

Cambridge University Press

978-0-521-44605-1 - Sexuality and Gender in Early Modern Europe: Institutions, Texts, Images

Edited by James Grantham Turner

Frontmatter

[More information](#)

Sexuality and Gender in Early Modern Europe



Cambridge University Press

978-0-521-44605-1 - Sexuality and Gender in Early Modern Europe: Institutions, Texts, Images

Edited by James Grantham Turner

Frontmatter

[More information](#)

Sexuality and Gender in Early Modern Europe

Institutions, texts, images



Edited by

JAMES GRANTHAM TURNER



CAMBRIDGE
UNIVERSITY PRESS

Cambridge University Press

978-0-521-44605-1 - Sexuality and Gender in Early Modern Europe: Institutions, Texts, Images

Edited by James Grantham Turner

Frontmatter

[More information](#)

Published by the Press Syndicate of the University of Cambridge
The Pitt Building, Trumpington Street, Cambridge CB2 1RP
40 West 20th Street, New York, NY 10011-4211, USA
10 Stamford Road, Oakleigh, Melbourne 3166, Australia

© Cambridge University Press 1993

First published 1993

Reprinted 1995

'Recuperating women and the man behind the screen', by Domna C. Stanton,
© University of Chicago Press

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

Library of Congress cataloguing in publication data

Sexuality and gender in early modern Europe: institutions, texts,
images / edited by James Grantham Turner.

p. cm.

ISBN 0 521 39073 7 (hardback). ISBN 0 521 44605 8 (paperback)

1. Literature 2. History 3. Feminism and the arts 4. Sexuality in art

I. Turner, James, 1947- .

NX180.F4S488 1993

700'.1'03 - dc20 92-26038 CIP

ISBN 0 521 44605 8 paperback

Transferred to digital printing 1999

Cambridge University Press

978-0-521-44605-1 - Sexuality and Gender in Early Modern Europe: Institutions, Texts, Images

Edited by James Grantham Turner

Frontmatter

[More information](#)

Contents



| | |
|---|----------------|
| <i>List of illustrations</i> | <i>page</i> ix |
| <i>Notes on contributors</i> | xii |
| <i>Preface and acknowledgements</i> | xv |
| | |
| Introduction: A history of sexuality? JAMES GRANTHAM TURNER | 1 |
| 1 Marriage, love, sex, and Renaissance civic morality GUIDO RUGGIERO | 10 |
| 2 Typology, sexuality, and the Renaissance Esther CRISTELLE L. BASKINS | 31 |
| 3 Artifice as seduction in Titian MARY PARDO | 55 |
| 4 Renaissance women and the question of class CONSTANCE JORDAN | 90 |
| 5 Venetian women writers and their discontents MARGARET F. ROSENTHAL | 107 |
| 6 The ambiguity of beauty in Tasso and Petrarch NAOMI YAVNEH | 133 |
| 7 The ladies' man and the age of Elizabeth JULIET FLEMING | 158 |
| 8 Troping Utopia: Donne's brief for lesbianism JANEL MUELLER | 182 |
| 9 Staging gender: William Shakespeare and Elizabeth Cary MAUREEN QUILLIGAN | 208 |
| 10 The semiotics of masculinity in Renaissance England DAVID KUCHTA | 233 |

Cambridge University Press

978-0-521-44605-1 - Sexuality and Gender in Early Modern Europe: Institutions, Texts, Images

Edited by James Grantham Turner

Frontmatter

[More information](#)

CONTENTS

| | | |
|----|---|-----|
| 11 | Recuperating women and the man behind the screen DOMNA C. STANTON | 247 |
| 12 | A womb of his own: male Renaissance poets in the female body KATHARINE EISAMAN MAUS | 266 |
| 13 | The geography of love in seventeenth-century women's fiction JAMES F. GAINES <i>and</i> JOSEPHINE A. ROBERTS | 289 |
| 14 | Gender and conduct in <i>Paradise Lost</i> MICHAEL C. SCHOENFELDT | 310 |
| | <i>Index</i> | 339 |

Cambridge University Press

978-0-521-44605-1 - Sexuality and Gender in Early Modern Europe: Institutions, Texts, Images

Edited by James Grantham Turner

Frontmatter

[More information](#)

