

Women and Gender in Italy (1500-1900)

Donne e gender in Italia (1500-1900)

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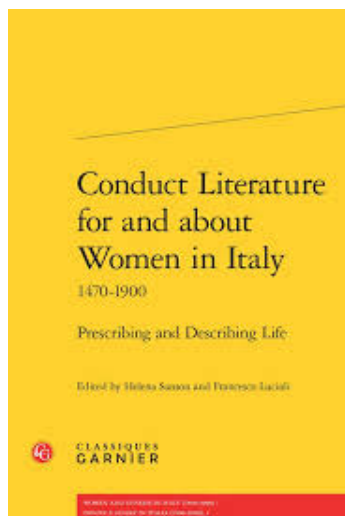
This double-blind peer-reviewed series which focuses on women, language, and literature in the Italian tradition, with particular reference to the period from the Renaissance to Post-Unification. It publishes single-authored volumes, edited volumes, as well as critical and annotated editions of texts written by women or about women. It welcomes works in both English and Italian.

Women and Gender in Italy 1500-1900 is published by Classiques Garnier (Paris), which has been in existence for almost two centuries (founded in 1833 originally as Éditions Garnier/Garnier Frères).

For further information about the series or to submit a proposal, please contact: Professor Helena Sanson, hls37@cam.ac.uk

VOLUMES PUBLISHED:

1 Sanson (Helena), Lucioi (Francesco), *Conduct Literature for and about Women in Italy 1470-1900 - Prescribing and Describing Life*, 2016, 438 pp., paperback 978-2-406-05916-5, hardback, 978-2-406-05917-2



Conduct literature for and about women represents a very broad but still little-studied body of works that is essential for the understanding of the cultural construction of femininity. Conduct texts, being both prescriptive and descriptive sources, offer a fascinating account of and insight into the changing role of women across the centuries according to the needs of society, on the one hand recording ideological constructions, models, and aspirations, and on the other reflecting contemporary realities, norms, and customs. The essays in this volume aim to trace some of the main features of conduct literature in the Italian tradition over a wide time span, from the last decades of the fifteenth century to the post-unification period.

2 **Iaconis (Valeria)**, *“Finché legge non vi separi”*: il divorzio nella narrativa d'autrice tra Otto e Novecento, 2020, 260 pp., paper back, ISBN 978-2-406-10976-1

Thanks to a grant from the Fond National Suisse this volume is also available in Open Access at the following link (from March 2021): <https://classiques-garnier.com/finche-legge-non-vi-separi-il-divorzio-nella-narrativa-d-autrice-tra-otto-e-novecento.html>



Il primo codice dell'Italia unita (1865) intervenne sul diritto matrimoniale introducendo un matrimonio civile, ma indissolubile. La scelta era controversa, perché determinata anche da fattori esterni come il rapporto conflittuale tra Stato e Chiesa, la necessaria contrattazione tra bene comune e interessi dei singoli e il ruolo della famiglia (come istituto e come simbolo) nella nazione. Tra il 1878 e il 1902 furono quindi discusse otto proposte di legge sul divorzio che generarono un vivace dibattito nell'opinione pubblica. Anche le donne parteciparono alla discussione: il volume recupera le voci di cinque autrici, Virginia Tedeschi Treves, Beatrice Speraz, Anna Franchi, Grazia Deledda e Fanny Zampini Salazar, che affrontarono il tema del divorzio nelle loro opere letterarie, sottoponendo a critica i processi di formazione e applicazione della legge e evidenziandone le implicazioni di genere. Attraverso gli strumenti del movimento *Law and Literature* e della filosofia giusfemminista, il volume evidenzia come le narrazioni femminili illuminino il *corpus* legale di luce nuova.

VOLUMES FORTHCOMING/IN PREPARATION:

3 **Romani (Gabriella), Fanning (Ursula), Mitchell (Katharine) (eds)**, *Matilde Serao Beyond National Fame: Reframing the Neapolitan Writer's Reception and Networks*.

Matilde Serao is still today all too often remembered as a Neapolitan writer who belonged to a large cohort of nineteenth-century regional Italian writers, striving for national recognition. And yet, Matilde Serao enjoyed international renown, as she was translated into all major languages of Europe. The volume consists of ten essays which investigate the circulation of Serao's works in translation in countries such as Russia, Bulgaria, Austria, Sweden, Finland, Ireland, and the United Kingdom, the reception of Serao's fiction in France and the US, her travels to Palestine, as well as the story behind her candidacy for the Nobel Prize for literature. With this publication the editors aim at challenging the notion of Serao as a local writer, a consideration which has not only obfuscated the reality of her international fame but also diminished the impact that her work as a national Italian author had on both the national and international literary world.

