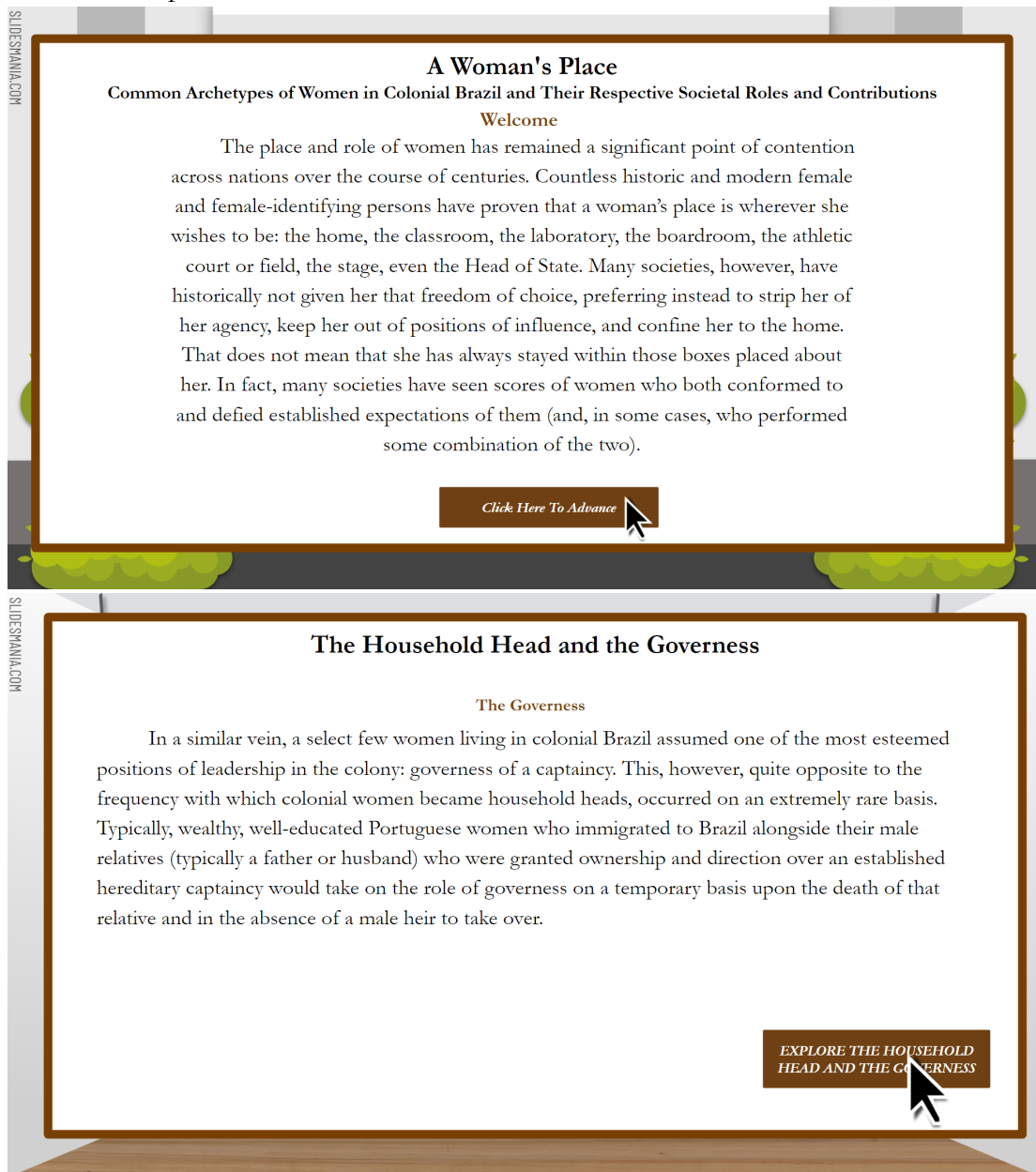


## *A Woman's Place: Welcome and Instructions for Engagement*

Written out below are details about the components of the “A Woman’s Place” exhibit, instructions for interacting with the exhibit, and a bibliography for those who may be interested in conducting more research independently. Please be sure to read the directions **carefully** to ensure proper engagement with the exhibit.

