

## AAH 334 Art and Gender in the Italian Renaissance

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### COURSE DESCRIPTION

This course will explore the formation of gender identity in Italy between about 1400 and 1600, as reflected in the visual arts of this period. Visual materials, primary sources, and a selection of readings in the abundant scholarly literature will provide the subject matter of the course. Areas of study will include aesthetic theory; philosophy; sociology; politics; religion and ritual observance; the construction and expression of gender and sexuality; courtship, marriage, and parenting; and women as artists, patrons, and subjects of artworks.

### COURSE FORMAT

Classes will consist of a combination of slide lecture and discussion. Daily class preparation and participation are required and will be an important part of your work in this course.

### LIBERAL LEARNING GOALS

In conformity with the goals of the Liberal Learning program, students in the course will:

- be able to demonstrate fundamental dispositions and abilities to engage in academic discourse, including analytic and integrative skills, and the ability to formulate, defend, and communicate their own points of view
- be able to demonstrate well-developed, confident identities as good writers who can communicate clearly and effectively to an array of audiences for a range of purposes
- be able to demonstrate well-developed, confident identities as good speakers who can communicate clearly and effectively to an array of audiences for a range of purposes
- understand how the visual arts reflect and inspire the richness of human expression, and how artistic expression conveys meaning
- be able to explain the many purposes for which art is created and the multiple contexts in which it acquires meaning and value

### LIBERAL LEARNING GOALS: GENDER ATTRIBUTE

In conformity with the goals and outcomes prescribed for the **Gender attribute**, students in the course will understand the concept and construction of gender in a historically and culturally critical period, specifically:

- by studying the concept and construction of gender in the Italian Renaissance students will acquire an important historical context for the understanding of gender in modern communities;

- students will learn how gender and sexuality shaped daily lives in the past, providing perspective on its function in modern communities. They will understand how gender is a central category of analysis that informs our interpretation of human experience, in the past and today;
- students will learn how gender was socially constructed in a formative period of history. By reading primary sources and acquiring skills in the analysis of visual culture they will understand the ways in which the arts, public and private spaces, education, labor, religion, and government are shaped by gendered constructs;
- students will be able to explain how gender intersects with other constructed patterns of privilege and oppression in society, such as class, sexual exploitation, and the distribution of wealth, power, and influence
- by reading scholarly research on a wide variety of topics in Renaissance gender studies students will develop skills in the application of gender research and theory that will be applicable to problems in the contemporary world.

### **COURSE REQUIREMENTS**

**Attendance:** You are expected to attend every class. As class preparation and participation are important components of your work in the course, missing classes may result in a lower final grade. If you are prevented from attending class because of illness or other unavoidable calamity, you are responsible for obtaining the notes for that class. TCNJ's attendance policy is available on the web: <http://www.tcnj.edu/~academic/policy/attendance.html>

### **Cooperation in class: *please...***

- turn off cell phones
- do not engage in private conversations
- do not leave the room except for an emergency
- use laptops *only* for notes and note-taking; access the Internet only when I make a request

**Readings:** There is no text for this course. Readings will be drawn from a variety of sources including books on Library Reserve, journal articles available through online databases, and digitized materials posted on Canvas.

Students are required to do all the reading (25-50 pages) for each class. Two students will be chosen in advance to lead the discussion for each assigned article/essay.

### **Leading discussions of readings:**

The object of student-led discussions is *not* to summarize the readings for the rest of the class or to answer everyone's questions, but rather to guide the class to a common understanding of the material. If there is anything that you have had difficulty with, chances are that others in the class have also. A good way to begin, therefore, is to ask for help with any questions you may have and/or to present questions that you have

received from others in the class. Then choose several “talking points” that you think are most likely to lead to a fruitful exchange of ideas.

The two discussion-leaders may share their responsibilities any way they wish. They should plan to meet some time before class to discuss the material, the submitted questions, and the way they will organize the discussion.

Although there will be issues and ideas that are specific to individual articles, the following questions are fundamental to all the readings:

1. What theoretical issues or types of works of art is the author concerned with?
2. What was the author’s primary purpose in writing about this material?
3. What were the author’s most important points?
4. How does his/her thesis relate to information provided by the other readings for this week or materials read for previous classes? (Does it supplement, support, or contradict it?)
5. Did the author accomplish her/his purpose? (Were her/his arguments convincing? Why, or why not?)
6. Was the purpose worthwhile? Do you feel that the reading helped you gain greater insight into some important aspect of the relation between art and gender in this period? Why, or why not?