Illustrations



- | | | |
|----|--|---------|
| 1 | Filippino Lippi, <i>Virgins Before Ahasuerus</i> , Chantilly, Musée Condé (photo: Alinari/Art Resource, N.Y.) | page 32 |
| 2 | Filippino Lippi, <i>Esther Pleads for the Jews</i> , Paris, Musée du Louvre (photo: Réunion des Musées Nationaux) | 33 |
| 3 | Marco del Buono Giamberti and Apollonio di Giovanni, <i>Story of Esther</i> , New York, Metropolitan Museum of Art (Rogers Fund, 18.117.2) | 34 |
| 4 | Andrea del Castagno, <i>Uomini famosi</i> , Florence, Uffizi (photo: Alinari/Art Resource, N.Y.) | 35 |
| 5 | Andrea del Castagno, <i>Uomini famosi</i> (reconstruction drawing by David Walsh) | 36 |
| 6 | Andrea del Castagno, <i>Esther</i> , detail of figure 4 (photo: Alinari/Art Resource, N.Y.) | 46 |
| 7 | Titian, <i>Urbino Venus</i> , Florence, Uffizi (photo: Alinari/Art Resource, N.Y.) | 56 |
| 8 | <i>Hermaphrodite</i> , Rome, Museo Nazionale (photo: Alinari/Art Resource, N.Y.) | 61 |
| 9 | <i>Hermaphrodite</i> , alternative view of Figure 8 | 63 |
| 10 | Giorgione, <i>Sleeping Venus</i> , Dresden, Gemäldegalerie (photo: Bildarchiv Marburg/Art Resource, N.Y.) | 67 |
| 11 | Marcantonio Raimondi after Giulio Romano, <i>I modi: First Position</i> (by permission of the Bibliothèque Nationale, Paris) | 70 |
| 12 | Giulio Romano, <i>Amorous Couple</i> , St Petersburg, Hermitage (photo: Photocolor, Mantua) | 71 |

Cambridge University Press

978-0-521-44605-1 - Sexuality and Gender in Early Modern Europe: Institutions, Texts, Images

Edited by James Grantham Turner

Frontmatter

[More information](#)

LIST OF ILLUSTRATIONS

- | | | |
|----|--|-----|
| 13 | Correggio, <i>Danae</i> , Rome, Borghese Gallery (photo: Alinari/Art Resource, N.Y.) | 72 |
| 14 | Rosso Fiorentino(?), <i>Leda</i> (after Michelangelo), London, National Gallery (by permission of the Trustees of the National Gallery) | 74 |
| 15 | Michelangelo, <i>Night</i> , Florence, Medici Chapel (photo: Alinari/Art Resource, N.Y.) | 75 |
| 16 | Pontormo(?), <i>Venus and Cupid</i> (after Michelangelo), Florence, Uffizi (photo: Alinari/Art Resource, N.Y.) | 76 |
| 17 | Giovanni Bellini, <i>Woman with a Mirror</i> , Vienna, Kunsthistorisches Museum (photo: Kunsthistorisches Museum) | 78 |
| 18 | Titian, <i>Urbino Venus</i> (detail), Florence, Uffizi (photo: Alinari/Art Resource, N.Y.) | 82 |
| 19 | Michelangelo, study for head of <i>Leda</i> , Florence, Casa Buonarroti (photo: Ente Casa Buonarroti) | 83 |
| 20 | Titian's <i>impresa</i> , from Battista Pittoni, <i>Imprese di diversi principi</i> (Venice, 1564) (photo: Perkins Library, Duke University) | 85 |
| 21 | Engraved frontispiece portrait of Veronica Franco, originally intended for her volume of poems, <i>Terze rime</i> (Venice, 1575), Venice, Biblioteca Nazionale Marciana, Cod. Marc. it. IX, 14 (= 6988) (photo: Biblioteca Marciana) | 111 |
| 22 | Frontispiece of Veronica Franco's <i>Lettere familiari a diversi</i> (Venice, 1580), Venice, Biblioteca Nazionale Marciana, Rari v. 494 (photo: Biblioteca Marciana) | 112 |
| 23 | Frontispiece of Moderata Fonte's <i>Il merito delle donne</i> (Venice, 1600), Venice, Biblioteca Nazionale Marciana (photo: Biblioteca Marciana) | 124 |
| 24 | Engraved frontispiece portrait of Moderata Fonte, included in <i>Il merito delle donne</i> (Venice, 1600), Venice, Biblioteca Nazionale Marciana (photo: Biblioteca Marciana) | 125 |
| 25 | Titian, <i>Flora</i> , Florence, Uffizi (photo: Alinari/Art Resource, N.Y.) | 144 |
| 26 | Title page of Lady Mary Wroth, <i>The Countesse of Mountgomeries Urania</i> (London, 1621) (reproduced by permission of the Huntington Library, San Marino, California) | 291 |

