High Anxiety: Masculinity in Crisis in Early Modern France, ISSN 1070-3128, Kathleen P. Long, Truman State Univ Press, 2002, 0943549922, 9780943549927, 238 pages. This collection explores the evolution of notions about masculinity during the intense crisis of Renaissance and early modern France. Authors of the period reflect the anxieties about masculinity that became more pronounced against the backdrop of major events and innovations of the period: the religious conflict in France, the repeated questioning of religious and royal authority, the revival of Greek scepticism, the discovery of the New World, and the rise of clinical medicine. These events in turn fuelled growing doubt concerning the fixed and hierarchical nature of gender distinction; a distinction upon which many felt French culture was dependent for its very survival.

DOWNLOAD HERE

The Feminine Touch Women in Osteopathic Medicine, Thomas A. Quinn, Apr 15, 2011, , 194 pages. Thomas Quinn showcases some of the valiant women who rose above adversity to become osteopathic doctors when Andrew Taylor Still opened American School of Osteopathy.

The Making of Cognitive Science Essays in Honor of George Armitage Miller, William Hirst, Apr 29, 1988, Medical, 284 pages. Nineteen distinguished contributors provide essays about the development of cognitive science by colleagues of George A. Miller, a central figure whose own intellectual history ....


George Gifford and the Reformation of the Common Sort Puritan Priorities in Elizabethan Religious Life, Timothy Scott McGinnis, 2004, Religion, 191 pages. This careful study explores puritan attitudes through the life and works of Elizabethan minister George Gifford. He was on the front lines of religious controversies in a time ....

The Manly Masquerade Masculinity, Paternity, and Castration in the Italian Renaissance, Valeria Finucci, Mar 19, 2003, History, 316 pages. DIAnalyzes how the body was constructed and politicized in early modern Italy by exploring literary discourses of the period - plays, novellas, travel journals, poems, etc./div.

The Hard Facts of the Grimms’ Fairy Tales , Maria Tatar, 2003, Literary Criticism, 325 pages. Murder, mutilation, cannibalism, infanticide, and incest: the darker side of classic fairy tales figures as the subject matter for this intriguing study of Jacob and Wilhelm ....


Piety and Plague From Byzantium to the Baroque, David Benac, 2011, Art, 344 pages. Plague was
one of the enduring facts of everyday life on the European continent, from earliest antiquity through the first decades of the eighteenth century. It represents one ....


Distant Voices Still Heard Contemporary Readings of French Renaissance Literature, John O. Brien, Malcolm Quainton, 2000, Literary Criticism, 232 pages. This book seeks to satisfy a pedagogical need. It is designed for the new graduate student in England and elsewhere, although it may profitably be used by the enterprising ....

EMF: Strategic rewriting, Volume 8 Strategic rewriting, David Lee Rubin, 2002, , 288 pages.

Big Spring Autumn , Bonnie Stepenoff, Dec 1, 2010, Literary Collections, 160 pages.

This collection explores the evolution of notions about masculinity during the intense crisis of Renaissance and early modern France. Authors of the period reflect the anxieties about masculinity that became more pronounced against the backdrop of major events and innovations of the period: the religious conflict in France, the repeated questioning of religious and royal authority, the revival of Greek scepticism, the discovery of the New World, and the rise of clinical medicine. These events in turn fuelled growing doubt concerning the fixed and hierarchical nature of gender distinction; a distinction upon which many felt French culture was dependent for its very survival.

These authors attempt to tease out the developments of masculinity and the male norm in sixteenth- and seventeenth-century France that would eventually result in the transformation of such institutions such as marriage, monarchy, the market, and the church, in the period leading up to and after the Revolution. The authors...examine a wide range of sources from pamphlets, fairy tales, jokes, poetry, and medical works to the works of such authors as Montaigne and Labé.

In High Anxiety: Masculinity In Crisis In Early Modern France Kathleen P. Long (Associate Professor of French, Cornell University) provides the reader with a deftly edited selection of scholarly essays by learned authors focusing on sixteenth century France and the institution of masculinity. Documented in early literary criticism of author Louise Labe, medical treatises, fairy tales, court memoirs, poetry, theater, popular pamphlets of the day and more, the contributors offer a broad cross-section of material showing that anxiety concerning the status of men was widespread at the time, resulting in numerous attempts to bolster masculine codes of civility, honor, and patriarchy resulted. A singularly fascinating look at sixteenth-century French society, High Anxiety is an invaluable and seminal contribution to French literary and cultural history supplemental reading lists and academic reference collections.

Kathleen Long is Professor of French in the Department of Romance Studies. She is also a member of the Field of Feminist, Gender, and Sexuality studies (FGSS). Her publications range from articles and books on hermaphrodites and theories of the monstrous to work on religious wars and on monster narratives from the early modern period to the present day. A Research Companion to Alchemy is in preparation, as is a translation of the satirical novel about the court of Henri de Valois, L'Isle des hermaphrodites, nouvellement d'couverte (The Island of Hermaphrodites, Newly Discovered).


