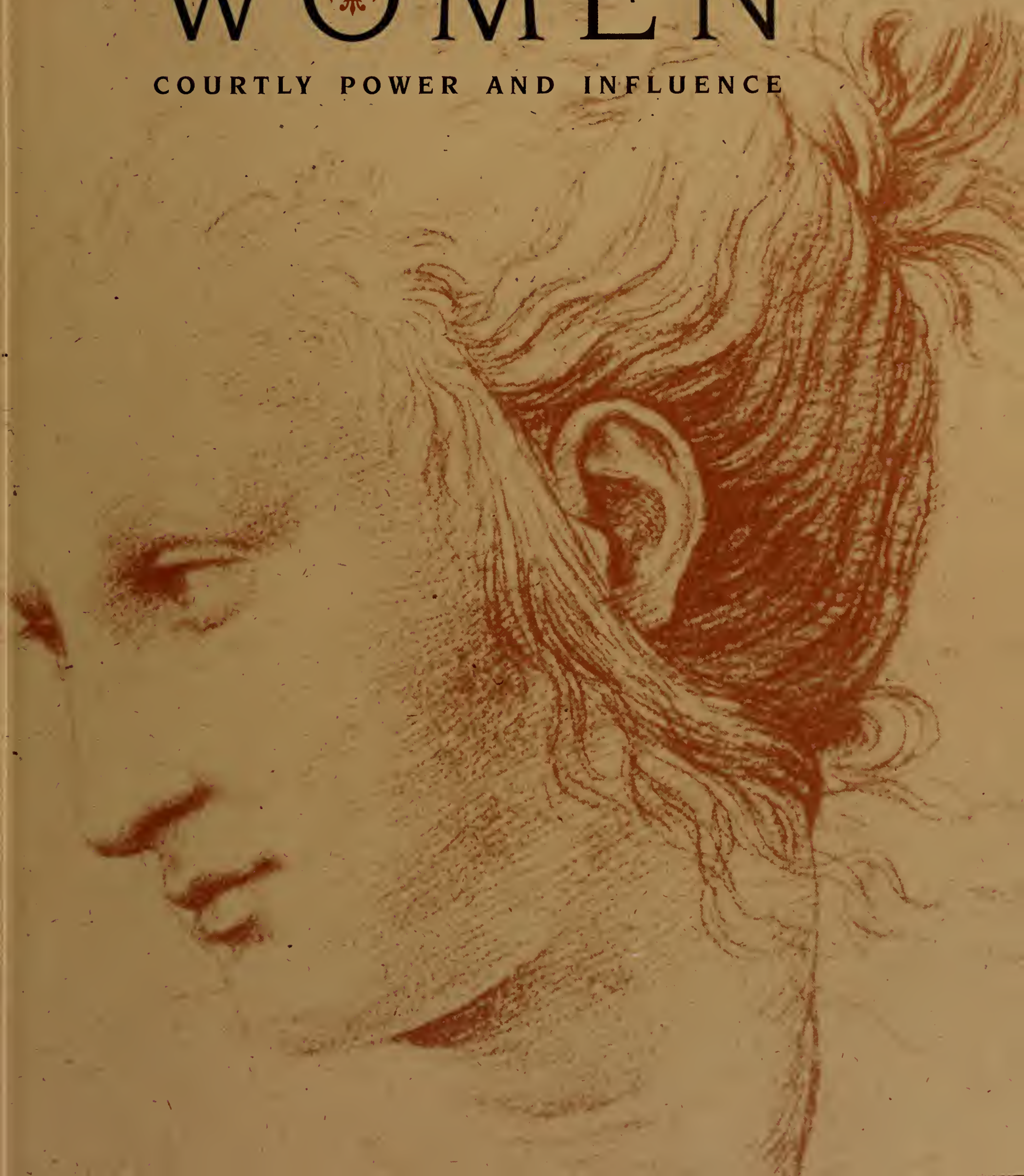


HUMANITIES WEST PRESENTS

RENAISSANCE
WOMEN

COURTLY POWER AND INFLUENCE



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Cover: Detail, Study for the head of a muse in the Parnassus by Raphael

HUMANITIES WEST

«exploring history to celebrate the mind and the arts»

presents

RENAISSANCE WOMEN: *Courtly Power and Influence*

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May 17, 18 and 19, 1996
Herbst Theatre, San Francisco

Presented in cooperation with the Consul General of Italy, Amici dell'Italia Foundation, the Italian Cultural Institute, Museo ItaloAmericano, The Fine Arts Museums of San Francisco, the Center for Western European Studies of U.C. Berkeley, the American Association of University Women, and PEERS.

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HUMANITIES WEST PRESENTS
RENAISSANCE WOMEN: COURTLY POWER AND INFLUENCE

Herbst Theatre, *San Francisco*

MODERATOR: SALLY SCULLY, *San Francisco State University*

FRIDAY, MAY 17, 1996, 8:00–10:15 PM

8:00 PM *Lecture*: "GENDER AND POWER: RENAISSANCE DEBATES
AND REALITIES

NATALIE ZEMON DAVIS, *Princeton University*

Prof. Davis examines Renaissance images of and fears about female power and reviews the strategies used by women to acquire authority and wield influence.

9:00 PM *Musical performance*: A blend of voices and instruments,
intertwined with poetry, presented by Susan Rode Morris,
soprano; Phebe Craig, harpsichord; John Fleagle, tenor with lute
and harp; and Shira Kammen, fiddles.

The ensemble presents a program of rarely-heard Renaissance music by women. The selections include works by Vittoria Aleotti, Madeleine Cazelani, Anne Boleyn, and Sor Juana de la Cruz. A popular artistic practice in the medieval and Renaissance eras was that of *contrafacta*—the borrowing of already-existing song melodies for poetry without music. Since there is a large body of poetry by women in the Renaissance, the ensemble will attempt its own *contrafacta* for this program.

HOR CHE LA VAGA AURORA	<i>Vittoria Aleotti</i>
BACIAI PER HAVER VITA	(c. 1574-1646)
SONATA DI BASSO SOLO	<i>G. Strozzi/Phebe Craig, harpsichord</i>
O QUAM BONUS EST	<i>Chiara Marghrita Cazzozani (1602-77)</i>
O IN VICTISSIMA CHRISTI MARTIR	<i>Sor Lucrezia Orsina Vizzani (1589-1662)</i>
DURME, DURME	<i>Sephardic Ballad (Spain, 16th c?)</i>
TWO SONNETS	<i>Text: Louise Labé (1526-1566) Music: Anon, 16th c. French theatre music</i>
VARIATIONS ON "O WESTERN WIND" EVE'S APOLOGIE	<i>arr. Shira Kammen TEXT: EMILIA LANIER (1569-1645) music: Anon. English 16th c.</i>
A DIALOGUE	<i>Anon. English 16th c.</i>
A DIVISION	<i>Anon. English 16th c.</i>
ON MONSIEUR'S DEPARTURE	<i>text: Elizabeth I (1533-1603) music: "The Lowest Trees have Tops" John Dowland (1563-1626)</i>

SATURDAY, MAY 18, 1996

MODERATOR: SALLY SCULLY, *San Francisco State University*

10:00 AM *Lecture*: "DIALOGUES WITH COURTESANS: POETRY, PAINTING AND PHILOSOPHICAL DEBATE IN THE ITALIAN CINQUECENTO"

ANN ROSALIND JONES, *Smith College*

This lecture explores links between the social circumstances of courtesans, their representation in paintings and prints, and—at greatest length—their adoption of literary genres favored by male writers in Florence and Venice. Professor Jones will concentrate on Tullia d'Aragona, who celebrated the Médici clan, and Veronica Franco, a member of the Venier academy in Venice, with reference to paintings by Moretto da Brescia and Tintoretto.