4 **Stella (Clara)**, *Lodovico Domenichi e le Rime diverse d'alcune nobilissime et virtuosissime donne* (1559).

Il volume consiste in uno studio delle *Rime d'alcune nobilissime et virtuosissime donne*, la prima antologia della letteratura italiana ed europea dedicata a rappresentare la poesia femminile e stampata a Lucca nel 1559. Con questa raccolta il curatore Lodovico Domenichi prova al suo pubblico l'eccellenza delle capacità dell'animo femminile costruendo un 'controcanto' alla poesia petrarchistica di mano d'autore. La prima parte dello studio ricostruisce il contesto storico dell' 'officina' di produzione dell'antologia, non privo di influssi eterodossi e di interessanti relazioni politiche che il curatore e lo stampatore intessono con l'élite del tempo. La seconda parte discute il coinvolgimento del curatore e dello

stampatore nella produzione antologica che si diffuse tra il 1545 e il 1559, nonché nel dibattito sulla *querelle des femmes*. L'analisi mette in luce l'influenza letteraria dei modelli poetici di Veronica Gambara e Vittoria Colonna sulle 53 autrici che compongono l'antologia.

5 Sanson (Helena) (ed.), *Women and Translation in the Italian Tradition.*

This themed volume intends to explore the relationship between women and translation in the Italian tradition, across the centuries, from the Renaissance to the present. It focuses not only on the role of women as translators, but, more broadly, as agents of all kinds in the production and circulation of translations. In the last few decades an expanding corpus of scholarly works and research activities have greatly contributed to extending our knowledge of women's roles in the history and cultures of translation, especially with reference to England, France, and Germany, whereas in the Italian tradition the topic has so far not received the scholarly attention it deserves. This volume aims to offer a contribution to the cultural history of translation in Italy, taking into consideration the complex and varied linguistic situation of the peninsula. Translation has at times been deemed a compromise between women's artistic aspirations and the perils of authoring imaginative literature, a way for women to leave their mark in an otherwise hostile literary environment. In fact, research on the topic has shown that this understanding of the role of translation for women is limiting.

6 Hosker (Lucy), *'Donne sole' in Post-Unification Italy: The Works of Tommasina Guidi and Emilia Nevers.*

This book explores the lives and literary representations of different figures of 'donne sole' (or 'women without men') in post-unification Italy (between 1861 and 1915). The four figures considered – the widow, the separated woman, the *zitellona* and the *maestra* – are united by their status as exceptions to the socially conformist role of the domestic mother and wife. Undervalued by society and often dismissed as failed women, these 'donne sole' are brought back to life in this book, together with two of the female authors who wrote most energetically and prolifically about them. Tommasina Guidi (1835-1903) and Emilia Nevers (1846-1920) authored a rich array of conduct literature, novels, and magazine articles. Densely populated by lone female protagonists, their works also achieved significant popularity with female readers in the new Italy. This book presents the first in-depth study of Guidi and Nevers, who waver between traditional stances and glimpses of innovation, signalling an important juncture in the history of women's writing.

7 Sanson (Helena) (ed.), *Orazio Fusco: La vedova (1570).*

This volume will offer the first scholarly edition (with introduction, note on the text, critically established text, notes, bibliography, and index of names) of *La vedova del Fusco*, a rare conduct book for women, preserved in only few copies, printed in Rome by the Dorici printing press in 1570. This treatise on women and widowhood is a bold statement of women's natural inclination to virtue and good, and a denunciation of the inequities and injustices the female sex has to endure in a patriarchal society. Not much is known about its author, a certain 'Horatio Fusco Monfloreo d'Arimini', which is why some scholars have speculated that, in the light of the ideas it contains, *La vedova* might have been written by a woman. Women are the victims of many wrongdoings in their lives, right from the moment they were born. It is the way they are raised by their parents and their experience of conjugal life which ultimately determine whether a woman will be a good or a bad widow. Only in widowhood can a woman be finally free to make her own choices and take on responsibilities for her actions, therefore revealing her true nature.