Send 2-3 questions relating to that week’s reading to the discussion leaders *by noon before each class* and also submit the questions on Canvas (*Questions* module). Questions may be intended to clarify your understanding of the material (e.g., “I don’t understand what the author means by the statement on p. 00 ...”) or may relate to issues that you think warrant further discussion because of their importance or complexity. Submitting questions each week (unless you are a discussion leader that week) is required and will count as part of your participation grade.

### **Writing assignments:**

Reading responses and abstracts: assigned analyses of works of art, responses to prompts about issues in the readings, or abstracts of the readings must be submitted on Canvas *before* class (*Reading Responses* module). The responses will be graded primarily on the basis of your serious engagement with the material, relating it to ideas in other readings and to class discussions. (Responses *are not your raw notes* on the reading but represent *your own thoughts* about the reading.) If you find you have changed your ideas about the reading after the class discussion, you are encouraged to revise your response and resubmit it.

Museum paper: This is a 2-3 page essay (formal analysis) on a work of art in the Metropolitan Museum of Art. The museum visit (date TBA) is required. Details about this assignment will be provided later.

Virtual exhibit: This is the major research project of the course, accounting for nearly half the final grade. Students will work in pairs to design and prepare a catalog for a virtual exhibit on “Art and Gender in the Italian Renaissance.” Each student will research and write a catalog entry (3-4 pages) on three works of art/architecture that illustrate a particular aspect of the relation between art and gender during this period. Each pair of students will also collaborate on a 3-4-page introductory essay explaining how the specific “objects” in their section relate to the theme and the state of research for that subject. Students will also make an oral presentation on the subject of their research. Details about these assignments will be provided later.

### **ASSESSMENTS**

Your final grade for the course will be determined roughly as follows:

- Participation (class participation, discussion questions): 20%
- Writing assignments (reading responses, other assignments): 20%
- Museum paper (formal analysis): 20%
- Research project (Virtual exhibit): 40% (catalog essay and object entries: 25%; oral presentation: 15%)

The following standards will be used for evaluating student performance:

A = regular attendance in class; on-time submission of all assignments, demonstrating thoughtful engagement with the readings; conscientious and creative preparation for student led discussions; and frequent, valuable participation in class discussions. In addition, “A” papers show an intellectual or imaginative engagement with the subject. “A” papers have a well-developed central idea; show a detailed understanding of sources; have sound organization and few if any grammatical or mechanical errors. Excellent oral presentation.

B = regular attendance in class; on-time submission of most assignments, demonstrating understanding of the reading assignments; conscientious preparation for student led discussions; occasional participation in class discussions. In addition, “B” papers fulfill the requirements of the assignment. Papers have a clear sense of order which shows conscious planning and crafting. Ideas are well thought out, reasonably interpreted in their context, well demonstrated from sources and supported by appropriate examples. Only minor technical or stylistic errors are present. Effective oral presentation.

C = irregular attendance in class (more than 3 absences); late submission of more than 2 assignments or incomplete assignments; poor preparation for student led discussions; rare or no participation in class discussions. In addition, “C” papers show an effort to present ideas, but the effort has not been effective. Papers may be padded with irrelevant materials or it may be repetitive. Instead of analysis, the project relies on clichés or unsupported generalizations. The paper may show incomprehension or confusion about what the sources have to say, or sources may simply be quoted or paraphrased rather than analyzed. There are many grammatical errors or misuse of words or concepts. Inadequately prepared oral presentation.

D and below = excessive absence (more than 5); omitted, late or incomplete assignments demonstrating minimal effort; no participation in class discussions; no preparation for student led discussions (or absence on that day); missed deadlines for papers; disregard of guidelines for papers; minimal effort; lack of cooperation with partner. Poorly prepared oral presentation (or absence on that day).