11:10 AM *Lecture*: "PATTERNS OF POWER AMONG RENAISSANCE WOMEN"

THEODORE K. RABB, *Princeton University*

Catherine de Médici is the exemplar of one particular model of political power. Prof. Rabb emphasizes the contrasts between Catherine and three contemporary queens — Mary I and Elizabeth I of England, and Mary Queen of Scots. Taking the comparison further, Professor Rabb will suggest that there were many ways in which women could exercise power, even if they did not hold royal titles.

BREAK FOR LUNCH: 12:00–1:30 PM

1:30 PM PERFORMANCE OF RENAISSANCE DANCES

Italian and French court dances from period manuals by Caroso, Negri, and Arbeau as well as two early English country dances from John Playford's *The Dance Master*, performed by members of PEERS, Period Events and Entertainment Re-Creation Society.

1:55 PM *Lecture*: "TITIAN'S WIVES"

RONA GOFFEN, *Rutgers University*

This lecture analyzes Titian's imagery of women as wives and mothers, in connection with societal and psychological aspects of sixteenth-century Italy. In particular, several categories of Titian's work will be discussed: portraits, marriage pictures, and such narratives of marriage and the family as portrayed in his frescoes for the confraternity of Saint Anthony in Padua. The premise is that both art and society may best be understood in relation to each other. Titian's paintings may be seen as the crystallization or visualization of contemporaneous attitudes toward women—and men—in the context of marriage and of broader familial relationships.

3:00 PM *Lecture*: "ISABELLA ANDREINI, POET ACTRESS, PLAYWRIGHT"

LAURA STORTONI, *Renaissance Historian and poet*

After describing the education Italian women received during the sixteenth century, this lecture focuses on the life and works of Isabella Andreini (1562-1604). A fascinating, multi-talented writer, Andreini was one of several talented, original women flourishing in late Renaissance Venice, who wrote spirited prose in defense of women. One of Andreini's most meaningful works, a letter written to a gentleman distressed for having sired a baby girl and entitled *Del nascimento della donna* (on the birth of women), is a compassionate, miniature *apologia* of the whole female gender.

Andreini was the first sixteenth century Italian woman to write, stage and publish a play, *Mirtilla* (1588), in which she cleverly reversed the conventions of the pastoral play, by making the satyr, the would-be ravisher, be outsmarted, tricked and chastised by the pursued nymph. A reading of the letter *On the Birth of Women*, and a dramatic reading of a scene from this pastoral play is enacted by Louise Wright and Stephen Spano.

SUNDAY, MAY 19, 1:00 PM–4:00 PM HERBST THEATRE

MODERATOR: SALLY SCULLY, *San Francisco State University*

1:00 PM *Lecture*: "ART AND THE MUSES: WOMEN AS INSPIRATION IN THE ITALIAN RENAISSANCE"

VALERIE THORNHILL, *Independent Scholar, England*

Women played a variety of key roles in the creative process of Renaissance culture in Italy—as sitters for portraits, as models for religious and secular arts, as the recipients of poetry and music, and, more significantly, as art patrons and collectors. Among the personalities featured in this lecture will be Isabella d'Este, Caterina Cornaro, Lucrezia Borgia and Elisabetta Gonzaga as well as those women who exemplified beauty for certain artists such as Simonetta Vespucci for Botticelli and Lisa Gherardini (Mona Lisa) for Leonardo.

2:00 PM *Lecture*: "COURTING THE FEMALE SUBJECT"

NANCY J. VICKERS, *University of Southern California*

This lecture examines early modern culture with specific reference to the court of Francis I, the "father of French arts and letters." This attribution of paternity celebrated the enlightened patronage of the King even during his reign; it mythically positioned him as an originator of French culture, and yet it left unspoken the role of the "mother," seemingly implied by the label itself. Following the lead of those contemporaries who consistently criticized Francis for permitting women too much influence at court, this lecture attempts to reposition the missing "half" (or rather "halves") within this cultural context. Prof. Vickers examines the varied roles played by women such as Louise of Savoy, Margaret of Navarre, and Anne of Pisseleu (Francis's mother, sister, and mistress) in shaping the complex network of patronage we now understand as nascent French absolutism.

3:00 PM *Musical performance*: SUSAN RODE MORRIS, SOPRANO AND PHEBE CRAIG, HARPSICHORD. SEE FRIDAY EVENING PROGRAM FOR COMMENTARY.

PEGGY'S DREAM	<i>Scottish Traditional</i>
ONE YEAR BEGINS, ANOTHER ENDS	<i>text: Lady Anne Ker; music: "Lady Lothan's Lilt"</i>
JOY TO THE PERSON	<i>Scottish anon. 16th c.</i>
IN A GARDEN SO GREEN	<i>Scottish 16th c.; arr. Phebe Craig</i>
A COMPAINT ABOUT EXILE	<i>text: Máiri MacLeod (c. 1569-?); music: arr. Shira Kammen</i>
PEGGY'S LAMENT	<i>Scottish traditional</i>
LADY OF THE FERRY INN	<i>text: Gwerfyl Mechaen, (c. 1460-1500) translation: Willis Barnstone</i>
MY LADY CAREY'S DOMPE	<i>Anon. English 16th c.</i>
O DEATH, COME ROCK ME ASLEEP	<i>attributed to Anne Boleyn (died 1536) Thought to have been composed by Anne Boleyn the night before her execution.</i>
A WOMAN'S WORK IS NEVER DONE SHE PROVES THE INCONSISTENCY...	<i>From Roxburghe Collection/Pills to Purge Melancholy text: Sor Juana Inés de La Cruz (Mexico: 1648/51-1695)</i>
ROMANESCA	<i>Arr. Phebe Craig</i>
O MAGNUM MYSTERIUM	<i>Sor Lucrezia Orsina Vizzani (1589-1662)</i>

SPEAKER, MODERATOR, AND PERFORMER BIOGRAPHIES

RENAISSANCE WOMEN

PHEBE CRAIG has a fine reputation as a continuo player and soloist. She performs internationally with many ensembles including Concerto Amabile, Archangeli Baroque Strings, American Bach Soloists, and Dueling Harpsichords. She has appeared with Philharmonia Baroque Orchestra and the Carmel Bach Festival. She is a member of the faculty at both University of California at Davis and the San Francisco Early Music Society Summer Workshops, and also teaches privately.

