



1987

**Review Essay: Margaret W. Ferguson, Maureen Quilligan, and Nancy J. Vickers, eds., *Rewriting the Renaissance: The Discourses of Sexual Difference in Early Modern Europe***

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**Recommended Citation**

Warnicke, Retha (1987) "Review Essay: Margaret W. Ferguson, Maureen Quilligan, and Nancy J. Vickers, eds., *Rewriting the Renaissance: The Discourses of Sexual Difference in Early Modern Europe*," *Quidditas*: Vol. 8 , Article 25.

Available at: <https://scholarsarchive.byu.edu/rmmra/vol8/iss1/25>

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non-solution of whipping transients and sending them on to the next town. An alternative of bribing them to leave was applied willy-nilly often at the same locations where whippings took place. Workhouses were proposed, and Bridewell came into existence. Along with similar institutions around the country it was less an employment scheme and more a system for retribution. Its alternative, transportation to Virginia and elsewhere, resulted in countless deaths of children and young adults.

Was there, then, an Elizabethan underworld as was made famous by Robert Greene, Thomas Dekker, and others? Yes, but only as a small part of a larger phenomenon of poverty and unsettled life. What of Shakespeare's sly balladmonger? He is at once a breath of fresh air in the stifling authoritarian atmosphere of early Stuart England and a dangerous atavistic force, even as was the case on both accounts with so many masterless men. And "Fanscomb Barn"? It celebrates the period as a rosy past, a past like that evoked today by the songs of Woody Guthrie.

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Margaret W. Ferguson, Maureen Quilligan, and Nancy J. Vickers, eds., *Rewriting the Renaissance: The Discourses of Sexual Difference in Early Modern Europe*, University of Chicago Press, 1986.

In their introduction to this highly readable volume of eighteen essays, the editors challenge present male-dominated, elitist views of the Renaissance. Because they believe that socio-economic topics ought to be included in Renaissance studies, they advocate adopting the name Early Modern for the period from roughly 1450 to 1700. Using a Marxist approach, they argue that the development of centrally administered nation states, changes in family structure, and the growth of the early capitalism that caused the mid-seventeenth-century "bourgeois" revolution, more closely link this period to the modern world than to the medieval or ancient worlds.

Most readers will find the goal of rewriting the Renaissance laudable although many will reject this methodology. This disagreement should not discourage them from reading these essays, some of which contain information that contradicts the editors' remarks. In Stephen Orgel's study of Prospero's Wife, which uses a Freudian paradigm to explore parental-child relationships in *The Tempest*, readers are confronted with Caliban, the monster child of the witch Sycorax. Even if Shakespeare did not believe that witches coupled with the devil and gave birth to monsters, many in his audiences believed this superstition. Historians relying upon anthropological

techniques in the study of witchcraft have discovered that in many aspects of life the early modern period had much in common with tribal societies. Orgel's essay was one of seven in Part 1, "The Politics of Patriarchy: Theory and Practice." The other essays are by Jonathan Goldberg, Coppélia Kahn, Louis A. Montrose, Richard Halpern, John Guillory, and Peter Stallybrass.

Merry E. Wiesner's essay on women spinsters and seamstresses in Part 2, "The Rhetoric of Marginalization: Consequences of Patriarchy," is a significant contribution. On the basis of her remarkable archival research on cloth and cloth production in a few German cities, she claims that the elimination of women from skilled trades was more complicated than the Marxist model that has been used for this topic in other locales. She blames a combination of three causes for their exclusion: economic, political, and personal. The other authors here are Carla Freccero, Marguerite Waller, Elizabeth Cropper, and Judith C. Brown.

Part 3, "The Works of Women: Some Exceptions to the Rule of Patriarchy" deserves special attention because two of its essays examine women's writings. François Rigolot explains that Louise Labé adopted the heretofore inexplicable use of grammatical deviations (such as a masculine pronoun with a feminine antecedent) to overcome the "male-oriented theory and practice of *fin' amor*." The poems of both Labé and Veronica Franco are the subject of Ann Rosalind Jones's essay. Emphasizing that to be a woman writer at all during the sixteenth century was to be an exception, Jones attributes the success of these two poets to their "ambiguous class positions" and the urban settings in which they functioned. Other authors here are Sheila Follitt, Constance Jordan, Lauren Silberman, and Clark Hulse.

Finally, there is a useful bibliography with twelve subject headings. Because of publication constraints, some titles were bound to be omitted, but given the emphasis upon Lawrence Stone and Philippe Ariès in this book, the absence of the revisionist work of Linda Pollock, *Forgotten Children: Parent-Child Relations from 1300-1900* (Cambridge, 1983), and Ralph Houlbrook, *The English Family, 1500-1800* (New York, 1984), is unfortunate.

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Huston Diehl, *An Index of Icons in English Emblem Books, 1500-1700*, University of Oklahoma Press, 1986.

This index is an especially valuable source book for students of Renaissance literature, theology, art, mythology, and rhetoric. Diehl uses a limited version of the iconological methods of Erwin Panofsky and Ernst Gombrich