list-style-type: none"> <li>◆ Most of the assigned texts have been written by recognized scholars, who have addressed them to others with similar interests and experience. A well-written article should be accessible to any educated reader, but you may find that the author uses references (e.g. concepts, language, historical figures) with which you are unfamiliar. If this occurs, try to inform yourself adequately to understand the text, but if all else fails, I encourage you to post your question - and perhaps the answer you have found - in the Discussion section of eLearning. If you found something difficult to understand, chances are someone else did as well. But your fellow students might also be able to provide answers once you've posted your question or observation. I will be checking in on Discussions too and can offer help if needed.</li> <li>◆ Many of the electronic texts you will be reading refer to illustrations, which haven't always translated well to the digital format. In many cases, they are of inferior quality in the original publication. Some of these works of art can be found easily through Google Images, but others are not so common, so I will supplement the illustrations in the electronic texts by posting as many good-quality images as I can in the Media section of eLearning.</li> </ul>	
<b>Student-Led Class Discussion</b>	<b>20%</b>
<p>You will be responsible for leading class discussion of one of the articles we will read during the semester. Everyone in the class will also have done the reading, but you will initiate and direct discussion. Keep in mind that your role is <b>not</b> to present your own summary or analysis of the reading but rather to lead your fellow class members in discussion. You may use the topics suggested above as a guideline but you needn't limit yourself to them. Feel free to call on your fellow classmates if they are shy. Prepare the discussion to last about one-half hour.</p> <p>You will have the opportunity to choose the article you prefer during the first class. Order of selection will be determined by lot.</p>	

<p><b>Written Work (c. 20 pages)</b> <span style="float: right;"><b>Due by 5:00pm 10 December</b></span></p> <p>N.B. All written work should be submitted to me in either Microsoft Word or WordPerfect format as an attachment through eLearning Mail. Please follow the "Guidelines for Written Work" posted on eLearning.</p>	<p><b>60%</b></p>
<p>◆</p>	<p><b>Proposal (c. 5 pages)</b> <span style="float: right;"><b>Due by 9 November</b></span></p> <p>Your paper or papers should be preceded by a project proposal of about 5 pages. The purpose of the proposal is to demonstrate both the aim and scope of your research and your ability to carry it out. Your proposal must be satisfactory before you proceed on your paper, so submit it as early as possible.</p> <ul style="list-style-type: none"> <li>◆ Describe as clearly and as fully as possible your chosen topic (or topics) for the paper.</li> <li>◆ Include your thesis or theme and your proposed method of approach.</li> <li>◆ Include your working bibliography, as well as works you intend to use, indicating briefly why you expect them to be relevant.</li> </ul>
<p>◆</p>	<p><b>Paper</b></p> <p>You should formulate a topic related to the subject matter of this course, that is, some aspect of the history and imagery of early modern women. I suggest that you select one of the following types of projects:</p> <ol style="list-style-type: none"> <li>a. A research paper in which you investigate a particular topic or question of interest to you, using both primary and secondary sources as appropriate. Such a paper would be appropriate for future reworking and submission to an M.A. portfolio.</li> <li>b. A historiographic paper on a topic or issue, in which you analyze and compare the approaches and conclusions of three or four different authors to a similar topic. This is similar to a review article. An example is: Robert J. H. Janson-La Palme. "Painting and Sculpture for the Tuscan Household," <i>Renaissance Quarterly</i> 54 (2001): 573-90, available online.</li> <li>c. If you feel unprepared to undertake a long paper, you may choose to complete two papers of about 10 pages each. Each should be preceded by a three-page proposal due two weeks before submission of the final paper.</li> </ol> <p>In either case, I encourage you to draw on other work that you may have done or are doing as you develop your topic and, of course, please consult with me on approach and bibliography.</p>
<p><b>Some General Suggestions for Topics</b></p>	
<p>Female portraits, form and context          Courtesans (or Prostitutes) in art          Marital or maternal imagery          Cassoni - imagery and context          Women religious, inside or outside the convent          Mythological women and their role in Renaissance culture          Adornment of women: cosmetics, apparel, in imagery and life          An historical woman, such as Isabella d' Este, Isotta Nogarola, Gaspara Stampa, Vittoria Colonna, or other</p>	<p>Models of feminine virtue          Domestic spaces in life and art          Literary women          Erotica and pornography          Art as education (or propaganda?)          Institutions affecting women - such as marriage, sexuality, prostitution, religion, crime - considered from the point of view of gender and social context          Women and the arts - as patrons, artists, writers, musicians, etc.</p>
<p><b>FYI</b></p> <p>Deborah Stott. "I am the same Cornelia I have always been": Reading Cornelia Collonello's Letters to Michelangelo." <i>Women's Letters Across Europe, 1400-1700: Form and Persuasion</i>. Eds. Jane Couchman and Ann Crabb. Aldershot and Brookfield, VT: Ashgate Publishing, 2005. 79-102. <span style="float: right;">eLearning</span></p> <p>Deborah Stott. "Like a most loving daughter": Cornelia Collonello and Michelangelo." Talk delivered to the Sixteenth Century Studies Conference, November 2000. <span style="float: right;">eLearning</span></p>	

