

POETRY IN TIME WITH PARTICULAR EMPHASIS ON FEMALE PRODUCTION

Poetry has a very ancient origin. It dates back to prehistoric times with hunting poetry in Africa, where some of the earliest poetry was found in the Egyptian Pyramids texts, written during the 25th century BC, while the first poems in the Eurasian continent come from folk music and the need to retell epic event. The panegyric and elegiac poetry, instead, was typical of the Nile, Niger and Volta valleys. The poet received inspiration from the Muses, daughter of Zeus and Mnemosyne, the goddess of memory, to convey messages and transmit legends and events.

The writing was still unknown, and the poet needed to learn everything by heart in times and societies whose culture was based on oral transmission. So, over time, poetry became like any other art form, one of the humanities' pillars. This is why Canadian cognitive scientist Steven Pinker argues that literature has ethical power: "Better still, it shapes human beings and souls.

Moral, religious, and social norms were formulated and transmitted in verses in which the musical dimension was vital because it supported memorization, such as music. Even the laws were sung in Ancient Greece, and we can't be surprised to discover that they did not have the imperative form they assumed from Roman times onwards.

Poetry was accompanied by musical instruments such as the lyre, the Druidic harp of Celts, the lute, and the flute, which are wind or string instruments in modern times. Only after the invention of writing, did words and music differentiate. Poetry did not disappear; however, it redefined its field. The close link with music, at least in Europe, was broken only in the 13th century.

From that moment on, poetry has become, a cultural phenomenon separated from the rest of similar popular forms that still maintain the link with music. It sometimes reunited with a cultured form of music, the madrigal.

World literary history mainly includes male authors, even though, over time, women have given their contribution to writing dealing with several themes up to the definition of an I, which is not an individualistic I but a collective female I.

However, there was no place for them in school programs or anthologies. Still, their absence from the literary field has often been discussed, but we should instead speak of their refuted presence. Women were not given access to education and did not have the same rights as men but were relegated within domestic walls as housewives and nurses or

maids, courtesans and nuns. Girls of noble, worthy families who received some education in letters or music had to leave all aside once married.

Nor can we forget the widespread misogynistic vision of Aristotle, which had a significant influence throughout the Middle Ages and beyond. In his "Politics", Aristotle argued that women were inferior to men, that if the virtue of courage consisted for men in commanding, in women the same virtue consisted in obeying. Silence was also considered a female virtue.

Greek philosophy influenced the Christian religion, which, as we will see from Hypatia's biography, also considered women inferior by nature.

If Aristotle's vision has influenced history for centuries, in the modern and contemporary age, Plato's ideal seems to prevail. In the Republic, he wrote that "women had the same rights to an education", identical to men's in any field. He emphasizes that there is no substantial difference between man and woman, the soul being immutable.

ENHENDUANNA

It is fun to discover that Enheduanna was the first woman poet in human history and the first poet to sign her compositions.

Of course, it is also true that Enheduanna was not a woman like the others because she was the daughter of the Akkadian king Sargon. They lived around the 24th century BC.

From the past of Mesopotamian history, she emerged as a woman with a strong personality who covered the triple roles of poet, priestess, and princess.

Sargon had four sons and a daughter, Enheduanna, who, upon reaching adulthood, was consecrated to Nanna, the god of the Moon, thus becoming a strong supporter of her father as a link between man and divinity.

In *Lady of All Me*, a poetic composition of 153 lines, she tells us about her escape from the city of Ur and her exile following the usurpation of her father's kingdom by the last Sumerian king, of her weaknesses and fragilities.

After her father's death, Enheduanna witnesses the killing of her brothers, who succeeded her father's throne and the terrible earthquake that shakes all of Mesopotamia. These events will become the dominant themes of her writing.

It is not clear who Enheduanna's mother was. The legitimate wife of Sargo spoke the Akkadian language. At the same time, Enheduanna used Sumerian with a stylistic elegance that suggested a complete mastery of the language, probably spoken by her mother, one of the king's many concubines.

