Name \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ Did Women Have a Renaissance?

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| DBQ QUESTION  Analyze the educational and social opportunities and/or limitations for upper and merchant class women in Renaissance society. |

Historical Background

The Renaissance refers to the period in history between 1350 and 1650 when Italian culture dominated Western Europe. Humanistic studies and scholarly analysis of Greek and Latin texts and cultures, the development of vernacular literature, and new artistic techniques and scientific theories emerged. Since the Renaissance only influenced the patrician (upper) and merchant classes, modern historians are examining whether this cultural revival had any effect on the women of Renaissance high society.

Document 1

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| I will proceed with the description of the queen's disposition and natural gifts of mind and body, wherein she either matched or exceeded all the princes of her time, as being of a great spirit yet tempered with moderation, in adversity never dejected, in prosperity rather joyful than proud; affable to her subjects, but always with due regard to the greatness of her estate, by reason whereof she was both loved and feared.....  Latin, French, and Italian she could speak very elegantly, and she was able in all those languages to answer ambassadors on the sudden....Of the Greek tongue she was also not altogether ignorant. She took pleasure in reading of the best and wisest histories, and some part of Tacitus' Annals she herself turned into English for her private exercise. She also translated Boethius' On the Consolation of Philosophy and a treatise of Plutarch, On Curiosity, with divers others....  SOURCE: An unknown contemporary describes British Queen Elizabeth I, late 16c. |

Document 2 ..

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| ..It is more than a monster in nature that a woman shall reign and have empire above man. To promote a woman to bear rule, above any realm, nation, or city, is repugnant to nature, contumely to God,...and, finally, it is the subversion of good order, of all equity and justice. When a woman roles, the blind lead the sighted, the sick the robust, the foolish, mad and frenetic the discreet and sober. For their sight in civil regiment is but blindness, their counsel foolishment, and judgment frenzy. Woman's attempt to rule is an act of treason: For that woman reineth above man, she hath obtained it by treason and conspiracy committed against God....[Men] must study to repress her inordinate pride and tyranny to the uttermost of their power.  SOURCE: John Knox, First Blast of the Trumpet Against the Monstrous Regiment of Women, 1558 |

Document 3

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| In this way they [women] will always seem to be provoked into conversation rather than to provoke it. They should also take pains to be praised for the dignified brevity of their speech rather than for its glittering proximity.... It is proper, however, that not only arms but indeed also the speech of women never be made public; for the speech of a noble women can be no less dangerous than the nakedness of her limbs. For this reason women ought to avoid conversations with strangers since manners and feelings often draw notice easily in these situations.... Sophocles, who is certainly no worse than the Venetian I am discussing—and most men consider his better—has termed silence the most outstanding ornament of women. Therefore, women should believe they have achieved glory of eloquence if they will honor themselves with the outstanding ornament of silence.  SOURCE: Francesco Barbaro. On Wifely Duties, early 15c |

Document 4

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| Here I have in mind someone whose intellect shows the greatest promise, who despises no branch of learning, who holds all the world as her province, who, in a word, burns marvelously with a desire for knowledge and understanding. An ardent and well-motivated person like this needs, I think, to be applauded and spurred on in some directions, while in others she must be discouraged and held back. Disciplines there are, of whose rudiments some knowledge is fitting, yet whereof to obtain the mastery is a thing by no means glorious. In geometry and arithmetic, for example, if she waste a great deal of time worrying their subtle obscurities, I should seize her and tear her away from them. I should do the same in astrology, and even, perhaps, in the art of rhetoric. I say this with some hesitation, since if any living men have labored in this art, I would profess myself to be of their number. But there are many things here to be taken into account, the first of which is the person whom I am addressing. For why should the subtleties of the status, the epicheiremata, and krinomena, and a thousand other rhetorical conundrums consume the powers of a woman, who never sees the forum!  SOURCE: Letter of Leonardo Bruni to Lady Battista Malatesta of Montefeltro, 1424. |

