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to scholarship. I cannot, however, refrain from lamenting the low quality of the editorial work evident in the volume. For example, the numerous spelling errors present in the text (Alberti's *Della picture*, 127) should have been caught and corrected; English grammar errors should have been fixed ("God's gospel has reborn" 18); missing words ought to have been noticed and supplied. Similarly, this reader was struck by some words or expressions such as "the growing of Antwerp" (27) or "the Habsburgers" (228 and *passim*). Some sentences should simply not have been allowed to stand ("Central issue in this chapter is the question whether in its visualisation of its bargaining power the Antwerp entry was exceptional," 133). Nor can I pass over in silence some factual errors that should have been caught at the peer-review or copy-editing stage. For example, Petrarch's *Trionfi* are not "a series of sonnets" (70, 150), but six very long *capitoli* (or chapters) in *terza rima*. Erasmus was not the tutor or teacher of Emperor Charles V (29, 123–24, 125); this role belonged to Adriaan Florenszoon Boeyens, who would later become Pope Adrian VI. Along the same lines, it might have been better to refer to Apuleius's *Metamorphoses* (9) by its more common title of *The Golden Ass* so as not to confuse it with Ovid's much more famous work by the same title.

In spite of these unfortunate lapses, however, the volume stands as a major contribution to our understanding of royal entries in early modern Europe and the politics of power evident in the *theatrum mundi* that such entries staged for participants and spectators alike.

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Campbell, Julie D. and Maria Galli Stampino (eds.).

In Dialogue with the Other Voice in Sixteenth-Century Italy: Literary and Social Contexts for Women's Writing.

The Other Voice in Early Modern Europe: The Toronto Series, 11. Toronto: Iter Inc. and The Centre for Renaissance and Reformation Studies, 2011. Pp. x, 385. ISBN 978-0-7727-2085-6 (paperback) \$32; 978-0-7727-2087-0 (online) \$32.

In Dialogue with the Other Voice in Sixteenth-Century Italy provides a valuable resource for students, teachers, and scholars who wish to learn more about

women writers from the period. In particular, Campbell and Stampino help us to understand these writers not in a “room of their own” (to adapt Virginia Woolf’s famous phrase) but as participants in a range of lively, cross-gender literary and cultural dialogues.

Part of the now-venerable series *The Other Voice in Early Modern Europe*, Campbell and Stampino’s volume contributes in exciting new ways to the overarching goal that animates this series: making texts by continental women writers of the period accessible in English translation, often for the first time. Campbell and Stampino take as their starting point an arguably seismic shift in early modern studies whereby many such writings by women are now readily available; for this shift, this volume’s dedicatee Albert Rabil Jr. (inaugural *Other Voice* series co-editor with Margaret L. King) deserves key credit. Unlike most other books in the series, however, Campbell and Stampino’s volume does not dedicate itself to gynocentric textual recovery per se. Rather, *In Dialogue with the Other Voice in Sixteenth-Century Italy* works alongside the series’ focus on women’s texts by discussing and making available in translation numerous male-authored texts with which sixteenth-century Italian women’s writings engage in dynamic conversation.

Some authors under consideration — Petrarch, Castiglione, Tasso — are familiar to students and scholars working in English. Less well known are the ways in which such giants of the early modern Italian literary canon served as “catalysts” for Italian women writers (17). To fill this gap, Campbell and Stampino’s co-written first chapter usefully summarizes the major output of these three male writers with an eye to elements of their texts to which women writers responded. This chapter treats not only the oft-discussed problematic whereby women poets risked their chaste reputations by taking up the position of lover-as-speaker modelled in Petrarch’s sonnet sequence, but also the lesser known strategy through which they rejected “Petrarch’s resolute emphasis on individual authorship” in favour of “choral” anthologies (Victoria Kirkham’s term): verse collections in which male-authored poems written to or about the woman poet appear alongside texts she herself penned. Touching on choral anthologies by Tullia d’Aragona and Laura Battiferra, Campbell and Stampino additionally treat Aragona’s *Dialogo della infinità di amore* (1547) and Moderata Fonte’s *Il merito delle donne* (ca. 1592; published in 1600). According to Campbell and Stampino, debates taken up previously in Castiglione and the *querelle des femmes* more generally become enlivened

when these women authors give female characters much more important roles and stronger voices. The chapter ends with a brief but informative overview of “the profound effect Tasso’s play [*Aminta*, ca. 1573] had on female playwrights” (48) — not only Isabella Andreini (*La Mirtilla*, 1588) but also Maddalena Campiglia (*Flori*, 1588) and Barbara Torelli (*Partenia*, ca. 1587).

