with her art" (12) and it is precisely this aspect which shapes her as an artist and as a woman. Banti's play is the story of an early seventeenth century, courageous woman who rebels in court in order to change her destiny. The play also portrays Artemisia's life as a painter, who through her works, attempts to establish her identity. The protagonist is a "woman at war" and an artist at work: a character who is determined to fill a profound emotional void. Banti combines life and art, emotions and rationality, shame and humiliation to reveal as fully as possible the complex psyche of her admired subject: Artemisia Gentileschi.

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Arcangela Tarabotti. *Letters Familiar and Formal*, edited and translated by Meredith K. Ray and Lynn Lara Westwater. The Other Voice in Early Modern Europe: The Toronto Series. Toronto: ITER, Inc. (Centre for Reformation and Renaissance Studies), 2012. Pp. 319. ISBN 978-0-7727-2132-7. \$ 28.

This volume represents another excellent addition to the "Other Voice in Early Modern Europe" series. Meredith Ray and Lynn Westwater are the editors of the first modern Italian edition of Arcangela Tarabotti's letters (Rosenberg & Sellier, 2005), and this edition and translation into English, like its Italian predecessor, is first-rate. The volume includes a succinct introduction, the 256 missives from the original text, and excerpts from the *Tears of Arcangela Tarabotti upon the Death of the Most Illustrious Signora Regina Donati*, which was published along with the *Letters* in the single 1650 edition.

The introduction elucidates both the distinctiveness of the 17th- century Venetian nun's forceful protest against patriarchy from behind convent walls and also the specific cultural contexts that allowed for such a voice to be heard. This first section provides an excellent, up-to-date presentation of Tarabotti's work, her contribution to Venetian and Italian letters, her impressive network of correspondents, and her particular use of the familiar letter genre. The volume includes a rich bibliography, references to an array of manuscript material, and gives an engaging presentation of the ways in which Tarabotti both emulates literary tradition and also creates works that are uniquely her own.

While there is no overall thematic or chronological ordering to Tarabotti's collection of letters, one element of continuity remains the attention to her works and their (and, by consequence, her) reputation. The letters make up the riveting and complex tale of a female writer intent on establishing and maintaining connections in Italy and Europe in order to be read. The editors' careful glossing of the letters allows the reader to identify key moments in Tarabotti's attempts to distribute, publish, and otherwise circulate her works in defense of women and against the reason of state.

Tarabotti was self-taught and, as Ray and Westwater point out, her style reflects the taste of the time for figurative language and hyperbole. Her tone can be flattering, witty, ironic, and scathing. The translators have successfully rendered into mod-

ern English Tarabotti's lively prose, keeping for the most part the often lengthy sentence structure. In letter 87, for example, Tarabotti expresses her dismay at the errors in her first printed work, *Convent Paradise*: "I feel myself dying of shame because in this way I can only attract the laughter of everyone, all the more so since as a woman it will appear to the masses as if I, like a monkey, wanted to imitate lettered men without having an idea of what I was saying" (136). This translation nicely conveys Tarabotti's sense of vulnerability and lack of control in the editing process of her works. In Letter 99 to the French ambassador to Venice, Tarabotti responds with verve to criticism of her *Antisatire* by Angelico Aprosio and Girolamo Brusoni: "If these men take offense, it matters little to me; he who stings must be stung and he who damages another's reputation deserves to have his honor pierced" (152). In Letter 136, Tarabotti, after offering effusive praise of Cardinal Mazarin, asks him to recover the manuscript of her *Paternal Tyranny* in France: "Meanwhile, since you are the Astraea of this monarchy, I pray the depths of your mercy not to allow the city of Paris, which is called a Paradise for women, to become an Inferno for me where I lose forever a work that I gave to be published to one who deceitfully denies it to me" (188-9). The bold plea exemplifies Tarabotti's propensity towards dramatic metaphors of heaven and hell and also the consistent allusions to the *querelle des femmes* in her letters. The reference to Mazarin as a goddess suggests that Tarabotti takes every opportunity to allude to the power of women, mythical or otherwise.

To conclude, *Letters Familiar and Formal* comprises a superb scholarly reference for specialists and non-specialists alike. With this publication, English-language readers now have access to a text of Tarabotti's that perhaps gives the greatest insight into her struggles, ambitions, and ability to reach far beyond the cloister.

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Giuseppe Maria Galanti. *Scritti giovanili inediti*. Edizione critica a cura di Domenica Falardo, con un saggio di Sebastiano Martelli. Napoli: Istituto italiano per gli studi filosofici Press, 2012. Pp. 333. ISBN 978-88-905957-8-3. Np.

La prima cattedra in Europa di *Economia politica* nacque a Napoli nel 1755 e fu data dall'Università ad Antonio Genovesi, il quale raccolse le sue esperienze didattiche nelle *Lezioni di commercio*, recentemente ripubblicate a cura di Maria Luisa Perna (Napoli, Istituto italiano per gli studi filosofici, 2005). Alla scuola di Genovesi, che nelle sue lezioni documenta una Napoli cosmopolita e avviata alla modernità in una Europa che cambia, si formò Giuseppe Maria Galanti. Negli anni della sua formazione, facendo tesoro del suo Maestro e in parte andando oltre, Galanti scrisse due opere, *Della civile filosofia* (1761) e *Considerazioni politiche sopra i vantaggi e gli svantaggi del Regno di Napoli* (1759-1765), a lungo ritenute perdute e ora ritrovate e pubblicate in una impeccabile edizione critica a cura di Domenica Falardo. Nel lungo e fondamentale saggio introduttivo (*Due secoli di sfortune editoriali e un ritrovamento fortunato*, IX-CXXII), Sebastiano Martelli offre una attenta e analitica ricostruzione della storia dei due testi, che, esplorando i sotterranei del palazzo Galanti di Santa