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Marinella, Lucrezia. *Love Enamored and Driven Mad*. Ed. and trans. Janet E. Gomez and Maria Galli Stampino

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when he wrote this final portion of the *Malleus*, it can be taken as representing the inquisitor's early thinking on the subject.

This is an exceptionally rich collection of material, translated into clear, accessible English. Read along with Mackay's introduction situating the sources in their political, social, and intellectual context, the text will be an excellent and stimulating resource for both graduate and undergraduate students of early witch hunting. This is top-notch scholarship.

For those who might be interested, Mackay has also produced a parallel volume of new editions of these documents in their original languages.

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### **Marinella, Lucrezia.**

***Love Enamored and Driven Mad*. Ed. and trans. Janet E. Gomez and Maria Galli Stampino.**

The Other Voice in Early Modern Europe: Toronto Series 72 / Medieval and Renaissance Texts and Studies 567. Toronto: Iter Press / Tempe, AZ: ACMRS Press, 2020. Pp. xviii, 209. ISBN 978-0-8669-8625-0 (paperback) US\$41.95.

Lucrezia Marinella, one of the most versatile and prolific women writers of the early modern period, has once again reappeared at the forefront of scholarly attention, with a volume that acknowledges and honours her relatively little-known narrative poem, *Love Enamored and Driven Mad* (*Amore innamorato et impazzato*), printed in 1618 in Venice by Giovanni Battista Combi. The poem comprises ten cantos, written in *ottava rima*, each prefaced by short summaries and allegorical interpretations penned by the author herself.

Janet Gomez and Maria Galli Stampino offer us a prose translation that is highly readable, smooth, and faithful to the original's overall rhythm, its meaning, and its nuances. This is an especially remarkable feat given Marinella's intricate and convoluted baroque style. At the same time, Gomez and Stampino strive to maintain the richness and complexity of Marinella's language, an endeavour that is in large part successful. To give just one example of the subtlety involved in achieving a translation that is mindful of nuances,

let us turn to the poem's first canto, stanzas 13 and 14. Stanza 13 translates the original's "*sprezzator di Cupido*" as "He was a *despiser* of Cupid." At first glance, I thought that "disdainful" might have been a better fit for an English reader. However, as I continued to read, I realized why that choice would not have been the most appropriate. In the stanza that immediately follows, the original text reads: "*Contra costui Cupido arde di sdegno*," which Gomez and Stampino duly translate as "*Cupid burned with disdain* against him." Granted, this is not a bilingual edition and so the reader might not think twice about the choices involved; as a reviewer, however, it is incumbent upon me to check the final product against the original text (which is easily accessible in the public domain). In addition, ample annotations appear at the bottom of each page—a detail that is tremendously helpful if one is to use this text in a classroom setting, for graduate or undergraduate students.

A few words about the volume's Introduction are now in order. Marinella is best known to the modern reader as the author of a polemical work, *The Nobility and Excellence of Women and the Defects and Vices of Men*, a treatise published in 1600 in response to a virulent attack on the female sex published by Giuseppe Passi, just one year prior. She had, in fact, published much more throughout the course of her life, as the volume's Introduction aims to underscore. Though *La nobiltà* was well known and frequently cited, to her contemporaries Marinella was also known as the author of a number of hagiographic works: among them, another less well-known text, *Life of the Virgin Mary, Empress of the Universe*, composed in *prosimetrum*, published in 1602, and reprinted a number of times thereafter. As such, every one of the Introduction's five parts (together with each part's sub-sections) is well devised and illuminating in terms of allowing the reader to situate the *Amore innamorato* within Marinella's vast and versatile oeuvre but also in terms of capturing the essence of the various possible influences—both ancient and modern—which may have been at work in drafting this long poem, in many ways a unicum in her literary career. Though seemingly derivative, Marinella's reworking of the story of Cupid and Psyche (Apuleius's *The Golden Ass*, second century CE), bespeaks her "turn[ing] [the] plot [...] upside down" (1) as she "presents situations and characters that stray from traditional narratives and illuminate how women contribute to the workings and harmony of families and other groups" (1–2). In the section entitled "Historical Context," some of Marinella's major predecessors are allotted some space for brief but insightful assessments and suggestions of

the ways in which works such as Ovid's *Metamorphoses*, Prudentius's *Battle of the Soul*, Dante's *Divine Comedy*, Boccaccio's *Genealogy of the Pagan Gods*, and Tasso's *Jerusalem Delivered* might have played a role in the poem's conception, its generic inflections, and its programmatic protofeminism. Along with all the philosophical, mythological, geographical, and biblical references, many of these works reappear in the volume's generous footnotes; this, in turn, allows the reader to appreciate *Amore innamorato*'s multi-dimensional, creative scaffolding. Overall, Marinella's ingenious recycling of themes present in the works of her predecessors and her contemporaries, as well as elaborate display of high-profile dedicatees, attest to this woman writer's "desire to insert herself within the ranks of the political and cultural intelligentsia in Venice and on the Italian peninsula" (7).

The present volume constitutes not only an excellent addition to ongoing Marinella studies but also a significant contribution to the fields of early modern women's, gender, and literary studies.

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### **Maupas, Charles.**

***Grammaire et syntaxe française*. Ed. Nathalie Fournier.**

Descriptions et théories de la langue française 4 / Grammaires françaises des XVII<sup>e</sup> et XVIII<sup>e</sup> siècles 2. Paris: Classiques Garnier, 2021. Pp. 637. ISBN 978-2-406-10455-1 (paperback) €39.

Charles Maupas's *Grammaire* was among the most popular of the string of sixteenth- to eighteenth-century grammars of French written in French by the French that began with Louis Meigret's innovative *Treuvé de la gramme françoise* (1550). Maupas first published his book in 1607, then revised, expanded, and republished it in 1618; it was reissued by his son in 1625, shortly after his death. In addition, his work was translated into Latin (1623) and English (1634), and there were also pirated editions in 1625, 1632, and 1638. Like the contemporary *arts poétiques* that pullulated after 1548, this string of grammars was a response to a number of factors and initiatives. Although