8 **Lucioli (Francesco)**, *Il dibattito sulle donne in Italia nel tardo Cinquecento. Una ritrovata polemica.*

Nel 1586 vede la luce a Padova la *Vera narratione delle operationi delle donne* dello sconosciuto Onofrio Filiriaco, *pamphlet* misogino finora ritenuto perduto, ma considerato di fondamentale importanza per l'evoluzione della *querelle des femmes* in Italia nella seconda metà del XVI secolo. La riscoperta di una copia della *Vera narratione*, insieme all'identificazione di quattro differenti opere a stampa in risposta alle accuse mosse da Filiriaco, è l'occasione per comprendere e ridefinire il significato, anche letterario, di un dibattito destinato ad influenzare le riflessioni sulla natura e il ruolo delle donne nella società italiana del tempo. Nel volume verrà ricostruita nel dettaglio l'evoluzione di tale episodio, con particolare attenzione per i suoi protagonisti e l'ambiente culturale in cui si sviluppa la polemica; inoltre, il testo offrirà la prima edizione moderna e commentata dei cinque testi alla base del dibattito.

9 **Carinci (Eleonora)**, *La "sorella di Socrate": Storia e scritti di Felice Rasponi (Ravenna 1522-1579) [Ragionamento sopra la cognizion di Dio – Vita della madre Felice Rasponi scritta da una monaca – Dialogo dell'eccellenza dello stato monacale].*

Felice Rasponi (1522-1579), monaca al monastero benedettino di Sant'Andrea Maggiore di Ravenna, è autrice di due opere a stampa, il *Ragionamento sopra la cognizion di Dio* (s.d.) e il *Dialogo dell'eccellenza dello stato monacale* (1572), e di un'opera autobiografica manoscritta pubblicata solo nel 1883, finora attribuita a una sua consorella. Alla luce del ritrovamento di importanti documenti e di nuove scoperte, il libro esamina e ricontestualizza la figura e le opere di Rasponi con una prospettiva di genere. Dagli scritti di Rasponi, emergono la personalità complessa e la cultura di una monaca forzata del XVI secolo che denuncia la violenza subita e la condizione delle donne del suo tempo cercando una via di uscita attraverso la letteratura. Il volume include nuove edizioni delle opere di Rasponi corredate da note.

10 **Sanson (Helena)**, *Knowledge across Boundaries: Women and Translation in Italy's Long Eighteenth Century.* This monograph investigates women translators' roles in the circulation of new ideas and the popularization and dissemination of knowledge between the last decades of the seventeenth century and the first decades of the nineteenth. In eighteenth-century Italy, still politically and linguistically fragmented, women wrote more than ever before, entering fields that until then had been mostly or exclusively male preserves. They also actively contributed to the field of translation. Women of different backgrounds and situations, from across the peninsula, crossed linguistic and cultural boundaries by translating a variety of genres, from poetry, novels, and plays, to history, biography, conduct literature, economic and legal texts, religious and devotional writings. Translating encompassed both a public and private element. Some women moved in cultivated circles, undertaking translation for political and ideological reasons; others took it up as a literary pastime; others depended on the income they received from it to make a living. They translated from classical languages, as well as from foreign languages, and between dialects. The volume intends to offer an innovative contribution to the study of, and investigation into, women's scholarship in the Italian tradition.

11 **Galli Stampino (Maria) (ed.)**, *Lucrezia Marinella's Works: Reassessed.*

Lucrezia Marinella has the distinction of being the early modern woman author with the longest period of writing activity in Italy, spanning over five decades and encompassing a variety of genres. The fact that she wrote during a time of notable social, political, and religious change in Venice and in the Italian peninsula further emphasizes the need for sustained attention to her body of work of the kind given to authors belonging to the 'canon'. This collection of essays is organized by genre and

topic, and moves away from a bio-bibliographic reading of Marinella's corpus. Marinella's deft rhetorical weaving of language and poetic topoi across genres and topics can (and should) be held as an example of how women worked their ways through gender- and genre-related expectations and examples, emerging as original voices within their contexts.

12 Stella (Clara), *Le Rime di alcune nobilissime e virtuosissime donne* a cura di Lodovico Domenichi (1559): edizione moderna e commentata.

Il volume offre l'edizione commentata delle *Rime di donne*, la prima antologia ad essere stata interamente dedicata a scrittrici, curata da Domenichi e stampata a Lucca da Busdraghi nel 1559. L'introduzione prevede una presentazione degli aspetti metrici, stilistici e contenutistici dell'antologia. In particolare, le forme liriche e lirico-narrative sono analizzate da una prospettiva quantitativa e qualitativa, con un raffronto con gli esempi antologici coevi alla raccolta. Da un punto di vista tematico, si sono individuate le quattro linee principali su cui si snoda l'antologia, ovvero l'argomento celebrativo, spirituale, amoroso e politico. Il commento ai testi mette in relazione i componenti delle *Rime di donne* con il modello petrarchesco e, soprattutto, con l'esempio spirituale e amoroso della produzione poetica di Vittoria Colonna.

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