“Transgressing Boundaries, Re-appropriating Gendered Spaces”

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Workshop Description: This workshop discusses ways in which early modern women conceived of and appropriated space. Our discussion revolves around feminine spaces, those that were dictated by society and those that were forged by women, and the ways in which they overlapped and contrasted. Using both literary and historical examples of prostitutes as public women, nuns as cloistered women, and salonnieres as semi-public women to focus our discussion, we explore various ways in which early modern women responded to spatial constraints, and how their use of space corresponded to their perception and ownership of their bodies. Even as early modern women were bound by societal constraints that relegated them to certain spaces, such as the home or the convent, many women found openings from which to hone a voice and to carve out a space for themselves by profiting from the opportunities afforded by religious commerce or seclusion, by transgressing the confines of the home in order to exploit their sexuality for personal fulfillment and/or profit, or by taking on the role of missionary or itinerant preacher.

Key Questions: By what means did women reappropriate or reorganize space? Are these tactics privileged by their status as women? What type of freedom or subversion did the transgression of spatial boundaries offer women? What effect did this newly conceived use of space have on the perception and ownership of their bodies? How did it shape their authorial voice and allow them to construct social networks?

Selected texts:
Francisco Delicado, La Lozana andaluza (1528)
Hélisene de Crenne, Les Angoisses Douleureuses (1538)
Marguerite de Navarre, L’Heptaméron (1558-59)
La Vie de Madame J. M. B. de la Mothe-Guyon, écrite par elle-même (1720)

Secondary materials:

The author now resuming in the account of the Elizabethan epoch.

Sketch 18

outside when the awakens, then,
wherever rests this, prayer these times in possession, may he be
and the third pitch back and forth with the changes, the moon
the whole world of what she did; the second made a secret of it;
friends, pages of Frenzianana one and all! the first day told

Author, how does it go?

Author, then bestant the French dance?

Author, who special her eat.
put a spell on it.

Author, that will be true until I get home and lose can
your head.

Author, did you hurt yourself? Here, wrap this cloth around
your head.

Author, yes, I did.

Author, did I fall? did you not? The devil tripped you up.
outside that they want to stroll; stick a green branch on that
is, here they do the same thing with a horse or any other
Author, because you somehow shock that they green branch on

certain that they want to stroll it, a special for your window. A laughter is

Author, but be careful! This premature is dangerous.

Author, I am flattered. I drink taille.

Author, may your Lord guide your footsteps.

Author, but now you better be on your way. Give her my

saying that a you she had made and cured her and that she should
her back from the tears, and when that entertained Frenzianana to pay,
with the women of power. Why address to London just about brought

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Author, who special her eat.
put a spell on it.

Author, that will be true until I get home and lose can
your head.

Author, did you hurt yourself? Here, wrap this cloth around
your head.

Author, yes, I did.

Author, did I fall? did you not? The devil tripped you up.
I can do my share around the house. I'll tell you, and when you visit, the kitchen looks, I may be old, but I keep it clean. I get no thanks from you or your friends, and even when they come, they don't work, and I have to work. And I don't want to do it. I want to make sure that the kitchen looks clean and tidy, and the silverware is put away properly. I don't want to have to wash it every day. I don't want to have to do all the cooking and cleaning. I just want to sit down and enjoy a good meal. I want to have a good time, and I don't want to work all the time. I want to be able to relax and enjoy the house. I don't want to have to work all the time. I just want to be able to do what I want, and not have to do what you want. I just want to be able to do what I want, and not have to do what you want. I just want to be able to do what I want, and not have to do what you want. I just want to be able to do what I want, and not have to do what you want. I just want to be able to do what I want, and not have to do what you want.
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AMPHRIN. Where do you want to go, dear? May I

STEWARM. Well, you come down here anyway and pay good head.

AMPHRIN. Just a little white sugar, sir.

STEWARM. Be to the door of twentyfour, next.

AMPHRIN. We'll, what does she say? Does she want what we want
understood me regret? I'll give him a decent.

AMPHRIN. She, yes, she said that she would be a little in town.

STEWARM. But it's never in the right order. It's a pity she's
that confounded bumble.

AMPHRIN. Tell her not to take her hand away, please. It looks like gold.

STEWARM. If she is, I'd like to be there with her, but
in bread well. If she is, I'd like to be there with her,
how can that be? I can see her and you are,
and understand with her.