, Enheduanna,
The highest priestess.
I carried the ritual basket,
I chanted your praise.
Now I have been cast out
To the place of lepers.
Day comes,
And the brightness
Is hidden around me.
Shadows cover the light,
Drape it in sandstorms.
My beautiful mouth knows only confusion.
Even my sex is dust.

SAPPHO

We have to go to approximately the 6th century BC to meet a Greek poet, Sappho (630 - 570 BC); biography left us little information concerning her birth in Ereso, on the island of Lesbos, even though she lived mainly in Militene and was for sometimes in Siracusa in the south of Italy. She had a daughter, Cleide and three brothers.

She was from an aristocratic family and was forced to marry, as was required of women in Ancient Greece, who had a relatively marginal role in society.

She dedicated herself to the education of young noble women in a sort of intellectual cenacle, a community between the sacred and the profane called Thiasos aimed at pedagogical function for young women who were prepared for married life, including sexuality.

In the Thiasos, relationships with young women often took on a romantic or sexual connotation, which Sappho sings in her lyrics, along with the sadness always felt when the girls had to go. Sadness, soothed by memory, is fundamental in Sappho's poetics.

The poet was among the first to describe a non-heterosexual love in her works.

A. Sappho devoted her entire life to poetry, whose predominant theme was love, which she considered the most powerful of human feelings and is captured in all its manifestations.

Sappho is one of the greatest poets in history because she could sing of love like few would do after her. This makes her almost a mythological figure.

The lyric songs of S. were ordered by the Alexandrian grammarians and collected in nine volumes.

The type of composition is monodic lyric (sung by a single person), but S. also wrote choral lyrics.

Sappho lived during a time when women did not enjoy political rights. Their lives were centered around the family. Their public appearances were rare and always in the company of a maid.

*COME TO ME ONCE AGAIN AND RELEASE ME
FROM GRUELLING ANXIETY. ALL THAT MY HEART LONG FOR, FULFILL
AND BE YOURSELF, MY ALLY IN LOVE'S BATTLE*

HYPATIA

Hypatia was born in Alexandria, Egypt. (died in 415 BC). She received a first-rate education from her father, Theon, a mathematician, astronomer, and director of the Museion. She furthered her studies at the Neoplatonic school and in Athens and Italy.

Hypatia was admired for her beauty and wisdom. She never married and, at 31, took over the direction of the Neoplatonic School of Alexandria.

She was an authority and an undisputed cultural reference point in the Alexandria.

And despite the widespread Aristotelian misogyny, in which women were considered inferior beings, many faced long journeys to listen to her lessons.

Her life ended with a tragic death due to Christian persecution against the representatives of Hellenistic science, who proposed a rationalism irreconcilable with the emerging religion. Having become patriarch of Alexandria in 412, Bishop Cyril, after the expulsion of the Jews, began the purge of the Neoplatonic heretics. Thus, Hypatia, a pagan but a convinced supporter of the distinction between religion and knowledge, a woman who represented a provocation for her independent conduct of life, civil commitment, and political influence, fell victim to this persecution.

In the spring of the fifth century, when Christianity had just been proclaimed the state religion, she was brutally murdered by order of one of the most influential bishops of the then-young Church.

She was attacked in the street, stripped naked, dragged into the cathedral church and returned to pieces. Cyril, who at the time was a warlike and the powerful patriarch of the megalopolis of Egypt.

was unpunished, and Cyril is still a saint in the Christian calendar. Her rigorous position and influence on the rulers contrasted, for the bishop and his followers, with her being a woman. This was what earned her martyrdom. Some consider the burning of HYPATIA the first example of a witch hunt by the Christian Inquisition—

Many, even in the ecclesiastical sphere, consider Hypatia Llay saint. She was a philosopher and a scientist of immense fame who taught in a public chair not only the subjects in which she was a specialist but also intellectual and religious tolerance, resistance to all fundamentalism, the protection of minorities, and the separation of spiritual power from secular power.

"Fables should be taught as fables, myths as myths, and miracles as poetic fantasies. To teach superstitions as truths is a most terrible thing. The child mind accepts and believes them, and only through great pain and perhaps tragedy can he be in after years relieved of them."