NATALIE ZEMON DAVIS was educated at Smith College, Radcliffe College, and received her Ph.D. from the University of Michigan. She has taught at Brown University, the University of Toronto, University of California at Berkeley and, since 1978, at Princeton University. She has pioneered in interdisciplinary courses in history and anthropology, the study of gender, and in the history of the Jews in early modern Europe. In 1994-95 she spent a year as the George Eastman Professor at Balliol College, Oxford, and was elected Corresponding Fellow of The British Academy. Her publications include *Society and Culture in Early Modern France*, *The Return of Martin Guerre*, and, most recently, *Women on the Margins, Three Seventeenth-Century Lives*.

JOHN FLEAGLE has specialized in the performance of medieval music since 1979. He was a student of Marleen Montgomery in Boston and Marcy Lindheimer in New York. He made his debut as a solo interpreter of medieval song in Boston in 1984. The *Boston Globe* wrote: "John Fleagle proved a model troubadour...[he] has achieved an enviable mastery both of his instruments and voice." Since then he has performed and recorded throughout the U.S., Europe and in the Far East with Ensemble Project Ars Nova, Sequentia Köln, and the Boston Camerata. In addition to performing, Mr. Fleagle constructs medieval stringed instruments and is in demand as a teacher and artist in residence.

RONA GOFFEN studied at Mount Holyoke College and received her M.A. and Ph.D. from Columbia University. She has taught at Indiana, Princeton and Duke Universities and is currently Distinguished Professor and Chair of the Department of Art and Art History at Rutgers University. She has published numerous articles, chapters in books and reviews. Books she has written include *Giovanni Bellini*, *Titian's "Venus of Urbino,"* and *Titian's Women*.

ANN ROSALIND JONES (Ph.D. Cornell) is Esther Cloudman Dunn Professor of Comparative Literature at Smith College, where she has directed the comparative literature program since 1983. She has also taught at Queens College-CUNY, the University of Sussex, Columbia, and Princeton. Her writing on women in the Renaissance includes articles in *Yale French Studies*, *Rewriting the Renaissance* and *The Poetics of Gender*, as well as a book, *The Currency of Eros: Women's Love Lyric in Europe, 1540-1620*. She is currently doing research on women's uses of dialogue form in France, Italy and England and on images of women as spinners, weavers and embroiderers.

SHIRA KAMMEN has spent well over half her life performing and teaching music. A player of the medieval vielle and other stringed instruments, she has gained international renown through her performances with Ensemble Alcatraz, Ensemble Project Ars Nova, The Boston Camerata, Magnificat Baroque Orchestra, and the Khadra International Folk Ballet. Recently she has delighted audiences by singing and playing Celtic and medieval music with John Fleagle and also with the group Distant Oaks. She is the founder of Class V Music, a group created to perform music on river rafting trips.

SUSAN RODE MORRIS is internationally known for her many performances and recordings with Ensemble Alcatraz. She has appeared with Sequentia Köln, the American Bach Soloists, the Women's Philharmonic, Concerto Amabile, the San Francisco Bay Revels with Alasdair Fraser, Magnificat, and Philharmonia Baroque Orchestra. With harpsichordist Phebe Craig, she has created and recorded refreshingly new and authentic interpretations of the songs of Robert Burns on the Donsuemor label, as well as a highly acclaimed recording of the songs of Henry Purcell.

BIOGRAPHIES, *continued*

PEERS is dedicated to the historical performing arts. Directors James and Cathleen Myers frequently assist other Bay Area historical organizations with both choreography and historical research, most recently at San Francisco's Dickens Fair and Gold Rush San Francisco. Primary research for this Italian and French Renaissance choreography was done by Angene Feves, Shelley Monson and Auralie Bradley who have staged a number of 16th-century dances at the Renaissance Pleasure Faire in Marin County.

THEODORE K. RABB is Professor of History at Princeton University. He received his Ph.D. from Princeton, and subsequently taught at Stanford, Northwestern, Harvard and Johns Hopkins Universities. He is the author of numerous articles and reviews, and has been editor of *The Journal of Interdisciplinary History* since its foundation. Among the books he has written or edited are *The Struggle for Stability in Early Modern Europe*, *the New History*, and *Renaissance Lives*. Professor Rabb has held offices in various national organizations, including the American Historical Association and the Social Science History Association. He was the principal historical advisor for the five-part PBS television series *Renaissance*, nominated for an Emmy following its national broadcast in 1993. He recently served on the Commission that issued the National History Standards.

SALLY SCULLY was educated at Smith College and Harvard University. She is Professor of History at San Francisco State University where she teaches the history of Renaissance Italy. She has taught at Harvard, the City University of New York, and Holy Cross College. She has been a consultant to Encyclopedia Britannica Films, Columbia Pictures, the Educational Development Corporation in Cambridge, Massachusetts, and the California Humanities Project. She accompanied California State University students for their year in Aix en Provence and played a similar role as Director of the CSU International Program in Florence. Her own research, on 17th century Venice, has been variously supported by the NEH and the Gladys Crible Delmas Foundation. Professor Scully serves on the Advisory Board of Humanities West.

LAURA STORTONI, an Italian native, was brought up in Milan and educated in Europe and the United States. She is a Ph.D. candidate in Comparative Literature at the University of California, Berkeley, specializing in Italian Renaissance drama. Her poetry and poetry translations have been published in *Women's Voices*, *Italian Americana* and other journals. She has co-authored, with Mary Prentice Lillie, two books of verse translations of Italian Renaissance women poets, *Gaspara Stampa: Selected Poems*, and *Women Poets of the Italian Renaissance*. She has founded Hesperia Press, to publish and promote Italian literature in translation.

VALERIE RALEIGH THORNHILL studied at Newnham College, Cambridge, and at the Sorbonne. After teaching for eight years in Rome, she returned to Britain in 1970 to lecture in the Italian departments at Nottingham and Warwick Universities. Besides directing summer schools at Cambridge University for UCLA and the University of Texas at Austin, she has lectured widely in the United States, Italy and Japan, and is currently leading an annual study tour on the Renaissance in Venice and the Veneto for UC Berkeley and on Georgian Art and Architecture in London for the Cooper Hewitt Museum, New York. She edited and translated the catalogue for the "Horses of San Marco" exhibition and co-founded and chairs the East Yorkshire Association of the National Trust.

NANCY J. VICKERS is Professor of French, Italian and Comparative Literature at the University of Southern California. She graduated from Mount Holyoke College and received a Ph.D. from Yale University. She taught at Dartmouth College for fourteen years before joining the USC faculty in 1987. She has published on such authors as Dante, Petrarch, Ronsard, Margaret of Navarre, and Shakespeare. The influential collection *Rewriting the Renaissance: The Discourses of Sexual Difference in Early Modern Europe* is among the volumes she has co-edited. She has recently completed a book on court culture in the reign of Francis I and is now working on a study of the lyric as it is reshaped by the technologies of electronic reproduction.