STEWARM. She, she, she, she, she.

AMPHRIN. Stir, stir, stir, stir, stir.

STEWARM. I'll beg, I beg, I beg, I beg, I beg for you.

AMPHRIN. Ye, sir, for the moment she is occupied.

STEWARM. Tell me, dear man, is there a woman here who
make live juicy from him.

AMPHRIN. The privilege steward of a wealthy man, he must to

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AMPHRIN. The privilege steward of a wealthy man, he must to

AMPHRIN. Where have you come from? I know,

AMPHRIN. Where have you come from? I know,

LOZANNA. Upon my soul, I must make water, before anyone comes.

AMPHRIN. Where have you come from? I know,

AMPHRIN. Where have you come from? I know,

LOZANNA. Where have you come from? I know,

AMPHRIN. Where have you come from? I know,

LOZANNA. Where have you come from? I know,

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LOZANNA. Where have you come from? I know,

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AMPHRIN. Where have you come from? I know,

LOZANNA. Where have you come from? I know,

AMPHRIN. Where have you come from? I know,

LOZANNA. Where have you come from? I know,

AMPHRIN. Where have you come from? I know,

LOZANNA. Where have you come from? I know,
PORTRAIT OF LOZANA
THE LUSTY ANDALUSIAN WOMAN

Translation
with
Introduction and Notes

by
Bruno M. Damiani

 Francisco Delicado

Scripta Humanistica
Chapter 4

Helping others: how I come back

When I was young I was like everyone else and didn't know what I wanted to be when I grew up. I just went with the flow and did whatever I thought was fun at the time. But as I got older, I realized that I didn't want to just go through life without having any purpose or direction. I wanted to do something that would make a difference in the world and that would allow me to help others.

I started by volunteering at a local charity, helping out with fundraising events and delivering meals to those in need. It was rewarding to see the difference I was making in people's lives, and I felt like I was truly contributing something valuable.

From there, I decided to go back to school and pursue a degree in social work. I wanted to have a better understanding of the issues facing our society, and to learn how I could be more effective in helping others.

Now, as a graduate social worker, I feel more equipped to make a real impact. I work with clients on a one-on-one basis, helping them to overcome obstacles and achieve their goals. I also participate in community programs, working to address larger systemic issues that affect many people.

I've learned that helping others is not just about giving them what they need, but also about listening and understanding their perspectives. It's important to approach each situation with empathy and a willingness to learn.

I feel grateful to have found my calling in helping others. It's not always easy, but I find fulfillment in knowing that I'm making a positive difference in the world. I encourage anyone who is unsure about what they want to do in life to try different things and see what resonates. It's never too late to pursue your passion and make a difference in the lives of others.
both express our system's approach. It's a system that allows for creation, destruction, growth, and decay. It's a system that evolves over time, adapting and responding to the environment. It's a system that is inherently complex and dynamic, with feedback loops and emergent behaviors. It's a system that is both predictable and unpredictable, with long-term patterns and short-term fluctuations. It's a system that is both deterministic and stochastic, with cause-and-effect relationships and chance events. It's a system that is both ordered and chaotic, with patterns and chaos side by side. It's a system that is both simple and complex, with basic principles and intricate details. It's a system that is both static and dynamic, with stability and change coexisting. It's a system that is both rational and irrational, with logic and intuition interacting. It's a system that is both conscious and unconscious, with awareness and subconsciousness intertwined. It's a system that is both human and non-human, with biological and technological components. It's a system that is both integrated and modular, with parts working together and independently. It's a system that is both predictable and unpredictable, with long-term patterns and short-term fluctuations. It's a system that is both deterministic and stochastic, with cause-and-effect relationships and chance events. It's a system that is both ordered and chaotic, with patterns and chaos side by side. It's a system that is both simple and complex, with basic principles and intricate details. It's a system that is both static and dynamic, with stability and change coexisting. It's a system that is both rational and irrational, with logic and intuition interacting. It's a system that is both conscious and unconscious, with awareness and subconsciousness intertwined. It's a system that is both human and non-human, with biological and technological components. It's a system that is both integrated and modular, with parts working together and independently.
Chapter 8

The focus is on order to avoid being seen to favor others.

