SEICENTO
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This survey covers the years 2009–2011, with the addition of some important works published in 2008

1. General

Lucinda Spera, *Verso il moderno. Pubblico e immaginario nel Seicento Italiano*, Rome, Carocci, 2008, 216 pp., interprets the Seicento as a century of continuous transformations, in which the imagery and the role of intellectuals is radically changing. S. explores aspects of Baroque culture such as academies, specific texts and genres, and their audience, in order to offer a picture of the culture of the period and the reasons for its subsequent interpretations.

Marco Cavarzere, *La prassi della censura nell’Italia del Seicento: tra repressione e mediazione*, Rome, Storia e letteratura, xx + 268 pp., discusses the role of ecclesiastical censorship on intellectual and literary production in 17th-c. Italy. C. considers the role of censors as cultural mediators, and the common practice of self-censorship, in a period in which the inquisitorial rules had become part of the cultural system.

Some studies concern typographical issues and the circumstances of specific printers: Sabrina Minuzzi, *Il secolo di carta: Antonio Bosio artigiano di testi e immagini nella Venezia del Seicento*, Milan, Angeli, 2009, 372 pp., reconstructs the career of the Venetian printer, engraver and bookseller Antonio Bosio. Starting by considering an inventory of Bosio’s goods, incl. the contents of his shop, compiled at his death in 1694, and other archival documents and contemporary testimonies, M. analyses his life and publications in the context of the Venetian typographical industry of the period, and considers the role of typographers and merchants of woodcuts.

Federica Formiga, *I Merlo tipografi veronesi fra Sei e Settecento: Documenti e annali*, Florence, Olschki, 2009, 326 pp., gives a detailed account of the life and work of the Merlo family of printers in Verona, the books they published and the role of their output in contemporary culture. The volume incl. a chronological repertory of all known Merlo editions, with bibliographical references, physical descriptions and library locations.

L. Tosin, “‘Ii stampatori sono buggiardi al paro de’ sartori”. Ovvero: il difficile rapporto tra scrittori e tipografi del XVII secolo’, *SeiSet*, 5, 2010:57–72, using letters by 17th-c. It. writers and bibliophiles, analyses the difficult relationship between writers and printers, the former hoping to have their books published quickly and cheaply, the latter accepting too many works with consequent delays.

Seventeenth-century women’s writing has seen increasing critical interest, evident also in the number of critical editions (see also ‘Individual Authors’ below). Meredith K. Ray, *Writing Gender in Women’s Letter Collections of the Italian Renaissance*, Toronto U.P., 2009, x + 362 pp., analyses the development and nature of correspondence by women writers published in the 16th and 17th cs, following the success of Pietro Aretino’s vernacular collection of letters (1538), which renewed and revitalized the genre. For the Seicento, Chs 5 and 6, in which Ray discusses Isabella Andreini and Arcangela Tarabotti’s epistolaries, are particularly interesting.

Virginia Cox, *The Prodigious Muse: Women’s Writings in Counter Reformation Italy*, Baltimore, John Hopkins U.P, xxvi + 440 pp., is a sequel to C.’s acclaimed 2008 *Women’s Writing in Italy 1450–1650*, in which she offered a crucial critical overview of the phenomenon of Ren. women
writers in Italy. With this important and comprehensive new book, C. develops the most critically innovative section of her previous monograph, which concerns the way in which the Counter-Reformation, traditionally considered repressive for women, affected post-Tridentine women’s literary production. By analysing the works by women written between 1580 and 1635 — years in which she notes incredible proliferation, originality and variety of women’s writings, especially, but not exclusively, on religious themes — C. convincingly argues that this happened thanks to, rather than in spite of, Counter-Reformation politics. According to C., by promoting women-friendly religious and decorous lit., Counter-Reformation culture in fact encouraged women’s literary activity.

### 2. Religious Literature

In recent years critical interest in 17th-c. religious literature has produced a number of interesting publications. *Poesia e retorica del Sacro tra Cinque e Seicento*, ed. Erminia Ardissino and Elisabetta Selmi, Alessandria, Edizioni dell’Orso, 2009, x + 530 pp., brings together essays on 16th- and 17th-c. religious lit., a genre which in recent years has seen increasing critical interest and re-evaluation. The essays on the 17th c. cover various genres of religious lit. and a variety of authors, examined from different critical perspectives, incl.: E. Selmi, ‘Ancora su Guido Casoni: La circolazione accademica di un’ode per il Tasso e il dibattito sul poeta ‘teologo mistico’ (121–61); B. Bartolomeo, ‘L’Ode di Guido Casoni del 1602. Appunti metrici’ (163–74); P. Lasagna, ‘Forme di Tragedia Sacra nel Seicento Benacense (175–204); S. Stroppa, ‘Un capitolo “Sacro” della *Descrip[ion] Amoris*: I “mistiici enigmi disvelati” di Pier Matteo Petrucci (1680) (293–315); E. Ardissino, ‘Poetiche sacre tra Cinquecento e Seicento (367–81); L. Piantoni, ‘Mirabile cristiano ed eloquenza sacra in Lucrezia Marinella’, (435–45); V. Volpi, ‘Fabiano da Edolo. “Il superiore in visita”: trattato o sermoni?’ (447–73).


### 3. Poetry

*Il nuovo canzoniere: Esperimenti lirici secenteschi*, ed. Cristina Montagnani, Rome, Bulzoni, 2008, 392 pp., gathers essays on 17th-c. collections of lyric poetry, whose style and structure reflect the fragmentation of the cultural and political It. scenario of the period. The volume contains: S. Fanelli, ‘*Le Nuove Fiamme* di Ludovico Paterno’ (15–50); E. Filieri, ‘*La Musa Lirica* di