A HISTORY OF WOMEN IN THE WEST

III. *Renaissance and Enlightenment Paradoxes*

by NATALIE ZEMON DAVIS and ARLETTE FARGE, *Editors*

Harvard University Press

In 1586, in the Latin edition of his celebrated *Six livres de la République*, Jean Bodin reflected on the various orders and degrees of citizens in a republic and said as an afterthought:

Now as for the order and degree of women, I meddle not with it; only I think it meet them to be kept far off from all magistracies, places of command, judgments, public assemblies, and counsels: so to be attentive only unto their womanly and domestical business. (*The Six Bookes of a Commonweale*, 1606)

In 1632 an English jurist made a similar distinction in introducing a book on laws and statutes relating to the female sex:

Women have nothing to do in constituting Lawes, or consenting to them, in interpreting of Lawes or in hearing them interpreted at lectures, leets or charges, and yet they stand strictly tied to men's establishments, little or nothing excused by ignorance. (T.E., *The Lawes Resolution of Womens Rights*, 1632)

In fact these men of the law somewhat overstate the difference between the sexes. During the *ancien régime*, there were many men denied full participation in political activity by reason of property, wealth, or standing, while some women had political authority by reason of birth and inheritance or at least informal access to political influence. Still, the sphere of politics contained marked asymmetries between women and men, and transgressions within it seemed especially troubling to the practice and symbolism of rightly ordered hierarchical societies. Faced with Mary Tudor, Mary Stuart, and Catherine de Médicis in 1558, the Scottish Calvinist John Knox termed their rule "the monstrous"—that is, unnatural—"regimen of women."

ARMIES, LAW COURTS, ADMINISTRATION

It seemed "natural" and also prescribed by divine law that women should not bear arms in battle. The early modern armies gradually being formed out of mercenaries and recruits and what was left of feudal levies were to be male. Not that all men had to prove their masculinity by fighting: Catholic priests were forbidden to shed blood, an action that made them "impure" and "irregular"; and in the sixteenth and seventeenth centuries men of the radical Protestant sects renounced their swords, arguing that the highest masculine courage consisted in pacifism. Nor was there a lack of images of the armed female: Amazons were part of the literary landscape of western Europe, while accounts of Jeanne d'Arc with her banner reminded the French of what a woman could achieve in leading men to battle.

Jeanne never concealed her sex even while dressing as a soldier, and she may have been the inspiration for the few French women who

went publicly to battle in the seventeenth century. The usual stratagem for women who wanted to join an army or navy in England, France, and the Netherlands was to hide their identity and cross-dress as a man. The numerous women who traveled openly with every early modern army were cooks (sometimes wives preparing food for their husbands), servants, provisioners, and prostitutes.

The growing world of lawcourts, offices, and recordkeeping revealed a like asymmetry. Women made contracts and were the subject of contracts but could never swear witness to one. No matter how fine their hand, they were never notaries or secretaries for the chancellery. No matter how skilled at peacemaking in their neighborhoods or in their network of spiritual kinship (*comméragé*), they were not judges in even the pettiest of royal jurisdictions in France, or justices of the peace in England (though a very few aristocratic women had held that post in medieval times), or called to an English grand jury or trial jury. An heiress or a widow possessed of some form of high or low justice in a manorial court named an agent to judge and arbitrate in her stead, as indeed did many male seigneurs. (Anne Clifford, sheriff of Westmoreland as heir to the third Earl of Cumberland, was unusual in seventeenth-century England in convening the local courts in her own female person.) Apart from formal positions in the household of queen and princess, women were never granted any of the offices that were so central to the growth of the early modern state, from chancellor down to royal sergeant or jailer. Instead, they might try to influence appointments to office, if they had property and connections in their own right; and in any case they enjoyed the prestige, income, and connections that came to them from the official dignities of their menfolk.

What it meant to be a "citizen" of a kingdom, city-state, or town in early modern Europe was not very clear for either men or women. "Rights," "privileges," "freedoms," and "immunities" varied from place to place, as did the terminology and marks of political and legal status. But most men within the walls of an early modern city could be categorized as burgher, resident, or foreigner, with differential rights and duties, while for women these distinctions, when made at all, did not involve political activity. As a citizen, a woman was entitled to protection by the law of her town; as a widow, she might be expected to provide a man from her household (or a payment) for the urban militia; but she was rarely called to a consultative or voting assembly and never invited to sit on a town council. The one place in urban administration where women might find a niche was in hospital supervision: seventeenth-century group portraits of the regentesses of the charitable hospitals of Amsterdam and Haarlem present women who look as authoritative as male regents. But on the whole, city government was a matter for men—husbands, fathers, and widowers—who knew what was best for their families.

MONARCHIES AND THE POWER OF QUEENS

The two kinds of early modern political regimes—republics and monarchies—gave different scope to the political role of women. The oligarchical republics, such as Florence of the early Renaissance, Venice, the Swiss cantons, and the German imperial cities afforded the fewest settings in which women could enjoy political power publicly. Here

women's political influence could be wielded only informally, such as through their husbands, sons, and wider kin networks.

In contrast, those polities organized as kingdoms—France, England, Spain, the German principalities, and ducal Florence of the later Renaissance—had places formally reserved for women and arenas for public and semipublic female action. Where power was acquired by dynastic succession rather than by election or cooptation, women were anointed as queens, and birth and marriage became matters of high politics. The brilliant courts so important to the prestige of the royal person and to the whole system of monarchical governance required women and men both. Although women never actually sat in the sovereign's privy council, they took part in the conversation—political and personal—that filled the halls, chambers, and bedrooms of the royal palace.

In England, queens could rule fully in their own right in the absence of a male heir in the direct line. The reign of Elizabeth I, like those of Henry VIII and Edward VI, has long been examined for its policies regarding religion, civil order, economic change, and foreign expansion. To such topics we can now add that of the "gender style" adopted by both kings and queens and the implications of that style for contemporary political culture and stability. Thus when Elizabeth acceded to the throne in 1558, she had to face not only the usual suspicions about female rule—that women would be subject to male favorites and would be changeable and irrational—but also the immediate legacy of her half-sister, Mary Tudor, who had in fact been dominated by her husband, the Spanish Philip II, and had delivered nothing from her royal body but a false pregnancy.

Elizabeth's stratagems were multiple, played out in the royal progress from one city to another after coronation, in the widely disseminated royal portrait, and in the smaller theater of the court. Even while using a possible royal marriage as a diplomatic ploy, she was ever the Virgin Queen to her people. Dressed in stiff ornate garments and laden with pearls, her body was as inaccessible as if it were under armor; the Virgin Queen seemed, when necessary, a manly figure, able to give courage to her soldiers; and she was also an iconic figure, a worthy replacement for the Catholic image of the Virgin Mary. (That Elizabeth's birthday fell on the feast day of the nativity of Mary surely helped.) As Virgin Queen, she could also claim to be mistress, wife, and mother to the people of England and to her courtiers, to speak to them and be sought after by them in the language of love.

Elizabeth's reign was not without its discontents and opposition, including gossip alleging that the Virgin Queen had lovers and illegitimate children or, on the contrary, that she was physically malformed. But on the whole, Elizabeth developed a style of female self-mastery that sustained her royal authority within the framework of sixteenth-century hierarchical thought.