This project investigates the transformations in masculinity among the French warrior aristocracy from the end of the Hundred Years War to the beginning of the French Wars of Religion. During these years the French knightly elite came under increasing ridicule from critics who eschewed the
gruff demeanor of soldiers and taught instead that education and bearing were more appropriate signs of privileged status rather than martial prowess. Indeed, King Francis I (1515-1547), widely known to contemporaries and to historians as a patron of Renaissance thought, art, architecture, and manners, espoused courtliness and implicitly devalued traditional martial values. Yet this repudiation thinly concealed a paradox for it was precisely through martial skills that the king was able to maintain power and authority. Thus, conceptions of masculinity during Francis' reign were conflicted: the behavioral requirements of a knightly aristocrat were now simultaneously, if incongruously, violent and erudite, murderous yet courtly, masculine and feminine. This project explores how elite men from roughly 1450 to 1550 CE adopted, resisted, or integrated these new perceptions of nobility with their warrior heritage. Thus the central objective of this study is to explain what masculinity meant--and would come to mean--to warrior aristocrats who saw their status and power challenged by a rival masculinity in the form of the courtier.

The transition from the medieval world to the Renaissance is one that has captivated scholars since the fourteenth century. Although widely challenged, the most lasting assessment of this transformation is Jacob Burckhardt's The Civilization of the Renaissance in Italy first published in 1860. In it, Burckhardt contended that it was the creation of the individual that indicated such a distinctive break from the medieval world because, "Middle Age man lay half awake beneath a common veil." Later researchers of humanism perceived a flaw in Burckhardt's claims. In 1921 Johan Huizinga argued that there was an intertwining of the two epochs that resisted attempts to separate them. He stated that any attempt to fix permanent dates on the Renaissance results in continually

Regardless of the perceptions of modern historians, prosperous scholars from 1300 C.E. on felt that they were groping their way towards a new culture. Whether this perception was a fabrication designed to inflate their own sense of self-worth is another matter altogether. It was the exultation over the rediscovered past, such as that noted by Erasmus in his personal letters, that first elicited the jubilation about the present, which in turn led to denunciations regarding the past. The loss and critique of the supposedly "dark ages" was something that was frequently noted by contemporaries. Yet it is important to be aware of who was being critiqued. As Europe slowly turned a more critical eye towards itself and antiquity, the most powerful men in society, noble landowning warriors, were more and more frequently chastised. The ecclesiastical critique of chivalry had begun as early as the thirteenth century with Peter of Blois, who set the standard for attacks on chivalry by lamenting knights' supposed love of ease and luxury as well as their cowardice, arrogance, and predilection for pillage. After the violence and bloodshed of The Hundred Years' War and in part due to the invention of the printing press, the knightly elite came under increasing ridicule from detractors who

3 eschewed the gruff demeanor of soldiers. The early stages of this condemnation followed Peter's precedent in line of attack. Many lay works, like Jean Juvénal des Ursins' Complainte from 1440 and Jean Meschinot's Lunettes des princes circa 1461, followed the ecclesiastical model issuing complaints against the nobility on behalf of the downtrodden common man and woman.

Yet, as historian Jonathan Dewald has noted, by the 1500s humanists such as Desiderius Erasmus and Sir Thomas More were mocking aristocratic pretensions as medieval military heroes and instead claiming that education and bearing were more appropriate signs of nobility. This increase of ridicule and break with the forms of past critique is significant in that it will lay the foundation for
the transformation of the warrior nobility. Indeed, “Civilizing values, advertised in humanist dialogues called for the gentry and nobles to relinquish old country ways, the extravagance of chivalry, and ever more the heroic demands of a warrior ethic.” While the first condemnations levied towards noble warriors were based upon morality and performance of civic duty, these new critics were questioning the very necessity of the fighting caste and their claim to privilege. However, a paradox existed in this repudiation for it was precisely through the martial skills of his nobles that a king was able to maintain, enforce, and extend his power and authority throughout his territory and beyond. Perhaps an example will suffice to show this paradox more clearly. King Francis I (1515-1547) was widely known as a patron of the Renaissance and of humanism for bringing Italian painters, architects, and sculptors into his court. He also emphasized manners and politeness (later called honneur and héberté) while supporting education, having started a number of professorships in Greek and Hebrew. Contemporaries noted this as an unusual, but welcome change in that the lasting perception of French nobles was one of backwardness, rudeness, and lack of letters. Indeed, in 1517 humanist Richard Pace related that an unnamed noble had said to him that learned men were all beggars and that, according becomes the sons of gentlemen to blow the horn nicely, to hunt skilfully, and elegantly to carry and train a hawk. The study of letters was for rustics rather my son should hang.