Subsequent chapters introduce lesser known male-authored texts, tracing and elucidating conversations, overlaps, and divergences with women’s writing. Whereas chapter one provides a short (if useful) précis for each male-authored canonical text, each chapter that follows provides in translation the entire male-authored text under discussion or a crucial excerpt from it, introduced either briefly or at length. Included are more familiar texts such as Guazzo’s *La civil conversatione* (1574), discussed by Campbell, and Tasso’s *Discourse on Feminine and Womanly Virtue* (1582), introduced and translated by Lori J. Ultsch, as well as texts to which even scholars working solely in Italian have had little access, such as Bernardino Ochino’s sermon on Mary Magdalene (1539), translated and discussed by Stampino in the final chapter. The variety of texts chosen for inclusion is impressive, ranging from a fascinating epistolary exchange between Giulia Bigolina and Pietro Aretino, introduced and translated by Christopher Nissen; to Giuseppe Passi’s outrageous misogynistic treatise *The Defects of Women* (1599), introduced and translated by Suzanne Magnani with David Lamari; to three examples of *poesia puttanesca* by Anton Francesco Grazzini (Il Lasca), Nicolò Franco, and Maffio Venier, introduced and made accessible by Patrizia Bettella in side-by-side Italian original and English translation.

With near uniformity, the quality of critical discussion found in contributors’ introductions is very strong; particularly noteworthy in this respect is Campbell’s nuanced treatment of the discrepancies between Francesco Andreini’s lived experiences as husband to the famous woman actor/poet Isabella Andreini and the misogynistic imperatives of the period as born out in his dialogue “How to take a wife” (1612). Many translations also constitute major contributions to the field not only because they make individual texts accessible to English readers for the first time but also for the complexity of textual editing undertaken even prior to such translating work; notable here is Janet L. Smarr’s careful rendition of Sperone Speroni’s lengthy *Dialogue on Love* (1542). (Within this volume, Speroni’s text is also referenced with

frequency by the editors and several other contributors, so its provision in translation by Smarr is especially useful.)

Campbell and Stampino are both major figures working at the intersection of comparatist early modern studies and feminist literary studies; they and their contributors are to be congratulated for opening up to view the variety and complexity of discursive contexts to which sixteenth-century Italian women's writings both responded and contributed. This volume, available for a mere \$32 in print or as an e-book, will prove not only a useful resource for early modern scholars but also a valuable text for classroom use.

MELINDA J. GOUGH, *McMaster University*

de Grazia, Margreta and Stanley Wells (eds.).

The New Cambridge Companion to Shakespeare.

Cambridge, UK: Cambridge University Press, 2010. Pp. xvi, 360 + 19 b/w ill. ISBN 978-0-521-71393-1 (paperback) \$28.99.

Readers can be assured that the contents and contributors of this title measure up in every way to those of the previous companion edited by de Grazia and Wells in 2001. But do the two volumes differ enough to warrant yet another Shakespeare reference book? This is the fifth Cambridge Companion dedicated to Shakespeare or Shakespeare Studies and the second to announce itself as “new.” It contains 21 “newly commissioned” chapters that “cover the traditional categories of Shakespeare study — his life, times and work — often with an innovative twist,” according to the editors (xi). Clearly, there is some tension here between the old and new — some chapters implicitly not being as innovative as others — but it is fitting for a subject who lived at a time when novelty was suspect and imitation the preferred mode of composition. Books in Shakespeare's lifetime were often advertised as newly altered or improved, sometimes despite considerable evidence to the contrary.

Some things don't change. The obligatory opening chapter on Shakespeare's biography, for example, predictably contains no new information; it changes only in the author's approach to the subject. Whereas Ernst Honigmann had in the previous companion engaged in the commonplace