Across the Channel, French queens had less scope. In the fourteenth century the old Salic law of inheritance had been invoked for the first time to justify excluding women from succession to the throne; by the sixteenth century jurists were claiming that the exclusion dated back to the time of the ancient Franks. As a result one of the "fundamental laws" of the kingdom, one of the few "constitutional" limits placed on royal sovereignty during the *ancien régime*, rested on notions

of female instability and on fears of foreign domination if the crown fell to the weak distaff side. The coronation of French queens highlighted the difference between kingship and queenship. Kings were consecrated in Reims, queens in Saint-Denis. Kings were anointed with a heaven-sent balm, which brought the miraculous power to cure scrofula; queens were anointed with consecrated oil, which guaranteed fertility. The queen's scepter and throne were smaller than the king's; and whereas the king's crown was held by peers of the realm, hers was supported only by barons.

And yet the queen was also given a ring, which betokened not only the Trinity but also her duty to fight heresy and to attend the needs of the poor. There were political roles to which the French queen was summoned, others that she could assume as regent when so named, and others that she could take on informally as royal wife and mother. Catherine de Médicis is a supreme example of action in all these capacities, with her family goal of maintaining her sons in rightful authority, her political goal of keeping a Gallican Catholic monarch dominant over the Huguenots and the ultra-Catholic Leaguers alike, and her imperial goal of trying to keep peace between warring religious parties. Although she ultimately failed in these efforts, along the way she made expert use of the whole political arsenal, from court pageants and royal entries into cities to regional peasant dances, from pacification edicts to orders for Protestant exclusion from office, from marriage alliances to complicity in bloodshed.

Was the gender style she created implicated at all in the failure? Catherine presented herself as a pious widow like the classical Artemisia, commissioning a monumental tomb for her husband; as such she could not be seductive toward her people, but at least she could be devoted to their late king. She presented herself as a woman who had given kings to France, a mother who had been offered a golden statue of Ceres at her entry into Lyons years before; as such, she could put maternity at the heart of her queenship, making it the source of her patronage, her charity, her determined defense of her sons, and her quest for order. She presented herself as the matriarchal Juno, presiding over marriages that linked France to the Holy Roman Empire and brought peace. In the entry into Paris after the marriage of Charles IX and Elisabeth of Austria, a statue of a goddess with Catherine's face held proudly aloft a map of Gaul.

Here lay part of the difficulty, for maternity and matriarchy were images with a double potential in the sixteenth century. When murder followed in the wake of marriage, as the Saint Bartholomew's Day massacre did the wedding of Catherine's daughter to Henri de Navarre, the queen mother's enemies could readily portray her as a sorceress (and an Italian poisoner to boot), spawning weak, deceptive, and androgynous sons such as Henri III. Already in 1575, the widely read *Discours merveilleux de la vie, actions et deportemens de Catherine de Médicis* called her "the model of tyranny," ruling others "by the appetite of the passions that ruled her." She had usurped the crown, and her evil government was just what the Salic law was intended to prevent.

Queen Anne, who ruled England in her own right (1702-1714) rather than conjointly with her consort George of Denmark, affords yet a third example of monarchical style. Her gender image might be characterized as "womanly," by the gentler definitions of the early eighteenth

century. Her reign was marked by war with France and by a conflict between two ideas of government; on the one hand, a sovereign with much legitimate power, who would have preferred to embody like Elizabeth the unity of England, "to keep [herself] out of the power of merciless men of both parties," and to view her ministers as personal servants; and, on the other, a postrevolutionary system of party conflict, elections, and embryonic cabinet rule intended to limit the monarch. As for war, Anne, frequently in ill health, had none of the martial style of Elizabeth; her husband, who died in 1708, had little of it either, and the military symbolism in her reign was borne by her Captain-General, John, Duke of Marlborough. Nor was her style maternal, losing as she did all her progeny at birth or in childhood. Her manner was described as graceful but not regal, courteous but not imposing.

Anne regularly took counsel from Sidney Godolphin (sometimes moderate Tory, sometimes moderate Whig) and other men, but her closest personal-political exchange was with other women, and especially with Sarah Churchill, Duchess of Marlborough. Their connection went back to girlhood—Sarah was only a few years older than Anne—and over the years Anne took Sarah as a "friend" rather than as mere "favorite," proposing that they write to each other under the names Mrs. Morley and Mrs. Freeman. "From this time," wrote Sarah Churchill, "Mrs. Morley and Mrs. Freeman began to converse as equals, made so by affection and friendship," and indeed, the rhetoric of the letters between the two bears this out. When the women became estranged in the midst of Anne's reign, Sarah was replaced by her younger cousin Abigail.

The gender style that Anne constructed for her rulership had, like Catherine de Médicis' maternity, different possibilities and uses. Though she had judgment of her own, and often a very determined one, her womanly connections and female friendships invited a perception of her as "weak" and dominated by favorites. But it could also be argued that the womanly manner was an appropriate strategy for sustaining her notion of monarchy and national unity during the period of intense party growth. A more "manly" queen might have provoked revolt, a more matriarchal one contempt.

One could extend this analysis of political role, political rhetoric, and gender style to many other royal figures and settings: to the androgynous Christine of Sweden, Catherine II of Russian and others.

NATALIE ZEMON DAVIS, *Friday night's speaker*, is Professor of History at Princeton University.

COMING HUMANITIES WEST PROGRAMS

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October 18–19, 1996

IN THE SCANDINAVIAN SPIRIT: *Art and Culture in a Free Society*
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May 30–31, 1997

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Since 1983 HUMANITIES WEST has been "exploring history to celebrate the mind and the arts." It presents interdisciplinary programs which evoke historic times and places that illuminate the human spirit. Designed to entertain and educate diverse audiences, these programs offer a lively combination of wide-ranging lectures and performances that encompass the fine arts, social history, music, politics and philosophy of the arts. The programs presented by Humanities West over the last decade have included *The Golden Age of Venice*, *Saint Petersburg: Cultural Diversity in Imperial Russia*; *Manet's Paris: the First Modern City*; and *The Glory of the Ottoman Empire: Suleyman the Magnificent*. For further information on Humanities West call 415/391-9700.

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Renaissance Women: Time Line

1176 BATTLE AND TREATY OF LEGNANO, LOMBARD LEAGUE DEFEATS HOLY ROMAN EMPEROR

Berlinghiero (FI) (1205/10-1274)

Dante (FI) (c.1266-1337)

Cimabue (FI) (c. 1240-c. 1307)

Giotto (FI) (d.1337)

Petrarch (FI) (1304 -1374) Founder of “studia humanitatis”

Boccaccio (FI) (1313 -1375)

1402 DEATH OF GIANGALLEAZZO VISCONTI, DUKE OF MILAN; BEGINNING OF AGE OF CIVIC HUMANISM IN FLORENCE

Brunelleschi (FI) (1377-1446)

Donatello (FI) (1386-1466)

1453- FALL OF CONSTANTINOPLE TO OTTOMAN TURKS, END OF BYZANTINE EMPIRE AFTER ONE THOUSAND YEARS OF EXISTENCE

Alberti (FI) (1404-1472)

Cornaro, Caterina -(VE) (1454-1510) Married to King of Cyprus, James II

Lorenzo de Medici (FI) (1449-1492)

1494 INVASION OF ITALY BY FRENCH KING CHARLES VIII

Leonardo da Vinci (FI) (1452-1519)