Cambridge University Press

978-0-521-44605-1 - Sexuality and Gender in Early Modern Europe: Institutions, Texts, Images

Edited by James Grantham Turner

Frontmatter

[More information](#)

List of illustrations

- | | | |
|----|--|-----|
| 27 | Translated engraving of Mlle de Scudéry's "Carte de Tendre" in <i>Clelia, An Excellent New Romance</i> , trans. John Davies and George Havers (2nd ed., London, 1678), facing p. 1 (reproduced by permission of the Newberry Library, Chicago) | 300 |
|----|--|-----|

Cambridge University Press

978-0-521-44605-1 - Sexuality and Gender in Early Modern Europe: Institutions, Texts, Images

Edited by James Grantham Turner

Frontmatter

[More information](#)

Notes on contributors



CRISTELLE L. BASKINS, Assistant Professor of the History of Art at the University of Rochester, received her Ph.D. from the University of California at Berkeley. She is currently working on a book, *Adversity's Heroines*, which examines the construction of female exemplars in Renaissance domestic painting. She has published articles on Jacopo del Sellaio and confraternal patronage, and on images of "Griselda" and "Susanna and the Elders" in *cassone* painting.

JULIET FLEMING is Assistant Professor of English at the University of Southern California. She is the author of *Ladies' Men, the Ladies' Text, and the English Renaissance* (London, forthcoming).

JAMES F. GAINES is Professor of French at Southeastern Louisiana University and general editor of the "Sociocriticism" monograph series, published by Peter Lang. He has written widely on early modern French drama (Molière, Corneille, Du Ryer, Garnier), fiction (Scudéry, Furetière), and moralists (Pascal, La Bruyère, Boileau), as well as on the relations between visual and textual representation in French classical painting and sculpture.

CONSTANCE JORDAN is Professor of English at the Claremont Graduate School. Her publications include *Pulci's Morgante: Poetry and History in Fifteenth-Century Florence* (London and Toronto, 1987), and *Renaissance Feminism: Literary Texts and Political Models* (Ithaca, N.Y., 1990).

DAVID KUCHTA received his Ph.D. in history from the University of California, Berkeley, in 1991, and then became a postdoctoral fellow at the Rutgers Center for Historical Analysis. He is currently Lecturer in the Humanities Program, University of California, San Diego.

KATHARINE EISAMAN MAUS, Associate Professor of English at the University of Virginia, is the author of *Ben Jonson and the Roman Frame of Mind* (Princeton, 1985), and the editor of *Soliciting Interpreta-*

Cambridge University Press

978-0-521-44605-1 - Sexuality and Gender in Early Modern Europe: Institutions, Texts, Images

Edited by James Grantham Turner

Frontmatter

[More information](#)

Notes on contributors

tion: Literary Theory and Seventeenth-Century English Poetry (Chicago, 1990) and *Four Revenge Tragedies of the English Renaissance* (Oxford, forthcoming). She is currently at work on a book entitled *Spectatorship and Interiority in English Renaissance Drama*.

JANEL MUELLER is Professor of English and Humanities at the University of Chicago, and editor of *Modern Philology*. Her relevant earlier scholarship, from the perspectives of this collection, includes essays on Queen Katherine Parr as author (in *The Historical Renaissance*, ed. Heather Dubrow and Richard Strier [Chicago, 1988], and in *Huntington Library Quarterly* 53 [1990]), and a briefer preliminary study of her subject here (in *Journal of Homosexuality* 16 [1991]). Mueller is currently at work on four essays on Milton's *Samson Agonistes* from diverse critical approaches, one of which situates Samson and Dalila within the competing gender discourses of the late Renaissance.

MARY PARDO is Associate Professor of Art History at the University of North Carolina at Chapel Hill. She has published articles on Savoldo, Leonardo, and Giotto, and is the author of a book, *Paolo Pino and the Origins of Venetian Art Criticism* (Berkeley, forthcoming). Her current research is on C. Cennini's and L. B. Alberti's contributions to the Renaissance analysis of the "parts of painting."