### **For your information:**

#### **Academic Integrity Policy**

The College of New Jersey is a community of scholars and learners who respect and believe in academic integrity. This integrity is violated when someone engages in academic dishonesty. Complaints of student academic misconduct will be addressed and adjudicated according to the *Academic Integrity Procedural Standards*. For a complete definition of this policy and an explanation of its application, see:

<http://policies.tcnj.edu/policies/digest.php?docId=9394>

#### **Americans with Disabilities Act (ADA) Policy**

The College of New Jersey is committed to ensuring equal opportunity and access to all members of the campus community in accordance with Section 503/504 of the Rehabilitation Act of 1973 and the Americans with Disabilities Act of 1990 (ADA). For a complete definition of this policy and an explanation of its application, see:

<http://policies.tcnj.edu/policies/digest.php?docId=9206>

### **BOOKS ON LIBRARY RESERVE**

Leon Battista Alberti, *The Family in Renaissance Florence*, University of South Caroline Press; BJ1674.A413 1969

Andrea Bayer, ed., *Art and Love in the Italian Renaissance*, Yale University Press; N8220.A78 2008

Baldassare Castiglione, *Libro del cortigiane (The Courtier)*, George Bull, trans., Penguin Books; BJ1604.C37 1976

Giovanni Ciappelli and Patricia Rubin, eds., *Art, Memory, and Family in Renaissance Florence*, Cambridge University Press; DG735.6.A67 2000

Anne D'Alleva, *Look! The Fundamentals of Art History*, Prentice Hall; N345.D26 2006

Valeria Finucci, *The Manly Masquerade: Masculinity, Paternity, and Castration in the Italian Renaissance*, Duke University Press, 2003 [on order]

Moderata Fonte, *The Worth of Women*, Virginia Cox, ed. and trans., University of Chicago Press; HQ1148.F6513 1997

Mary D. Garrard, *Brunelleschi's Egg: Nature, Art, and Gender in Renaissance Italy*, University of California Press; N72.F45 G38 2010

Lorna Hutson, ed., *Feminism and Renaissance Studies*, Oxford University Press; HQ1148.F46 1999

- Geraldine A. Johnson and Sara F. Matthews Grieco, eds., *Picturing Women in Renaissance and Baroque Italy*, Cambridge University Press; N6915.P48 1997
- Christiane Klapisch-Zuber, *Women, Family, and Ritual in Renaissance Italy*, University of Chicago Press; HQ1149.I8 K57 1985
- Jacqueline Musacchio, *Art, Marriage & Family in the Florentine Renaissance Palace*, Yale University Press; HQ630.15.F87 2008
- Michael Rocke, *Forbidden Friendships: Homosexuality and Male Culture in Renaissance Florence*, Oxford University Press; HQ76.3.182 F57 1996
- Marice Rose and Alison C. Poe, eds. *Receptions of Antiquity, Constructions of Gender in European Art, 1300-1600*, Brill Publishers, 2015 [on order]
- Bette Talvacchia, *Taking Positions: On the Erotic in Renaissance Culture*, Princeton University Press; NE962.E6 T35 1999
- Paola Tinagli, *Women in Italian Renaissance Art: Gender, Representation, Identity*, Manchester University Press; ND1460.W65 T56 1997

#### USEFUL ONLINE SOURCES

The Mother of All Art and Art History Links Pages:

<http://www.umich.edu/~motherha/index.html>

Bibliography of the History of Art (BHA) and Répertoire de la littérature de l'art (RILA):

<http://library.getty.edu/bha>

Web Gallery of Art: <http://www.wga.hu/>

Grove Art Online: TCNJ Library (eReference tab)

JSTOR and related databases (full text archives of 1000s of journals): TCNJ Library database

ARTstor (digital image library): TCNJ Library database

#### CLASS SCHEDULE (subject to change with notice)

Week 1A COURSE INTRODUCTION

Read: Evelyn Welch, "Engendering Italian Renaissance Art: A Bibliographical Review," *Papers of the British School at Rome* 68 (2000): 201-216 [Canvas]

Week 1B THE GENDERING OF NATURE

Read: Mary D. Garrard, *Brunelleschi's Egg: Nature, Art, and Gender in Renaissance Italy* (University of California Press, 2010), "The Gendering of Nature as Female: From Prehistory through the Middle Ages," pp. 9-30 [Canvas]

Week 2A THE GENDERING OF ART HISTORY AND CRITICISM

Read: David Summers, "Form and Nature," *New Literary History* 24 (Spring 1993): 243-271 [JSTOR].

Assignment:

- In a few sentences, summarize Summers' thesis.
- What evidence does he cite to support his thesis?
- How do Summers' ideas support, or differ from, those presented in Garrard's essay (see Week 1B)?

Week 2B ART HISTORY AND CRITICISM (CONT.)