...
be seen by anyone and heard for one another year. Their voices chimed in the moments before the fire's crackled. They cast off their voices, the creaking of old wood, and the rustling of leaves in a whisper. The fire's glow was their audience, their backdrop. The heat was their story, their song. They were the storytellers, the keepers of the tales, of the year, of the world. They were the fire's symphony, the music of the night.

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**Authorship and Voice**

Since you wish me to write to you of a life as miserable and extraordinary as my own... I want with all my heart, in order to obey you, to do what you wish of me ... I will nonetheless strive to acquit myself [of this task] as least poorly as I can, relying on the assurance you give me that you will never present it to the eyes of men, and that you will burn it as soon as God has made the use of it that he intends for your spiritual benefit, for which I would sacrifice everything... (pp. 15-16)

In this retreat there came to me such a strong inclination to write that I could not resist it. The violence that I did to myself to keep from writing made me sick, and took away my speech. ... I was like those mothers who are too full of milk and who suffer much from it. After much resistance, I told Father Combe of my disposition; he answered that he, too, had felt a strong urge to command me to write, but that because of my weakened condition he had not dared to give me the order. I told him that my ailment came from my resistance and that I believed it would pass as soon as I started to write. (pp. 322-3)

**Life of Devotion/A Spiritual Mother**

I cannot help but point out here the fault of mothers who, under the pretext of devotion or other occupations, neglect to keep their daughters close to them. ... Let them perform their devotion by never letting their daughters stray far from them, they should treat them as sisters, not slaves, they should let them see that they share their pleasures... O if mothers conducted themselves like this, ...there would be no more bad daughters, no more bad mothers: for the daughters becoming mothers themselves would bring up their own children as they themselves had been raised. (pp. 24-6)

It was then, too, that I felt that quality of spiritual mother, for God gave me a special gift for the perfection of souls that I could not hide from Father La Combe. It seemed to me that I could see into the depths of his soul and even into the smallest folds of his heart. (p. 322)

From six in the morning to eight at night I was speaking of God. People came from everywhere, from far and near, monks, priests, men of the world, girls, wives and widows, everyone came one after the other and God gave me what I needed to satisfy them all admirably, without my even thinking or paying attention. ... It was there that I better understood true maternity. (p. 374-7)
“The active productions of gender distinctions can be found at every level of architectural discourse... In each site the complicity of the discourse with both the general cultural subordination of the "feminine" and the specific subordination of particular "women" can be identified, often explicitly but usually by way of covert social mechanisms that sustain bias at odds with overt formulations"...(329)

“Buildings, as such, are not simply available either to the critical theories that uncritically leave them behind nor to the discourse that claims them as its own. It is precisely in this uncanny inaccessibility that the house is produced as a cultural artifact. This sense that buildings precede theory is a theoretical effect maintained for specific ideological reasons. Likewise, and it is the relation between them that is the issue here, the sense of a building’s detachment from sexual politics is produced by that very politics”...(331)

“Take, for example, a canonic text like Alberti’s fifteenth-century treatise, *On the Art of Building in Ten Books*, which was crucial to architecture’s promotion into the liberal arts... Its fifth book, when discussing the design of "private" houses, contains an overt reference to architecture’s complicity in the exercise of patriarchal authority by defining a particular intersection between a spatial order and a system of surveillance which turns on the question of gender. Women are to be confined deep within a sequence of spaces at the greatest distance from the outside world while men are to be exposed to that outside. The house is literally understood as a mechanism for the domestication of (delicately minded and pathologically embodied) women”... (332)
"The threat of being in the wrong place is not just the feminization of the man, but the feminine per se. If the woman goes outside the house she becomes more dangerously feminine rather than more masculine. A woman’s interest, let alone active role, in the outside calls into question her virtue. The woman on the outside is implicitly sexually mobile. Her sexuality is no longer controlled by the house. In Greek thought women lack the internal self-control credited to men as the very mark of their masculinity. This self-control is no more than the maintenance of secure boundaries. These internal boundaries, or rather boundaries that define the interior of the person, the identity of the self, cannot be maintained by a woman because her fluid sexuality endlessly disrupts the boundaries of others, that is, men, disturbing their identity, if not calling it into question. In these terms, self-control for a woman, which is to say the production of her identity as a woman, can only be obedience to external law. Unable to control herself, she must be controlled by being bounded. Marriage, understood as the domestication of a wild animal, is instituted to effect this control. As the mechanism of, rather than simply the scene for, this control, the house is involved in the production of the gender division it appears to merely secure.