MAUREEN QUILLIGAN, May Co. Professor of English at the University of Pennsylvania, is the author of *The Language of Allegory: Defining the Genre* (1979), *Milton's Spenser: The Politics of Reading* (1983), and *The Allegory of Female Authority: Christine de Pizan's Cité des Dames* (1991). She is also coeditor of *Rewriting the Renaissance: The Discourses of Sexual Difference in Early Modern Europe* (1986). She is currently at work on a book about female political and literary authority in sixteenth-century France and England.

JOSEPHINE A. ROBERTS is the William A. Read Professor of English Literature at Louisiana State University. Her publications include *Architectonic Knowledge in the New Arcadia (1590): Sir Philip Sidney's Use of the Heroic Journey* (Salzburg, 1978), an edition of the poems of Lady Mary Wroth, and essays on Renaissance poets in a variety of journals, including *English Literary Renaissance*, *Huntington Library Quarterly*, and *Comparative Literature*. She is preparing an edition of Lady Mary Wroth's *Urania* for the Renaissance English Text Society.

MARGARET F. ROSENTHAL, Associate Professor of Italian at the University of Southern California, is the author of articles on Veronica Franco and late sixteenth-century Venetian literature. She has written a

Cambridge University Press

978-0-521-44605-1 - Sexuality and Gender in Early Modern Europe: Institutions, Texts, Images

Edited by James Grantham Turner

Frontmatter

[More information](#)

NOTES ON CONTRIBUTORS

book, *The Honest Courtesan; Veronica Franco, Citizen and Writer in Sixteenth-Century Venice* (Chicago, 1992).

GUIDO RUGGIERO, Professor of History at the University of Connecticut, has published two books: *Violence in Early Renaissance Venice* (New Brunswick, N.J., 1980) and *The Boundaries of Eros: Sex Crime and Sexuality in Renaissance Venice* (New York, 1985). He has also edited a volume with Edward Muir, *Sex and Gender in Historical Perspective, Selections from Quaderni Storici* (Baltimore, 1990), which is the first volume of a series of translations from the innovative Italian journal *Quaderni Storici*. In addition he is coeditor with Judith Brown of the Oxford University Press series *Studies in the History of Sexuality*.

MICHAEL C. SCHOENFELDT is Associate Professor of English at the University of Michigan-Ann Arbor. He is the author of *Prayer and Power: George Herbert and Renaissance Courtship* (Chicago, 1991), and is currently at work on a book entitled *The Conduct of Desire in the Renaissance*.

DOMNA C. STANTON, Professor of French and Women's Studies at the University of Michigan, is the author of *The Aristocrat as Art* (New York, 1980) and *Women Writ, Women Writing: Gender, Discourse, and Difference in Seventeenth-Century France* (Chicago, forthcoming), and the editor of *The Defiant Muse* (1986) and *The Female Autograph* (Chicago, 1987). In July 1992 she assumed the editorship of *PMLA*.

JAMES GRANTHAM TURNER is Professor of English at the University of California, Berkeley. He coedited *Politics, Poetics and Hermeneutics in Milton's Prose* for Cambridge University Press (1990), and has written *The Politics of Landscape: Rural Scenery and Society in English Poetry, 1630-1660* (Oxford, 1979), *One Flesh: Paradisal Marriage and Sexual Relations in the Age of Milton* (Oxford, 1987), and numerous articles on seventeenth- and eighteenth-century culture.

NAOMI YAVNEH recently completed her Ph.D. in Comparative Literature at the University of California, Berkeley, and teaches in the Italian Department at the University of California, Davis. She is currently at work on a project entitled *Re-presenting Rape in the Renaissance*.

Cambridge University Press

978-0-521-44605-1 - Sexuality and Gender in Early Modern Europe: Institutions, Texts, Images

Edited by James Grantham Turner

Frontmatter

[More information](#)

Preface and acknowledgements



The essays in this volume – ranging through literature, art, and society in Italy, France, and England – rise to the challenge of producing a new history. All of them have been deeply influenced by feminism, and several deal with women not just as objects of representation, but as subjects and authors in their own right. None is content to apply a ready-made methodology or vocabulary, or to accept conventional divisions of subject matter; “institutions, texts, and images” intersect in each essay, though the different academic disciplines determine the emphasis. Most start from an assumption that would have seemed ludicrous or unthinkable a generation ago – that certain allegedly natural conditions are really “constructed” rather than essential or biologically fixed. This applies to one’s own subjectivity, to the sense of belonging to one gender or another, and to the core of sexual experience.