Read: Philip Sohm, "Gendered Style in Italian Art Criticism from Michelangelo to Malvasia," *Renaissance Quarterly* 48.4 (Winter 1995): 759-791 [JSTOR]

Week 3A GENDER AND RELIGION: OLD TESTAMENT

Read: Book of Genesis, chapters 1-3:

<http://etext.virginia.edu/toc/modeng/public/KjvGene.html>

James Clifton, "Gender and Shame in Masaccio's *Expulsion from the Garden of Eden*," *Art History* 22.5 (December 1999): 637-655 [EBSCOhost]

Week 3B GENDER AND RELIGION: NEW TESTAMENT

Read: Megan McLaughlin, "Gender Paradox and the Otherness of God," *Gender and History* 3.2 (Summer 1991): 147-159 [Canvas] **and either**

Geraldine A. Johnson, "Beautiful Brides and Model Mothers: The Devotional and Talismanic Functions of Early Modern Marian Reliefs," in Anne L. McClanan and Encarnación Rosoff, eds. *The Material Culture of Sex, Procreation, and Marriage in Premodern Europe* (Palgrave: New York, 2002): 135-161 [Canvas] **or**

Paola Tinagli, "The Cult of Female Saints: Images of Devotion and *Exempla*," in *Women in Italian Renaissance Art: Gender, Representation, Identity* (Manchester University Press: Manchester and New York, 1997): pp. 155-185 [Canvas]

Assignment: Analyze the way Johnson or Tinagli sets up and makes an argument. In a few sentences, write:

- What does the author do in the first paragraph and in the second paragraph?
- Where does she say what other scholars have done and what she is preparing to do?
- What is her thesis? Where does she state it?
- What is some of the main evidence she uses to support her thesis?

#### Week 4A CONCEPTS OF GENDER IN RENAISSANCE LITERATURE

Read: Leon Battista Alberti, *I libri della famiglia*, “Book Two, On wifely duties (*De Re Uxoria*)” [Canvas]

Baldassare Castiglione, *The Book of the Courtier*, “Third Book” (on the Court Lady) [Canvas]

Moderate Fonte, *The Worth of Women*, “First Day” [Canvas]

Assignment: prepare for and participate in a debate regarding the ideas presented by the three authors.

#### Week 4B THE WOMAN QUESTION

Read: Joan Kelly, “Did Women Have a Renaissance?,” in *Becoming Visible: Women in European History*, Renate Bridenthal et al., eds. (Boston: Houghton, 1987), 175-201 [Canvas]

#### Week 5 GENDERED SPACES IN THE ITALIAN CITY

Read: Robert C. Davies, “The Geography of Gender in the Renaissance,” in Judith C. Brown and Robert C. Davis, eds., *Gender and Society in Renaissance Italy* (Longman: London and New York, 1998): 19-38 [Canvas]

Natalie Tomas, “Did Women Have a Space?” in Roger J. Crum and John T. Paoletti, eds., *Renaissance Florence: A Social History* (Cambridge University Press, 2006): 311-328 (nn. 562-566) [Canvas].

#### Week 6 FAMILY VALUES

Read: Margaret L. King, *The Death of the Child Valerio Marcello* (University of Chicago Press, 1994): 1-23 [Canvas]



Assignment: analyze Domenico Ghirlandaio's portrait of *Francesco Sassetti and His Son Teodoro* in the Metropolitan Museum [Museum accession no. 49.7.7], considering its formal and iconographic qualities. Does this Florentine portrait support or contradict King's discussion of father/son relations in fifteenth-century Venice? Why, and how?

<http://www.metmuseum.org/Collections/search-the-collections/110000931?rpp=20&pg=1&ft=renaissance+portraits&pos=11>

#### Week 7A CONSTRUCTIONS OF FEMININITY

Patricia Simons, "Women in Frames: The Gaze, the Eye, the Profile in Renaissance Portraiture," in *The Expanding Discourse*, Norma Broude and Mary D. Garrard, eds. (NY: Harper Collins, 1992): 38-57 [Canvas]

Mary D. Garrard, "Leonardo da Vinci, Female Portraits, Female Nature," in *The Expanding Discourse* (see above): 58-85 [Canvas]

#### Week 7B CONSTRUCTIONS OF MASCULINITY

Read: Christopher Fulton, "The Boy Stripped Bare by his Elders: Art and Adolescence in Renaissance Florence," *Art Journal* 56.2 (Summer 1997): 31-40 [JSTOR]

Patricia Simons, "Alert and erect: masculinity in some Italian Renaissance portraits of fathers and sons," in Richard C. Trexler, *Gender Rhetorics: Postures of Dominance and Submission in History* (Medieval & Renaissance Texts & Studies, 1994): 163-175 [Canvas].