In these terms, the role of architecture is explicitly the control of sexuality, or, more precisely, women’s sexuality, the chastity of the girl, the fidelity of the wife. Just as the woman is confined to the house, the girl is confined to her room. The relationship of the house to the public sphere is reproduced on its interior”... (335-336)

“Marriage is the reason for building a house. The house appears to make a space for the institution. But marriage is already spatial. It cannot be thought outside the house that is its condition of possibility before its space. The word oikos refers to the identity between
the physical building and the family it houses. Equally, it refers to their hierarchical division. The word for the dweller of the house becomes "husband," such that the art of economy which orders the oikos is literally that of "husbandry." While the house protects the children from the elements, its primary role is to protect the father's geneological claims by isolating women from other men. Reproduction is understood as reproduction of the father. The law of the house is undoubtedly no more than the law of the father. The physical house is the possibility of the patriarchal order that appears to be applied to it.

In fact, it is the man who is immobile, fixed to the house—in the sense of both family and building. The woman is mobile. Her "natural" immobility in the interior is enforced in the face of her mobility between houses. The apparent mobility of the man is produced by the confinement of the woman, who is...at once necessary to the maintenance of the house and the greatest threat to it... The house can only operate as such if the woman’s sexuality, which threatens to pollute it (pollution being, for the Greeks, no more than things out of place), is contained within and by it. The convoluted spatiality of a violation of the house necessary to its integrity as such is dealt with by the complex social rituals around thresholds, rooms, streets, veils, beds, hygiene, etc., that constitute the marriage ceremony. Only when these rituals domesticate the perceived threat to spatial integrity can the house literally provide the boundaries which control female sexuality. The house then assumes the role of the man’s self-control. The virtuous woman becomes woman-plus-house or, rather, woman-as-housed, such that her virtue cannot be separated from the physical space.
At the same, that space is insufficient. Boundaries are only established by the intersection between a walled space and a system of surveillance which monitors all the openings in the walls. The spatial structure of the house is maintained by both the systems of locks, bars, bolts, and shutters that seal the openings and a controlling eye. In this way, the woman can be held to the thresholds of the house, the doors and windows. Likewise, the girl is confined to an inner room away from even the windows, guarded by a "watchful eye"...and is only brought formally to the window in order to attract a suitable husband to whose house she will then be ceremonially escorted. The word for raising a female child being literally that for "surveillance."

But this surveillance is not simply carried out by the eye, and the spaces it controls are not simply physical. The capacity of the house to resist the displacing effects of sexuality is embedded within a number of systems of control...each of which takes the form of surveillance over a particular space...These apparently physical spaces requiring supplementary control in turn participate in a broader ideological field."... (336-338)

"The house is itself a way of looking, a surveillance device monitoring the possessions that occupy it. It is really the house, provided by the man, that stands in his place. It is his eye. The wife merely maintains the very surveillance system she is placed in and by.

Indeed, she is one of the possessions whose status the house monitors and is exposed by the structure of the house she maintains. It is this exposure by a system of classification, rather than a simple enclosure by walls, that entraps her. Just as the gap between spaces, the divisions of the house, represent both the order and that which is ordered, Alberti monumentalizes the space between genders by differentiating between male and female spaces in terms of location, access, and levels of comfort.
This reaches its extreme in his division between the husband and wife’s bedroom. But while the separate doors to the bedrooms publicize the split between genders, the door between them is privatized: “Each room should have its own door, and in addition a common side door, to enable them to seek each other’s company unnoticed.” Sexuality is privatized in the very gesture which makes the differences between the sexes public. This double gesture marks Alberti’s contribution to the emerging ideal of the family based around the physical and psychological privatization of the sexuality of the married couple with “visible and invisible walls”—what Philippe Ariès refers to as the “invention” of the family—which originated in the fifteenth century but was not established until the nineteenth century”… (341-342)