Amerigo Vespucci (FI)(1454-1512)

Bötticelli, Sandro (FI) (1444-1510)

1517 MARTIN LUTHER POSTS 95 THESES

Raphael (Urbino; Rome) (1483-1520)

Machiavelli (FI) (1469-1527)

1527 INVASION OF ITALY BY CHARLES V; SACK OF ROME

Titian (VE) (1485-1576)

1535 THOMAS MORE (1478-1535) BEHEADED

Vasari, Giorgio (FI) (1511-1575)

Michelangelo Buonarrati (FI)(1475-1564)

Vittoria Colonna (Rome) (1490-1547)

Veronese, Paolo(VE) (c. 1528-88)

Carpaccio (VE) (c. 1455-c.1525)

Lucrezia Borgia (Rome) (1480-1519) Married Alfonso d'Este, Ferrara

Erasmus (1466-1536)

Isabella d'Este (1474-1539) married Francesco Gonzaga of Mantua

Francis I (1494-1547) ruled France 1515-1547. Mother, Louise of Savoy; sister, Margaret of Navarre; mistresses.

Titian (VE) (1490-1576)

1530 END OF FLORENTINE REPUBLIC; MEDICI DUKES OF TUSCANY

Gaspara Stampa (VE)(1523-54)

Veronica Franco (VE) (1546-1591)

Palladio, Andrea (VE) (1508-1580)

Tintoretto (VE) (1518-1594)

Catherine de Medici (FI) (great granddaughter of Lorenzo Il Magnifico, Daughter of Lorenzo di Piero di Lorenzo, Duke of Urbino) (1519-1589) Mother of Kings Francis II, Charles IX and Henry II and of Queen Margot, first wife of Henry IV of France.)

Mary Tudor (ruled as Queen of England 1553-1558) of England (Daughter of Henry VIII and Catherine of Aragon)

Mary, Queen of Scots (Daughter of King James V, Scotland; wife of King Francis II, France (therefore daughter-in-law of Catherine de Medici), of her cousin Henry Stuart, and of Bothwell; mother of King James I, England (therefore grandmother of King Charles I.) Executed by her cousin, Elizabeth, 1587.

Elizabeth I (ruled as Queen of England 1558-1603) Daughter of Henry VIII and Anne Boleyn.

Isabella Andreini (VE) (1562-1604)

Shakespeare, William (1564-1616)

Galileo Galilei (FI) (1564-1642)

Sara Copio Sullam (VE) (1590-1641) poet from the Ghetto

Monteverdi, Claudio (VE) (1567-1643)

Vivaldi, Antonio (VE) (1678-1741)

Goldoni, Carlo (VE) (1707-1793)

1737 MEDICI EXTINGUISHED; RULE OF TUSCANY PASSES TO AUSTRIAN-HAPSBURG EMPIRE

1792 END OF VENETIAN REPUBLIC AT HANDS OF NAPOLEON

Humanities West News

« exploring history to celebrate the mind and the arts »

Spring, 1996

Renaissance Women: Courtly Power and Influence

May 17, 18, 19

"Women had much to do with the splendid display and the increasing refinement of manners typical of the Renaissance. It was said that woman was 'a half-man, a man marred in the making.' Men and women alike were taught at an early age that maleness was superior to femaleness, and that man was the 'head' and ruler of woman. In spite of this, we can truthfully speak of the rise of women during the Renaissance.

Educated women formed academies where they read orations and essays to audiences of both sexes, or engaged in debates. There were women painters, teachers and governesses. Some city women were successful in business. Many learned a trade, such as tailoring, brewing and manufacturing silk. Fourteenth century records show that four percent of London's taxpayers were women."

MARZIEH GAIL, *Life in the Renaissance*



Elizabeth I, Catherine de Medici and Isabella d'Este.

Acclaimed historian **Natalie Zemon Davis** of Princeton opens the program Friday night with a lecture "Gender and Power: Renaissance Debates and Realities." Distinguished lecturers Saturday and Sunday include art historian **Rona Goffen** of Rutgers University; Princeton historian **Theodore Rabb**; **Ann Rosalind Jones** of Smith College; U.S.C. professor **Nancy Vickers**, and British scholar **Valerie Thornhill**.

Four splendid musicians present a blend of voices, harpsichord and violin, intertwined with poetry, at our Friday evening program.

Saturday afternoon's program begins with music, pageantry and dance performed by members of **Period Events and Entertainment Re-Creation Society, PEERS**.

Although many Renaissance texts dramatize the enduring and profound social inequalities between men and women, thanks to modern scholarship women of all classes are now emerging from archives as important figures. Power-

ful women came to rule some of the large states which emerged during Western Europe's gradual and uneven transition from feudal to capitalist societies. Voices of minor figures capture the imagination as do the great historical personalities of

Special Sunday Afternoon Program

Due to the rich trove of the hitherto little-explored material on the lives of women during the European Renaissance, Humanities West is presenting an extra day of Renaissance Women, on Sunday, May 19 from 1 pm to 4 pm. Nancy Vickers of U.S.C. will speak on French women in the court of Francis I, where the king was

criticized for allowing women too much influence. Valerie Thornhill will speak on *Women as Inspiration in the Italian Renaissance*, showing slides from her extraordinary collection. The program concludes with a musical performance by Susan Rode Morris, soprano, and Phebe Craig, harpsichord.

The newly reopened **Legion of Honor** is the site for a docent-led tour of Renaissance art, specially planned for Friends of Humanities West. The tour of approximately one hour takes place on Saturday, May 4, at 1:30 pm and will be made available to Friends at the reduced cost of \$5.00. (\$3.00 to Museum members) To reserve a place, send a check, payable to Humanities West, to the HW office, 660 Market Street, Suite 202, San Francisco, CA, 94104. We will meet at the entrance.

Renaissance Women in Politics

Women made contracts and were the subject of contracts but could never swear witness to one. No matter how fine their hand, they were never notaries or secretaries for the chancellery. No matter how skilled at peacemaking in their neighborhoods or in their network of spiritual kinship (*commerage*), they were not judges in even the pettiest of royal jurisdictions in France, or justices of the peace in England (though a very few aristocratic women had held that post in medieval times), or called to an English grand jury or trial jury.

...Apart from formal positions in the household of queen and princess, women were never granted any of the offices that were so central to the growth of the early modern state, from chancellor down to royal sergeant or jailer. Instead, they might try to influence appointments to office, if they had property and connections in their own right; and in any case they enjoyed the prestige, income, and connections that came to them from the official dignities of their menfolk.

...As a citizen, a woman was entitled to protection by the law of her town; as a widow, she might be expected to provide a man from her household (or a payment) for the urban militia; but she was rarely called to a consultative or voting assembly and never invited to sit on a town council. The one place in urban administration where women might find a niche was in hospital supervision: ...But on the whole, city government was a matter for men—husbands, fathers, and widowers—who knew what was best for their families.

NATALIE ZEMON DAVIS
Friday night speaker

Letter from the Executive Director

Greetings!

In keeping with our mission, "exploring history to celebrate the mind and the arts," Humanities West presented a unique program to open 1996.