#### Week 8 MARRIAGE AND MOTHERHOOD

Read: Cristelle L. Baskins, "Griselda, or the Renaissance Bride Stripped Bare by her Bachelor in Tuscan *Cassone* Painting," *Stanford Italian Review* 10 (1999): 9-33 [Canvas] **or**

Christiane Klapisch-Zuber, "The 'Cruel Mother': Maternity, Widowhood, and Dowry in Florence in the Fourteenth and Fifteenth Centuries." *Women, Family and Ritual in Renaissance Italy* (1985): 117-131 [Canvas] **or**

Adrian W. B. Randolph, "Performing the Bridal Body in Fifteenth-Century Florence," *Art History* 21.2 (1998): 182-200 [EBSCOhost]

Assignment: follow the instructions for the Week 3B assignment.

Week 9A      SEX TROUBLE

Read: Guido Ruggiero, "Marriage, love, sex, and Renaissance civic morality," in James Grantham Turner, ed., *Sexuality and Gender in Early Modern Europe* (Cambridge University Press, 1993): 10-30 [Canvas]

Michael Rocke, "Gender and sexual culture in Renaissance Italy," in *Gender and Society in Renaissance Italy*, Judith C. Brown and Robert D. Davis, eds. (Longman, 1998): 150-170 [Canvas]

Week 9B      SEX TROUBLE II: PROSTITUTION AND PORNOGRAPHY

Read: Diane Ghirardo, "The Topography of Prostitution in Renaissance Ferrara," *Journal of the Society of Architectural Historians* 60.4 (2001): 402-431 [JSTOR]

Bette Talvacchia, "Terms of Renaissance Discourse About the Erotic: *Onesto* and *Disonesto*," in *Taking Positions: On the Erotic in Renaissance Culture* (Princeton University Press, 1999): 101-124 [Canvas]

Week 10A      GENDER TROUBLE I: DONATELLO'S BRONZE *DAVID*

Read: Adrian W. B. Randolph, "Homosocial Desire and Donatello's Bronze *David*," in *Engaging Symbols: Gender, Politics, and Public Art in Fifteenth-Century Florence* (Yale University Press, 2002): 139-192 [Canvas]

Week 10B      GENDER TROUBLE II: JUDITH

Read: Elena Ciletti, "Patriarchal Ideology in the Renaissance Iconography of Judith," in *Refiguring Woman: Perspectives on Gender and the Italian Renaissance*, Marilyn Miguel and Juliana Schiesari, eds. (Cornell University Press, 1991): 35-70 [Canvas]

Yael Even, "The Loggia dei Lanzi: A Showcase of Female Subjugation," *Woman's Art Journal* 12 (Spring-Summer 1991): 10-14 [JSTOR]

Week 11      WOMEN AS PATRONS OF ART

Read: Roger J. Crum, "Controlling Women or Women Controlled? Suggestions for Gender Roles and Visual Culture in the Italian Renaissance Palace," in Reiss and Wilkins, eds., *Beyond Isabella: Secular Women Patrons of Art in Renaissance Italy* (Truman State University Press, 2001): 37-50 [Canvas]

Joyce de Vries, "Caterina Sforza's Portrait Medals: Power, Gender, and Representation in the Italian Renaissance Court," *Woman's Art Journal* 24.1 (Spring-Summer 2003): 23-28 [JSTOR]

**Week 12**      THE PROBLEM OF THE WOMAN ARTIST

Read: Mary D. Garrard, "Here's Looking at Me: Sofonisba Anguissola and the Problem of the Woman Artist." *Renaissance Quarterly* 47.3 (1994): 556-622 [Canvas]

Linda Nochlin, "Why Have There Been No Great Women Artists?" in *Women, Art and Power and Other Essays* (Harper and Row, 1988): 145-170, 176 [Canvas]

Philip Sohm, "Gendered Style in Italian Art Criticism..." (see Week 2B): 798-803 [JSTOR]

**Week 13, 14**    ORAL PRESENTATIONS