### Student-Led Class Discussions

Date	Student	Title of Article
31 Aug.		Cox. "Gender and Eloquence in Ercole de' Roberti's <i>Portia and Brutus</i> ."
14 Sep.		Kuehn. "Person and Gender in the Laws." Rocke. "Gender and Sexual Culture in Renaissance Italy." Rainey. "Dressing Down the Dressed Up: Repeating Feminine Attire in Renaissance Florence."
28 Sep.		Simons. "Portraiture, Portrayal, and Idealization: Ambiguous Individualism in Representations of Renaissance Women." DePrano. "No painting on earth would be more beautiful: an Analysis of Giovanna degli Albizzi's Portrait Inscription."
5 Oct.		Matthews Grieco. "Persuasive pictures: didactic prints and the construction of the social identity of women in sixteenth-century Italy."
19 Oct.		Olsen. "Gross Expenditure: Botticelli's <i>Nastagio degli Onesti</i> Panels." Baskins. " <i>Il Trionfo della Pudicizia</i> : Menacing Virgins in Italian Renaissance Domestic Painting," Musacchio. "The Rape of the Sabine Women on Quattrocento Marriage-Panels,"
26 Oct.		Johnson. "Beautiful Brides and Model Mothers: The Devotional and Talismanic Functions of Early Modern Marian Reliefs." Musacchio. "Imaginative Conceptions in Renaissance Italy." Randolph. "Gendering the Period Eye: <i>Deschi da parto</i> and Renaissance Visual Culture."
2 Nov.		Bryce. "Performing for Strangers: Women, Dance, and Music in Quattrocento Florence." Kirkham. "Creative Partners: The Marriage of Laura Battiferra and Bartolomeo Ammannati." Hickson. "To see ourselves as others see us': Giovanni Francesco Zaninello of Ferrara and the portrait of Isabella d'Este by Francesco Francia." Garrard. "Here's Looking at Me: Sofonisba Anguissola and the Problem of the Woman Artist."
16 Nov.		Brackett, "The Florentine <i>Onestà</i> and the Control of Prostitution, 1403-1680," Cohen. "Back Talk: Two Prostitutes' Voices from Rome c. 1600." Ruggiero. "Marriage, Love, Sex, and Renaissance Civic Morality."

23 Nov.		Santore. "The Tools of Venus.." Bohn. "Rape and the Gendered Gaze: Susanna and the Elders in Early Modern Bologna." Pardo. "Artefice as Seduction in Titian."
30 Nov.		Weddle. "Women's Place in the Family and the Convent: A Reconsideration of Public and Private in Renaissance Florence." Randolph. "Regarding Women in Sacred Space." Valone, "The Art of Hearing: Sermons and Images in the Chapel of Lucrezia della Rovere," Levy. "Framing Widows: Mourning, Gender and Portraiture in Early Modern Florence."