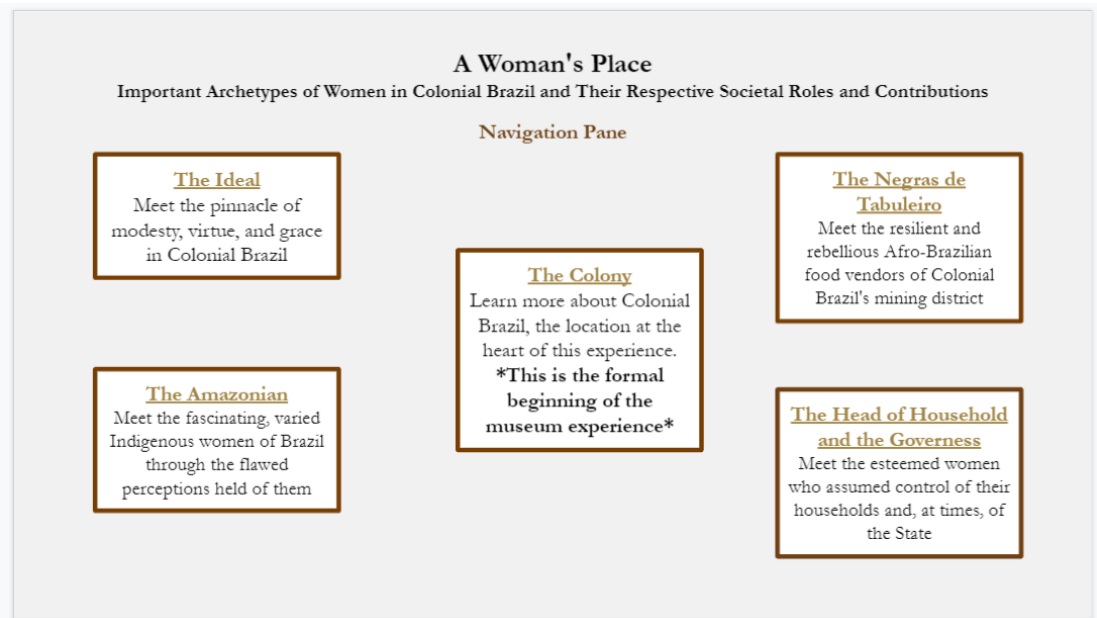
### Components of Museum

- Informational Slides
  - Informational slides exist to introduce the exhibit and each archetype and conclude the experience.

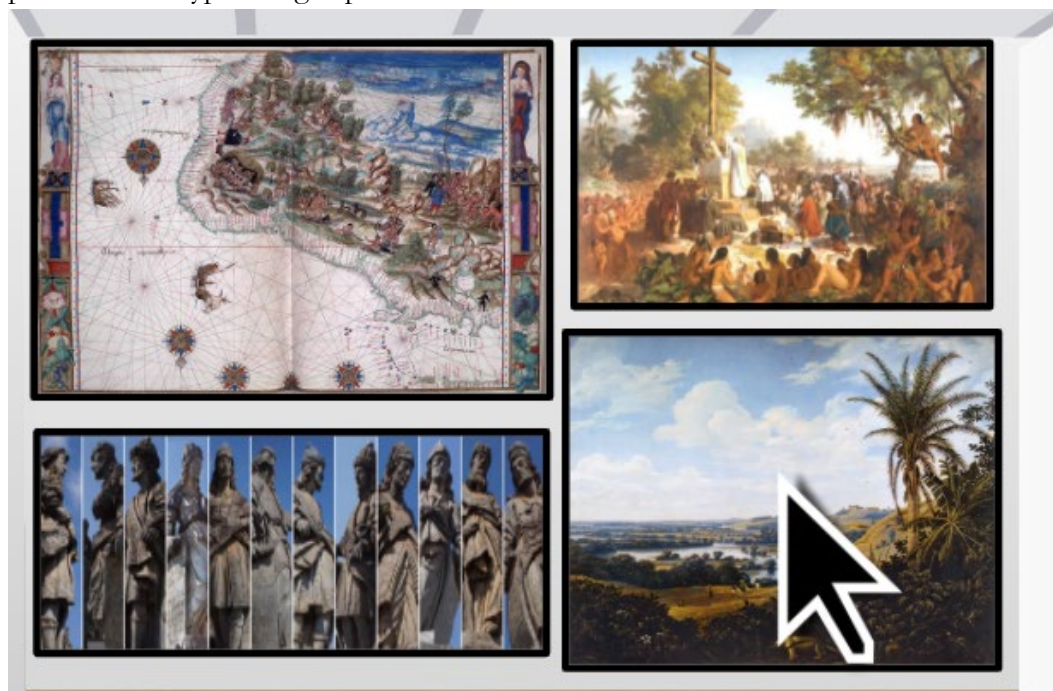


- Navigation Pane

- Traverse the experience using the navigation pane. Using this tool, you may access any part of the exhibit in the order you wish depending on your interests and prior knowledge level. Simply click on the brown title of the exhibit of interest to enter that area



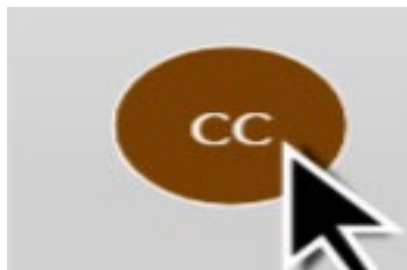
- Sounds and Sights Experience Wings
  - **Sights:** See relevant paintings or drawings from the colonial period that depict the place or archetype being explored in the exhibit