“While one of the first signs of the growing desire for privacy for the individual, such that “a privacy within the house developed beyond the privacy of the house,” was the separation of the bedrooms that Alberti prescribes, which established a masculine space, this space is not completely private, since women can enter it, albeit only when allowed. The first truly private space was the man’s study, a small locked room off his bedroom which no one else ever enters, an intellectual space beyond that of sexuality. Such rooms emerged in the fourteenth century and gradually became a commonplace in the fifteenth century. They were produced by transforming a piece of furniture in the bedroom—a locked writing desk—into a room, a “closet” off the bedroom. Indeed, it was the first closet. The space of writing could now be entered. In Alberti’s account, the husband is given this space of immaterial knowledge while the wife is given a dressing room, space of material masks, off her bedroom. But her space is not private, as the young children, girls, and nurse sleep in it. The study is the true center of the house.
This new space marks the internal limit to the woman’s authority in the house. She does not command the whole space. Her disciplinary gaze operates between the inner locked door of the study and the outer locked door of the house.”... (347-348)

“The construction of private space as such cannot be separated from the construction of the ideology of privacy”... (349)

“Place is not simply a mechanism for controlling sexuality. Rather, it is the control of sexuality by systems of representation that produces place. The study, like all spaces, is not simply entered. Rather, it is (re)produced. As such, the issue here is not simply the existence of studies in houses but the ideological construction of the study which is at once the construction of a gendered subjectivity that “occupies” it.

These systems can never be separated from what they represent. The ideological constructions which make available the building as a social agent are transformed by the very privacy they make possible. Alberti’s discourse, for example, does more than define the ways in which architecture can veil sexuality. Sexuality is also privatized in his very discourse. Even where Della Famiglia explicitly addresses sex in order to transform it from feminine erotic play to masculine work, that is, to desexualize it by specifying the appropriate time, mood, and temperature for intercourse, the text becomes cryptic. In the face of the uncontrollable enigma of having to make public that which should be hidden precisely in order to hide it, he introduces a veil in his own writing...Enclosed by this way of speaking silently, sexuality is privatized from both the emerging intellectual discourse that at once defines and constitutes a new public realm and from the private household inscribed within that realm. The masculine self-control that the texts promote as a bounding of sexuality through the maintenance of order is exemplified by the
structure of those very texts. They repress the traces of sexuality on their own surfaces. This repression is even greater in the text on architecture in which sexuality is not even named but has its space defined in a marginalized passage. The discourse remains outside the locked space it names. It literally locks that space. Desire only surfaces by way of prohibition. In this way, the text itself is able to assume the architectonic condition it prescribes, presenting itself as an orderly structure of proper places. It uses the same language to describe its own structure as it uses to describe architecture.

This detachment of space from sexuality, such that space can be used to house sexuality and theories of sexuality can leave the house behind, is crucial to Alberti’s claim that the capacity for a building to define place precedes representation. The sense of a physical space independent of representation is precisely an effect of veiled representational strategies turning on the question of sexuality”... (350-351)


“The surveillance of women [in the early modern period] concentrated upon three specific areas: the mouth, chastity, the threshold of the house. These three areas were frequently collapsed into each other. The connection between speaking and wantonness was common to legal discourse and conduct books. A man who was accused of slandering a woman by calling her a “whore” might defend himself by claiming that he meant “whore of the tongue,” not “whore of her body”...(126)
“When women were themselves the objects to be mapped out, virginity and marital “chastity” were pictured as fragile states to be maintained by the surveillance of wives and daughters. But paradoxically the normative “Woman” could become the emblem of the perfect and impermeable container, and hence a map of the integrity of the state. The state, like the virgin was a hortus conclusus, an enclosed garden walled off from enemies”... (129)

“Within the dominant discourses of early modern England, then, woman’s body could be both symbolic map of the “civilized” and the dangerous terrain that had to be colonized. These conceptualizations can be related to the contradictory formation of women within the categories of gender and of class. To emphasize gender is to construct woman-as-same: women are constituted as a single category, set over against the category of men. To emphasize class is to differentiate between women, dividing them into distinct social groups. Insofar as women are differentiated, those in the dominant social classes are allocated privileges they can confer (status, wealth). In societies where heterosexuality and marriage are prescribed, those privileges can only be conferred back on men, so the differentiation of women simultaneously establishes or reinforces the differentiation of men. The deployment of women into different classes, then, is in the interest of the ruling elite, because it helps to perpetuate and to naturalize class structure”... (133)

“The “unruly woman” presided over the destruction of literal and symbolic enclosures alike...The female grotesque could, indeed, interrogate class and gender hierarchies alike, subverting the enclosed body in the name of a body that is “unfinished, outgrows itself, transgresses its own limits”.” (142)