

Romieu, Catherine des Roches, and Gabrielle de Coignard, or as an editor, as in the case of Marie de Gournay. Moreover, translations from the sixteenth century, as important documents for demonstrating the progression of the French language, illustrate the important role that women of the Renaissance played in promoting vernacular languages. In addition, women were also vital in the diffusion in French of works by major Italian writers from the Trecento and Quattrocento, like Dante, Petrarch, Boccaccio, Castiglione, and Ariosto. This enduring interest in Italian literature began during the Italian Wars (1494–1519) and was promoted essentially by women who were queens like Anne de France, Marguerite de Navarre, and Marguerite de Valois, and by erudite printers like Abel l'Angelier, Jean de Tournes, and Guillaume Rouillé.

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See also Literary Culture and Women; Translation and Women Translators.

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Campiglia, Maddalena (1553–1595)

Vicenzan writer, author of one of the first published pastoral plays by a woman

Relatively little is known about Maddalena Campiglia's life, but it is clear that she was born to parents from the minor civic elite in Vicenza, at that time part of the Venetian republic. She received a good education in letters and music, and was married in 1576 to a local nobleman, Dionisio Colzé. The marriage, contracted perhaps for financial reasons, proved unsuccessful, possibly connected with the fact that the couple remained childless, and by the early 1580s Campiglia was living separately from her spouse. Unusually, she did not choose to observe a religious life as a tertiary in a religious order, as has been posited without conclusive evidence. Instead, as an independent laywoman, she devoted herself to literary and spiritual concerns, as represented in her portrait attributed to Alessandro Maganza. Campiglia's marriage was apparently never formally dissolved, so she remained in this anomalous situation, outside the standard female estates of marriage or widowhood, until her death at the age of forty-two.

Campiglia's writings, all datable from this period of independence, show a remarkable ability to experiment with contemporary literary conventions in order to develop a distinctly feminine voice. Her first known work, published in 1585 (*Discorso sopra l'Annunciazione della Beata Vergine* [Discourse on the Annunciation of the Blessed Virgin]), marks an unusual departure for a woman writer as one of the earliest extended works of devotional prose, following the example of Vittoria Colonna. The edifying spiritual subject matter would have helped to offset any doubts raised by her social position, as would the dedication of the work to a nun from the local nobility (Suor Vittoria Trissina Frattina). Even so, numerous accompanying poetic tributes by male literati—some by members of the prestigious Olympic Academy (Accademia Olimpica) of Vicenza—point to

Campiglia's wider cultural aspirations. These perhaps began to be realized when family connections brought her within the sphere of the Gonzaga dynasty. Her acquaintance in this courtly context with poets like Muzio Manfredi and Bernardino Baldi, as well as patronage by Curzio Gonzaga and Isabella Pallavicino Lupi, Marchioness of Soragna, probably encouraged her composition of fashionable Petrarchan, neo-Platonic, and pastoral verse, as well as her interest in pastoral drama.

Campiglia's *Flori, favola boscareccia* (1588, dedicated to Gonzaga and Pallavicino Lupi) represents, together with Isabella Andreini's *Mirtilla* (1588), the first known female-authored pastoral play in print. This appeared as the form was rapidly gaining popularity in Italy following Tasso's celebrated *Aminta* (printed 1580/1581). Various allusions to the *Aminta* are made in *Flori*, while its emphasis on religious and tragic themes suggests a familiarity also with Guarini's still unpublished masterpiece of the genre, *Il Pastor fido* (printed 1589/1590), and demonstrates the decorous way in which the pastoral mode could be used by a "serious" woman writer. Nonetheless, the introduction of radical changes to the representation of amorous relationships in this Arcadian world provides a more challenging feminine perspective. This is especially true of the main plot which centers around the nymph Flori (a name also used elsewhere to allude to the author). The protagonist is initially mad with love for another (dead) nymph; and even after her "cure" through a societal sacrifice, when she falls in love with a male shepherd, she rejects the standard outcome of marriage in favor of a chaste union more conducive to literary pursuits. The play was widely praised by contemporaries, including Tasso, though the mainly eulogistic verse appearing in an appendix to some editions of the play hints at the unease felt by a few readers regarding its portrayal of female-female desire. It is unclear whether the play was meant for performance;

The following year, Campiglia's pastoral eclogue *Calisa* appeared in an anthology to mark the dynastic wedding of Pallavicino Lupi's son, an occasion that explains its explicit encomiastic allusions. The verse dialogue again presents Flori's love for a nymph, this time Calisa (identifiable as Pallavicino), which invited less polemical parallels with the devotion of the writer for her patron but similarly raised issues concerning female friendship and creativity. This appears to be Campiglia's last substantial work, although she contributed editorial material to a heroic poem by Curzio Gonzaga, as well as verse for various anthologies and as accompaniments to other works. Some unpublished writings were left at her death, and evidence suggests she may have been planning a longer narrative verse composition on the life of Saint Barbara. Campiglia's surviving poetry is mainly in a neo-Platonic or spiritual vein, though surprisingly it includes some rustic verse following a local tradition. Thus, Campiglia may be regarded as having negotiated imaginatively the delicate balance required in preserving her social reputation while venturing more ambitiously into the "public" world of print.

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See also Andreini, Isabella; Literary Culture and Women; Theater and Women Actors, Playwrights, and Patrons.

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Cary, Elizabeth Tanfield (ca. 1585–1639)

Lady Falkland, author known for the broad range of her writings including a work for the theater

Elizabeth Tanfield Cary was the first Englishwoman to write and subsequently publish a tragedy, *The Tragedy of Mariam* (1602–1604, published 1613). Cary is also acknowledged for her authorship of *The History of the Life, Reign, and Death of Edward II* (ca. 1627–1628). Further literary works—some extant, some lost—include verse hymns and poems, classical and biblical translations, and advice manuals written for her children.

Cary's deference to her superiors, such as kneeling in her mother's presence and struggling to please her husband. Cary's early affection for learning and her amazing facility with languages are also mentioned. Born into a wealthy English family, Elizabeth Tanfield was contracted to marry Henry Cary in 1602. The arrangement socially elevated Cary and her family through marriage into an aristocratic family while simultaneously providing Henry Cary with a rich dowry. Elizabeth Cary eventually defied her husband when, against his wishes, she embraced the Catholic faith, a decision that confirmed her independent spirit while also placing her in an unfortunate situation in which she endured extreme financial hardships.

Cary's experimentation with the genres favored by authors like Samuel Daniel and Ben Jonson, such as the great house entertainment and the antimasque, affords additional insight into the ways Cary draws connections between domestic and political tyranny in *The Tragedy of Mariam*. As Cary's recent editors have observed, when interpreting her best-known play, any material from *Her Life* also needs to be "considered alongside the play's dramatic inheritance and *Mariam's* position in the history of Renaissance tragedy" (Cerasano and Wynne-Davies 1996, 46).

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See also Religious Reform and Women; Theater and Women Actors, Playwrights, and Patrons.

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