- **Sounds:** Hear primary accounts (i.e., direct quotes, anecdotes, biographical profiles, legislation, etc.) concerning the archetype or place being studied in the exhibit



- Creator's Corner (CC)
  - Hear my personal thoughts and opinions on the lives and contributions of the four archetypes in the Creator's Corner



#### How To Interact

1. **Immediately** enter presentation mode upon reaching the project page
2. The first informational slide for the welcome slide and for every new archetype of women will automatically populate.
3. When you are ready to advance, click on the brown "Click Here to Advance" button or "Explore The..." button (which will populate the screen after 5 seconds) to advance to the next slide or to enter the exhibit and begin exploring.

## A Woman's Place

Common Archetypes of Women in Colonial Brazil and Their Respective Societal Roles and Contributions

### Welcome

The place and role of women has remained a significant point of contention across nations over the course of centuries. Countless historic and modern female and female-identifying persons have proven that a woman's place is wherever she wishes to be: the home, the classroom, the laboratory, the boardroom, the athletic court or field, the stage, even the Head of State. Many societies, however, have historically not given her that freedom of choice, preferring instead to strip her of her agency, keep her out of positions of influence, and confine her to the home. That does not mean that she has always stayed within those boxes placed about her. In fact, many societies have seen scores of women who both conformed to and defied established expectations of them (and, in some cases, who performed some combination of the two).

[Click Here To Advance](#)

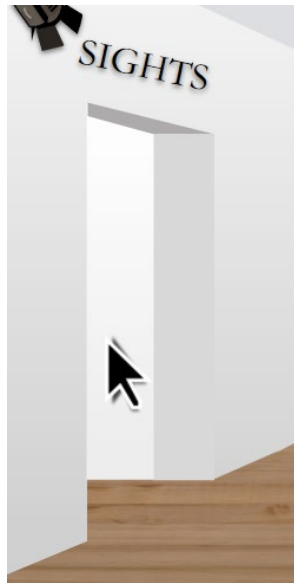
## The Household Head and the Governess

### The Governess

In a similar vein, a select few women living in colonial Brazil assumed one of the most esteemed positions of leadership in the colony: governess of a captaincy. This, however, quite opposite to the frequency with which colonial women became household heads, occurred on an extremely rare basis. Typically, wealthy, well-educated Portuguese women who immigrated to Brazil alongside their male relatives (typically a father or husband) who were granted ownership and direction over an established hereditary captaincy would take on the role of governess on a temporary basis upon the death of that relative and in the absence of a male heir to take over.

[EXPLORE THE HOUSEHOLD  
HEAD AND THE GOVERNESS](#)

- To enter or exit the **SIGHTS** experience wing or **SOUNDS** experience wing, click on the door frame of the exhibit



To engage with the images or snippets within each section, click on the object. When ready to leave, click the back button in the bottom corner to return to the experience wing.







Frans Post, Brazilian Landscape with Anteater 1649  
*Alte Pinakothek, Munich*

**ABOUT THE ARTIST:**

Frans Post was one of two Dutch painters enlisted by Governor Johan Maurits van Nassau of Mauritsstad to document the flora, fauna, people, and customs of Brazil. He would go on to create more landscape paintings of Brazil when he arrived back in Europe.

BA

*A Journey to  
Brazil*

Various  
Legislative Orders  
from Minas  
Gerais

Report from the  
Governor of  
Minas Gerais

### Various Legislative Orders from Minas Gerais

Very soon after diamonds were first discovered, the authorities attempted to restrict small scale trade in Minas Gerais. Recorded below are just a few of the ordinances passed over the century to attempt to restrain illegal trading efforts by the Negras de Tabuleiro:



- 1729: Governor of Minas Gerais had forbidden the sale of food and beverages by the 'multitude' of negras or mulatas escravas or forras following complaints made by miners there. Female persons of African descent were forbidden to enter mining areas. A month later, a similar restriction was issued for the diamond district, particularly as women had been accused of taking part in diamond smuggling
- 1733: Governor had already "observed that in the streams and areas where diamonds are mined, negros go with trays as well as other women, selling cachaca, which is forbidden in all of Minas [Gerais]." The same law mentioned the presence in Tejuco of a great deal of 'dishonest' women and ordered all women living scandalously to abandon the area within the eight days
- 1743: Forced women to sell their goods at designated places (quitandas) in the centres of mining towns
- 1764: Every person of African descent selling food or beverages was fined with forty oitavas of gold and imprisoned for eight days

BACK

5. To enter the Creator's Corner, simply click on the icon on the right side of the door frame



6. When you are ready to advance to the next exhibit, click on the doorframe under the title of the current exhibit or, if you wish to return to the navigation pane, simply click on the button located next to the doorframe



## **NOTE: BE VERY INTENTIONAL WHEN CLICKING!**

Clicking in an area that is not a door frame, a brown “Click Here to Advance/Explore The...” button, “Return to Navigation Pane/CC” button or an object (paintings/drawing or sound icon) in one of the experience wings will throw off the established cadence for the exhibit. Attempt to avoid clicking on:

- The walls, lights, and floors of the exhibit or experience wings
- If you have clicked on one of the objects (a painting or a sound circle) in the experience wing, anything other than the back button, sound icon/play button, or, when given, a link to a larger, more detailed image; (Do not click on the painting itself, transcript text, etc.)