Longtime Friends of Humanities West and new audience members alike enjoyed *Harlem Renaissance: New York in the Twenties*, on February 9 and 10. *Ten Years at the Cotton Club*, a concert by a 14-piece jazz ensemble which honored Duke Ellington, brought HW our most highly praised program to date. The lectures never failed to inform and entertain, from Spelman College Professor Akiba Harper's opening lecture Friday, to U.C. Berkeley literary expert Barbara Christian's inspired readings, which concluded the Saturday afternoon program.

The success of *Harlem Renaissance* makes me eagerly anticipate new topics next year: not only the often requested program on Vienna, but also ventures to new territory with *In the Scandinavian Spirit* and *Jerusalem through the Ages*.

I now look forward to fresh perspectives on a period familiar to many of us—the European Renaissance—at *Renaissance Women*, May 17, 18 and 19. The excellent array of speakers over three days promises insightful scholarship and marvellous slides. I am especially pleased that we will have both a Friday night and Sunday afternoon concert, to enjoy music from the early Renaissance through the transition into 17th century baroque.

I will see you on May 17, 18 and 19 at Herbst Theatre for *Renaissance Women*.



Nancy Buffum

Harlem Renaissance Rated Best Ever

Audience surveys for HW's Harlem program received an unprecedented number of "Excellent" and "Good" ratings, and not one single person rated the program as "Fair" or "Poor."

Comments ranged from "All the speakers were excellent," to "Each presentation was captivating." The lectures, music, drama, and poetry all received high marks. We only regret we couldn't have heard more of Margie Baker singing the blues.

Free Pre-Program Illustrated Talk

Sally Scully, Professor of History at San Francisco State, and moderator of *Renaissance Women*, speaks on "Looking for the Renaissance: Italy and Abroad." She plans to provide hand-out material, the better to prepare subscribers for the full program. Join us at the Firehouse at Fort Mason on Monday, April 29, at 7:30 pm. Call 415/391-9700 to reserve a place.

Catherine de' Medici

By THEODORE RABB, Princeton University (Saturday speaker)

No family is more closely identified with the Renaissance than the Medici. The Medici women were no less redoubtable than the men, as they demonstrated when the family entered a difficult period following the death of Lorenzo, nicknamed "Il Magnifico."

Few were to have a more consistent need for those qualities of endurance than the young Medici named Catherine whom Clarice—her aunt—spirited away to the family's country home when the mob invaded the palace in Florence in 1527.

The famous scene of 1527 swirled round the impressionable child, and for the next three years she was to endure the first of the many difficult situations that demanded a full measure of the determination and the instinct for survival that were her legacy.

The republican government of Florence, seeking a Medici hostage, had insisted that Clarice return the child to the city, where she was placed, first in a hostile, and then in a more friendly convent. Though her treatment varied, it was decidedly not what a young princess was used to. An ambassador who saw her at this time reported: "I have never seen anyone of her age so quick to feel the good and the ill that are done her." In 1528 Clarice died, and a year later, as Medici troops besieged Florence, threats were made to expose the ten-year-old Catherine on the walls of the city or even to cast her into a brothel.

The final victory of the Medici, in 1530, made the eleven-year-old heroine a considerable celebrity. Her distant cousin, Pope Clement VII, brought her to Rome, where he listened to her tales of mistreatment, pampered her, and gave all to believe that "She is what he loves best in the world." Within a year, he had arranged for her one of the finest matches in Europe: to Henry, second son of the king of France. It was a marriage the French accepted only to cement a papal alliance, for Catherine was penniless, and a contemporary description was not exactly flattering: She is small and thin; her features are not delicate, and she has bulging eyes, like most of the Medici. But the Pope himself accompanied the young bride to her wedding in France in 1533, and he stayed long enough to pay (as was customary at the time) two visits to the bedchamber on the nuptial night—together with his host, King Francis I—in order to make sure that the two fourteen-year-olds were indeed coupling.

Once again, Catherine was essentially alone. During the next ten years, the hostility was palpable . . . for Catherine seemed unable to have children. . . . In this age of dark speculation that failure was enough to condemn her as evil and warped, and to raise the specter of divorce. But then, in 1544, Catherine did at last give birth, in great pain, to a son, Francis—a future king, but one who would always be weak and sickly. Once the floodgates opened, though, a veritable torrent of pregnancies followed: nine more over the next decade, all brought to full term. For a mother merely to survive a birth in the sixteenth century, especially when surrounded by the doctors of the time, was a considerable



*Casino Mediceo, Vi Cavour,
the site of the Medici Garden*

achievement; to do so ten times was little short of miraculous, and a remarkable testimony to Catherine's resilience and determination.

Seven of the ten children lived into adulthood, but even so there is little evidence until late in his life that Henry showed much affection for his queen. His father had grown fond of the young princess, but the great love of Henry's life was a woman over twenty years his senior, Diane of Poitiers, with whom he had already had a child before his official heir was born. The situation called, once again, for Catherine's abilities as a survivor, and she managed to make an ally of the mistress—even at moments when leading courtiers were calling for the barren wife to be divorced. And she also made a staunch friend of the most formidable of the women in the French royal family, Marguerite of Navarre, Henry's aunt.

Gradually, Henry's trust in his wife grew, especially after he succeeded to the crown as Henry II in 1547. He made her Regent of the realm in the early 1550s, and gave her special responsibility for supplying his army when he left for Italy on a military campaign. Catherine took her duties with great seriousness, working tirelessly, attending to endless administrative details, and soon gaining a reputation for overzealousness. The king was impressed, and over the next few years the queen made her views increasingly known, especially on foreign policy matters having to do with her native Italy.

This may well have been the happiest period of her life. Courtiers remarked on the king's increasing attention to her; she spent much of her time at the lovely royal chateaux along the Loire, where she could indulge her love of gardens and of decorations in the Italian style; and she doubtless pursued her passion for good cooking, which later she was to make an essential part of grand royal spectacles,

(continued on next page)

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Catherine de' Medici (continued)

thus helping to add refinement to the traditions of French dining. But the good times did not last long. Henry was killed in a jousting accident in 1559, and her sickly oldest son, now Francis II, died little more than a year later.

Catherine was now forty. During her remaining thirty years, she was to be a major figure on the international scene. For long periods she was to be the virtual ruler of France, and at all times she wielded significant influence over the government of the most populous country in Europe.

That Catherine was mother to three kings of France, not to mention a king of Poland and a Queen of Navarre—a record unique in the history of the French monarchy—may have consoled her little amidst her troubles.

In France the position she took was called *politique*, by no means a term of approval. What the *politiques* stood for was the peace and stability of the realm above all else, and especially above the demands of religious belief. In an age of fierce devotion and ideological commitment—when Catholics and Protestants pursued a murderous civil war for decades because they believed their enemies polluted the earth—this alternative, which relegated individual conviction to a secondary role, was intolerable. Despite the difficulties of maintaining the *politique* position, Catherine became its most persistent advocate, and thus, more than any other ruler of her time, the figure who most clearly pointed to a future in which religious diversity would not be allowed to tear a state apart.