Thus Francis broke the supposed norm by endorsing and supporting what was considered by contemporaries to be the “feminine” arts, but due to his military activities was perceived as the living embodiment of the masculine warrior ideal. Upon his coronation he immediately invaded Italy and took great pride in being knighted on the field of battle by none other than that pillar of chivalry, the French knight Pierre Terrail, seigneur de Bayard. This combination of gender roles led to Francis having himself depicted as a hermaphrodite in the artwork of Fontainbleau, his palatial retreat. The frontispiece depicts the king as the masculine pagan god of war Mars, holding aloft his sword and symbol of his masculine power. Simultaneously, the king embodies the goddess of wisdom, Minerva. Scholars have argued that portraiture such as this was Francis’s attempt to re-gender his hyper-virile elite. Thus, conceptions of masculinity during Francis’s reign were conflicted: the behavioral requirements of a knightly aristocrat were now simultaneously, if incongruously, violent and erudite, murderous yet courtly, masculine and feminine. This dissertation concerns itself with this crucible of masculine identity, when the definition of what it meant to be noble and masculine was being re-forged, by focusing on how elite men from the end of the Hundred Years War to the beginning of the French Wars of Religion (roughly from 1450 to 1550 C.E.) adopted, resisted, or integrated these new perceptions of nobility with their warrior heritage. The central objective of this study, in short, is to explain what masculinity meant and would come to mean to warrior aristocrats who saw their status and power challenged by new courtly and humanistic ideals during a time of fundamental transition. This was especially true considering the increasing political and bureaucratic usefulness of the once despised courtier, a rival masculinity that threatened the status of the knight as the hegemonic masculinity.

Clear indicators of the importance of this time period as an object of study are found in the soldierly lamentations of court flatterers that appear to be the shrill cries of an embattled status quo. This study will argue that the image, profession, and masculinity of the courtier rapidly ascended during the period of relative political, social, and religious stability from 1450-1550 and threatened to topple the knight as the dominant masculine ideology, if not in theory then at least in practice. Although previous incarnations of the courtier were universally ridiculed and reviled by all three estates, Aldo Scaglione argues that Castiglione’s courtier provided a new model for the future gentleman that replaced the feudal hero. Additionally, some have argued that by re-gendering the warrior with feminine aspects a new race of eloquent warriors were harnessed to the public (monarchical) good. Rather, this project finds that by the beginning of the seventeenth century noblemen had incorporated many of the salient characteristics of the courtier into their own personas while maintaining an overt connection to their feudal, military origins. Indeed, the courtier still remained an unwanted and despicable offspring in the minds of the nobility. Yet due to
necessity warrior nobles were forced to adopt several traits of their rivals and then over-emphasize their connection with violence in order to quell any suspicions of masculine corruption, thereby creating a "hypermasculinized" noble male. While the courtier existed in some form for centuries, what is important here is that by

7 the start of the Wars of Religion certain conditions had emerged that supported the stereotypical "court parasite" as a feasible, rival masculinity over that of the soldier. This study is in part an account of how knightly masculinity adapted to such threats. By centuries' end the knight will have emerged victorious, but significantly changed.

In the past two decades, masculinity as a topic of historical inquiry has carved a niche within the much broader fields of gender and sexuality studies, which themselves owe a significant debt to women's history. Women challenged sex role theory, that gender was simply the internalization of the biological function of reproduction, as early as the 1960s, thus creating the feminist's movement. Yet Joseph Pleck notes that it was not until the 1990s that scholars truly began to explore what masculinity meant in any serious, academic way. Once the topic was broached, however, the floodgates opened wide as the nineties saw an immense increase in popular consumer appeal for the "men's movement" even though men's studies had been suggested as early as 1974. As a fledgling field of inquiry, masculinity struggled to find its legs amid the various disciplines of the social sciences such as anthropology, history, and sociology.

However, critical attention by those questioning the motives of masculinity studies has forced its proponents to continually assess and reassess the direction of this subfield of gender. Self-awareness is an admirable and necessary quality in any blossoming field of academic inquiry and the first calls for re-examination occurred within the first few years of the genre's inception and was repeated again after only a decade. Yet perhaps what is more important is that these recurrent calls for reassessment are continually accompanied by equally fervent calls to eradicate misguided, yet commonly held beliefs and practices regarding masculinity. The most common critiques are those of either vagueness, binarism, and/or the use of a "universal man." These three examples of persistent dogma are all interrelated, however the second and third are more specifically pertinent to this work. The first such importunate construct is that of the treatment of masculinity as a generic and undefined foil for femininity. As the leading scholars in this field have emphasized, gender itself is a relational construct and masculinity cannot simply be regarded as an unchanging, static model that evades particular description. Basically, gender, which is a cultural process of assigning practice to bodily experience as opposed to the biologically determined physical sex, is a spatially and temporally dependent category that must be studied in the context in which it occurs. Therefore, as a culture's