Michel Foucault called for a new “history of sexuality” in 1976. This new field of study would break away from scientific models (such as positivist “sexology” or the “repressive hypothesis” of psychoanalysis) and establish sexuality as the product of specific historical conditions, penetrated and controlled by discourse in the interests of power. Foucault’s stimulating suggestions opened up an exciting possibility: he abolished, at a stroke, all existing methods of combining sex and history – the psychoanalytic speculations that were *ipso facto* impossible to prove, the “lascivious erudition” that seemed only one step removed from pornography, or the dour compilation of population studies. But he did not solve the problem of how to put these insights into practice. Most theorists and historians in the rapidly expanding fields of sexuality, family, and gender would now reject his findings and hypotheses, even if they respect the gadfly quality of his mind and explore the implications of his once-startling conjunction, “history” with “sexuality.”

Cambridge University Press

978-0-521-44605-1 - Sexuality and Gender in Early Modern Europe: Institutions, Texts, Images

Edited by James Grantham Turner

Frontmatter

[More information](#)

PREFACE AND ACKNOWLEDGEMENTS

If Foucault can be superceded, then, it is partly because his provocative suggestions have succeeded too well. Countless studies now cite him as an authority (sometimes as a substitute for real historical evidence), and conclude, more or less triumphantly, that sexuality is “constructed” by the particular texts under discussion. Fuller development of his ideas runs into a further complication: Foucault’s own “histoire de la sexualité” changed course radically during its composition, creating two quite different models for imitation. As David Halperin remarks, the first volume, “for all its admittedly bright ideas, is dogmatic, tediously repetitious, full of hollow assertions, disdainful of historical documentation, and careless in its generalizations,” in marked contrast to the parts published after Foucault’s death (*One Hundred Years of Homosexuality*, New York and London, 1990, p. 64). Yet the influence of his earlier work – exaggerated, aphoristic, and paranoid, especially on the subject of surveillance – remains far greater than that of the later volumes, richly detailed and carefully argued studies of antiquity that have set the agenda for younger classicists like Halperin. A volume of essays like *Before Sexuality: The Construction of Erotic Experience in the Ancient Greek World*, coedited by Halperin with Froma Zeitlin and John Winkler (Princeton, 1990), sets the standard to which historians of early modern sexuality should aspire.

The current collection thus moves away from the monolithic influence of early Foucault and aims to be more independent and eclectic, deliberately drawing on multiple perspectives and disciplines. This raises fundamental questions. What is involved in thinking historically about sexuality? What are the theoretical preconditions – and problems – of combining various disciplines into a genuine “history of sexuality”? What is the relation among historians of society, literature, and art, and can we establish common ground among literary characters, visual images, and real individuals, or among the different national cultures of Europe? If so, does this mean that sexuality is indeed a universal and ahistorical phenomenon, as argued by right-wing philosophers like Roger Scruton, reacting against Foucault? How does our understanding of the “construction of sexuality” change when we study the role of women, in society and the arts, during the “Renaissance” – if indeed the term can be applied to women’s history?

This “multidisciplinary” study began, years ago, during a conference entitled “Perspectives on Love, Friendship, Marriage, Sexuality and Women in the Renaissance,” one of a series organized at the National Humanities Center, North Carolina, by the distinguished literary

Cambridge University Press

978-0-521-44605-1 - Sexuality and Gender in Early Modern Europe: Institutions, Texts, Images

Edited by James Grantham Turner

Frontmatter

[More information](#)

Preface and acknowledgements

historian Jean H. Hagstrum, involving several of the current contributors. It can thus claim kinship with other work germinated by those symposia, notably the outstanding essay collection *Before Sexuality* (cited above). Even though the project has metamorphosed considerably since 1986, I hope that Hagstrum can still recognize his founding influence, on this and all studies of “sex and sensibility.” My thanks are also due to the contributors themselves, who worked patiently through several revisions at my request; to Randolph Starn, who pointed me to new Berkeley dissertations from which I was able to commission essays; to a large array of anonymous readers; and to Kevin Taylor at Cambridge University Press, who helped to shape the volume and yet allowed it to expand beyond its first contracted scope. An earlier draft was even more cornucopian than this one, and I must take the responsibility for having trimmed the once-generous notes to a minimum.