To conserve and to settle—that was what she struggled to do for nearly thirty fruitless years. . . . Through it all, however, she struggled to find the religious and political middle ground that might end the hatreds and the destruction. The record was quite astonishing, and was unsurpassed in this century of ideological loathing and confrontation.

It began in 1561, before the outbreak of war, when she organized a colloquy of Calvinists and Catholics at Poissy—the last time there was a serious discussion between lead-

ers of the two faiths anywhere in Europe. It continued when she drafted an edict of toleration the following year, and then, a year later, engineered a "pacification" of France after the first months of devastating civil war. In 1570 she brought about another "pacification," and in 1577 an edict of peace. To enforce the latter she worked strenuously for two years at internal diplomacy, travelling throughout southern France to calm fears and urge compromise.

Political utility remained essential to almost everything she did. Her patronage of artists, astrologers—including the renowned Nostradamus—and scholars was tailored almost exclusively to that end. Relentlessly, she asked them to demonstrate, through mythological stories or through the testimony of history and law, that women could be effective rulers, and that religious toleration was the best course. And they responded, if not always wholeheartedly, at least in quantity.

It had been a sad but exemplary life. In an age when old feudal obligations had died, and new nationalisms had not yet been born, few monarchs were able to achieve long-term goals. Most settled instead for dynastic ambitions, and in this regard Catherine had succeeded beyond expectation. The same was true of the authority she had managed to exercise despite her sex. Other women of the period, notably Elizabeth, may have looked more admirable or effective, but none had a Europe-wide role—dominating the largest government of the day—to compare with hers. And the personal characteristics and public policies that formed Catherine's career, especially her adaptability, her resilience, and her tolerance, made her seem ahead of her time. Her openness was particularly unusual amidst the zealotry of the century, and yet nobody ever doubted the force of her presence, or the power she embodied. As the most eminent of sixteenth-century French historians, Jacques de Thou, noted when he heard of her death: "It is not a woman who has just expired, it is royalty itself."

Return to Italy for the Speakers' Dinner at Vivande

Troubadour Joins us at Ivy's for Friends Luncheon

Sponsors, Patrons and Fellows of Humanities West are invited to join our speakers for dinner before the Friday program at **Vivande**. The restaurant is in Opera Plaza, a short walk from Herbst Theatre, with the main entrance at 670 Golden Gate Ave.

New selections from the delicious menu at **Ivy's** will be the order of the day for our Saturday luncheon. Friends of Humanities West are cordially invited to join us there, on Saturday, May 18, between the morning and afternoon sessions of the program. Ivy's is at 398 Hayes Street. Guests will have a chance to share a table and break bread with speakers and fellow aficionados of the Renaissance.

Speakers' Dinner and Friends Luncheon Reservations Form for the Renaissance Women program, May 17 and 18, 1996.

Yes, I am a Sponsor, Patron or Fellow of Humanities West and would like to attend the Speakers' Dinner.

Please reserve _____ place(s) in my name for dinner Friday night, May 17, at **Vivande**, 670 Golden Gate Ave. Enclosed is my check, payable to Humanities West, for \$50 per person.

Yes, I am a Friend of Humanities West and would like to attend the Friends Luncheon.

Please reserve _____ place(s) in my name for luncheon at **Ivy's** on Saturday, May 18. Enclosed is a check, payable to Humanities West, for \$35 per person.

A letter of confirmation will be sent approximately two weeks prior to the event.

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Please return this form to Humanities West, 660 Market Street, Suite 202, San Francisco, CA 94104. Telephone: 415/391-9700.

1996 Programs

October 18 and 19, 1996

FIN DE SIECLE VIENNA: *Nostalgia and the Modern*

March 28 and 29, 1997

IN THE SCANDINAVIAN SPIRIT:
Art and Culture in a Free Society

May 30 and 31, 1997

TOWERING VISIONS: *Jerusalem Through the Ages*

"Renaissance Women" Priority Ticket Order Form

PLEASE ORDER YOUR TICKETS AS SOON AS POSSIBLE. DONORS WILL RECEIVE PRIORITY UNTIL **April 1**. **NOTE:** Please include a *self-addressed, stamped envelope* and mail to **City Box Office** with your order. Tickets will be mailed approximately 4 weeks prior to the program.

FOR INFORMATION, CALL CITY BOX OFFICE 415/392-4400

Friday evening, May 17, 1996, 8:00 pm-10:15 pm.

Herbst Theatre

Donor _____ @ \$27 _____

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Saturday, May 18, 1996, 10:00 am-4:00 pm.

Herbst Theatre

Donor _____ @ \$15 _____

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Sunday, May 19, 1996, 1:00 pm-4:00 pm.

Herbst Theatre

Donor _____ @ \$15 _____

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Total Enclosed: _____

NOTE: Tickets are non-refundable. Luncheon is not included.

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Fin-de-Siecle Vienna in October

Season Tickets Available for 1996-97

Over the years, a number of people have asked that Humanities West do a program on Vienna, a city rich in all of the arts. At last, we have put together what promises to be a most interesting roster of speakers, touching on the many disciplines on which that city has made a mark: architecture, music, psychology and, of course, art.

Put October 18 and 19 on your fall calendar. Season tickets will be available to include our programs on Scandinavia and Jerusalem.

Surprising Fame

[Italian courtesan and poet Tullia D'Aragona] did not challenge the assumption that verbal forwardness in a woman went hand in hand with sexual forwardness; she profited from it. . . . And precisely by going after fame so single-mindedly, she demystified the whole issue of poetic reputation. Fame is never the simple result of independent merit or aesthetic autonomy. The solitary poet goes unread; the famous poet is socially constituted, invented through the gaze, the commentary, the assessment of others. It is no accident that two of the best known women poets of the Renaissance, Louise Labe and Veronica Franco, were notorious before they were famous. For a woman who entered the realm of poetic publicity inevitably had to break the rules of gender decorum.

ANN ROSALIND JONES, *Saturday speaker*

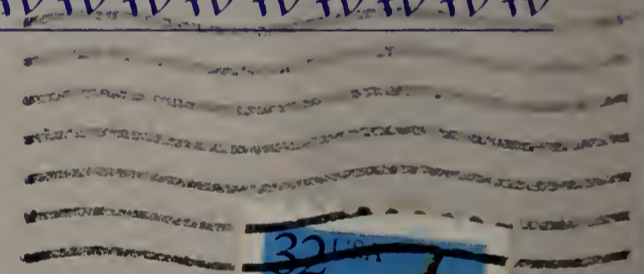
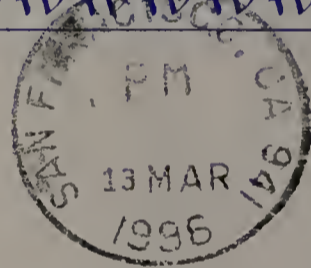
Courting the Female Subject

Within the discourses of history. . . Francis I figures as a paradoxical monarch, as a model of royal strength and of royal weakness. He set in motion the drive toward French absolutism through an extravagant politics of self-representation; he began the work of consolidating a modern nation-state; he fathered French arts and letters. But both his admirers and his detractors consistently qualified their judgment, asserting that he was "regrettably" governed by women.

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