Document 5

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| Some say that clerks or priests have written your works for you for they could not come from feminine  intelligence. But those who say such things are ignorant, for they are not aware of the writings of other women wiser than you, even prophets who have been mentioned in past times....so I urge you to continue your work which is valid, and not be afraid of me.  SOURCE: Christen de Pisan, French writer in Christine’s Vision, 1420s. |

Document 6

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| My mother wished me to become a nun / To fatten the dowry of my sister / And I obey my Mama / Cut my hair and became one.../ Mother don't make me a nun / that I don't desire;..../I would go quite mad if I was forced to fast / and go to Vespers and Eventide and sing at all hours.  SOURCE: A 15c folk song |

Document 7

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| Emperesses, queens, and duchesses....would wish to be considered one of the least of your handmaids, esteeming your condition so much more worthy, so much better than their own.  SOURCE: Angela Merici, foundress of the Ursuline Sisters, speaking to some of her nuns, mid-16c |

**APPARTS**

* **Chose three documents and analyze it by taking it APART. (answer at least three of the questions on a separate sheet of paper)**

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| AUTHOR  Who created the source? What do you know about the author? What is the author’s point of view?  PLACE AND TIME  Where and when was the source produced? How might this affect the meaning of the source?  PRIOR KNOWLEDGE  Beyond information about the author and the context of its creation, what do you know that would help you further understand the primary source? For example, do you recognize any symbols and recall what they represent?  AUDIENCE  For whom was the source created and how might this affect the reliability of the source?  REASON  Why was this source created at the time it was produced?  THE MAIN IDEA  What point is the source trying to convey?  SIGNIFICANCE  Why is this source important? What inferences can you draw from this document? Ask yourself, “So what?” in relation to the question asked. | **APPARTS WORKSHEET**  Document/Source: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_  Author: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_  Place and Time: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_  Prior Knowledge: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_  \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_  \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_  Audience: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_  \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_  Reason: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_  \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_  The Main Idea: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_  \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_  \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_  Significance: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_  \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ |

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Summary of the Documents

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| Document | sources | Summary | Connections/ thoughts/ comparisons |
| 1 | An unknown contemporary describes British Queen Elizabeth I, late 16c |  |  |
| 2 | John Knox, First Blast of the Trumpet Against the Monstrous Regiment of Women, 1558 |  |  |
| 3 | Francesco Barbaro. On Wifely Duties, early 15c |  |  |
| 4 | Letter of Leonardo Bruni to Lady Battista Malatesta of Montefeltro, 1424. |  |  |
| 5 | Christen de Pisan, French writer in Christine’s Vision, 1420s |  |  |
| 6 | A 15c folk song |  |  |
| 7 | Angela Merici, foundress of the Ursuline Sisters, speaking to some of her nuns, mid-16c |  |  |

Answer the following questions in your notebook- They will be turned in on Friday. We will use the questions and your answers for a debate and discussion.

This will be a quiz grade-

* Your answers will allow you to score up to 16/20 pts.
* Class participation (activeness in the seminar) will be worth up to 4 pts.
* Each answer should be answered in 2 -4 sentences.
* Leave space to add notes during the seminar/ debate.

1. Did Women have a Renaissance?
2. What unique characteristics of Italy allowed for the Renaissance?
3. Was Jacob Burckhardt thesis correct? Briefly Explain.
4. Why was Florence at the heart of the Italian Renaissance?
5. Which Socio-economic group benefited the greatest from the Renaissance?
6. What were the distinctive characteristics of Renaissance art and architecture?
7. Compare and contrast: Renaissance in the south versus Renaissance in the north.
8. Whose ideas/ work made the greatest contribution to the Renaissance? ( Castiglione, de Pisan, Shakespeare(I’ve been in his house- just a fun fact), Lorenzo the Magnificent, Machiavelli or  della Mirandola,