If you accidentally click too far ahead, however, simply click the back arrow on your computer keyboard to go back to the previous screen.



## Project Bibliography

### **Museum Design:**

The template used for this experience was created by SlidesMania

### **Scholarly Sources**

Dantas, Mariana L. R. "Miners, Farmers, and Market People: Women of African Descent and the Colonial Economy in Minas Gerais." *African Economic History*, vol.43, 2015, p. 82-108. *Project MUSE* muse.jhu.edu/article/610845

Machado, Roberto Pinheiro. *Brazilian History : Culture, Society, Politics 1500-2010*, Cambridge Scholars Publisher, 2018. *ProQuest Ebook Central*, <https://ebookcentral.proquest.com/lib/duke/detail.action?docID=5487784>.

Myscofski, Carole A.. *Amazons, Wives, Nuns, and Witches : Women and the Catholic Church in Colonial Brazil, 1500-1822*, University of Texas Press, 2013. *ProQuest Ebook Central*, <https://ebookcentral.proquest.com/lib/duke/detail.action?docID=3443693>.

Russell-Wood, A. J. R. "Women and Society in Colonial Brazil." *Journal of Latin American Studies*, vol. 9, no. 1, 1977, pp. 1–34. *JSTOR*, [www.jstor.org/stable/156605](http://www.jstor.org/stable/156605). Accessed 26 Feb. 2021.

Vanneste, T. (2015). Women in the colonial economy: The agency of female food sellers in Brazil's diamond district. *Tijdschrift Voor Genderstudies*, 18(3), 255-272.  
doi:<http://dx.doi.org.proxy.lib.duke.edu/10.5117/TVGN2015.3.VANN>

### **Primary Sources**

Agassiz, Louis. A Journey in Brazil. Ticknor and Fields, 1868. Nineteenth Century Collections Online, [link.gale.com/apps/doc/AOXKLI828494867/NCCO?u=duke\\_perkins&sid=NCCO&xid=68877fac&pg=1](http://link.gale.com/apps/doc/AOXKLI828494867/NCCO?u=duke_perkins&sid=NCCO&xid=68877fac&pg=1). Accessed 23 Mar. 2021.

Ashe, Thomas. "A Commercial View, and Geographical Sketch, of the Brasils in South America, and of the Island of Madeira... Serving as a Guide to the Commercial World., 1770-1835: Free Download, Borrow, and Streaming." *Internet Archive*, London, Allen & Co., 1 Jan. 1970, [archive.org/stream/commercialviewge00ashe](http://archive.org/stream/commercialviewge00ashe).

**\* Many additional primary sources came from the scholarly sources\***

### **Art/Music**

"Composers of Yesterday and of Today." *Medici.tv*, [www.medici.tv/en/documentaries/composers-of-yesterday-and-of-today/](http://www.medici.tv/en/documentaries/composers-of-yesterday-and-of-today/).

Dr. Rachel Zimmerman, "Introduction to colonial Brazil," in Smarthistory, May 24, 2020, accessed April 23, 2021, <https://smarthistory.org/introduction-to-colonial-brazil/>.

"João De Deus De Castro Lobo." *Musica Brasiliis*, [musicabrasilis.com/composers/joao-de-deus-de-castro-lobo](http://musicabrasilis.com/composers/joao-de-deus-de-castro-lobo).

Eckhout, Albert. *Series of Eight Figures*. 1641.

Juliao, Carlos. *Noblewoman being Carried by Two Slaves*.

Juliao, Carlos. *A Woman Carrying a Tray of Fruit on her Head*.

Meirelles, Victor. *The First Mass*. 1860, Museu Nacional de Belas Artes, Rio de Janeiro.

The Dinner, a White Couple being Served and Fanned by Black Slaves, from '*Voyage Pittoresque Et Historique Au Bresil*', Published in 1839 (*Colour Litho*). Bridgeman Images, New York, 2004. *ProQuest*, <https://login.proxy.lib.duke.edu/login?url=https://www-proquest-com.proxy.lib.duke.edu/other-sources/dinner-white-couple-being-served-fanned-black/docview/1974055084/se-2?accountid=10598>.