COMPIUTA DONZELLA

We must wait several centuries before meeting Compiuta Donzella, a Florentine writer and the first woman to write in Italian vernacular. She lived between the 12th and 13th centuries, when Illiteracy was widespread, especially among women. It was rare for a woman to be educated and have the opportunity to make her voice heard, much less in verses. Only girls from noble families had access to an education that also included music and poetry. Therefore, it is thought that Compiuta was part of a noble and influential family. Her poems circulated and aroused admiration among intellectuals of her time, like Guittone d'Arezzo and Guido Guinizzelli. Nor can we confirm that C.D. was her real name. Probably it's her pen name: two words prevalent at the time she lived, which mean perfect young woman, full of virtue.

She was forced by her father to take a husband against her will to enter a convent, as we can also read from her lyrics.

You will want to leave the world and serve God

Let I'd like to leave the world and God serves

Very few remains of her: 3 or 4 poems so dense and graceful to place her in the grand tradition of Italian poetry. Maybe even more so because she was the first female voice.

She used the theme of courtly love, with emotional reflections on women's lives in medieval times, and the modules of contrasts, which are dialogued compositions usually on love but also moral and

civil subjects. These themes are already present in medieval literature, with the names DISPUTATIO and ALTERCATIO, which means conflict.

Undoubtedly, the verses of Compiuta were admired by contemporaries and considered worthy of being handed down in the Vatican Code 3793.

*Because my father doeth me great ill,
And causeth me full often bitterest rue,
Since he would marry me against my will
And I have neither heart nor mind thereto.^[L]_[SEP]
Thus in great misery I pass the hours,
Nor am I comforted by leaves and flowers.
Translated by Lorna di Sacchi*

From Florence to the court of Charles the 5th

Christine de Pizza

She was of Venetian origin and moved to France, where her father was appointed as a doctor and astrologer at the king's Charles the 5th court. At that time, astrology was considered a science somehow connected to medicine.

She received an excellent education, which her father pushed her to pursue, but her mother less so. In 1380, Christine married the man her family had chosen for her, nine years older than her and secretary to the king. After ten years of marriage, her husband, whom she had loved, died. She decided not to remarry and took charge of the family.

Ballad XIX

*Lover, I feel such sorrow now you go,
That I don't know if I can bear it.
My sweet secret love, without you, oh,
How can I live? But one day, even yet
Without seeing you*

She decided not to remarry and took charge of her three children and her elderly mother. As she was customary for women, she knew nothing about the family's economic management and faced some hardships.

As a widow, she has more time to read and write. So, she began writing the first poems and ballads that people of the court read, and copies were requested. In a short time Christine became the first woman in the world to write on commission. She was a professional writer who wrote on various subjects, published her works, and lived from them, achieving the great success she attributes to being a woman.

She wrote a biography about Charles 5 on commission from the French king's brother and became the first lay female historian.

The press does not yet exist. Christine produced the first copy with miniatures.

More copies will be requested, to the point of having a scriptorium with copyists and miniaturists.

She is considered a forerunner of feminism: she wrote a booklet on how to treat women that she dedicated to her son., *La Cité des Dames*, in opposition to *The Complaints of Married Men*", criticized the *Roman de la Rose* and invited people to read Dante rather than the stupidities about women contained in it.

She writes *La Cité des Dames* in opposition to *The Complaints of Married Men*".

If girls could study, she used to say, they would become learned women.

Ignorant men would not like to have women more brilliant than them.

She also writes about sexual violence, breaking down the myth of men who defend themselves by saying that women like it, but she also invites women to show their worth.

At fifty, considered an advanced age, she entered a convent whose abbess was the king's daughter and remained there for eleven years. In 1429, she wrote her last book, *The Poem of Joan of Arc*, but she died before witnessing her end.

In a time when women were considered creatures to be protected, deprived of freedom of thought and incapable of doing men's work, Christine de Pizan became the first professional woman writer, a lay historian, an editor who lived from her work and a woman that rejected the misogynistic vision of women still so widespread at the time.

RENAISSANCE WOMEN

Widespread male prejudice and even Renaissance medical wisdom taught that women were not cut out for a life of scholarship, their intellect being more delicate and sensitive than men's. Despite these enormous barriers to women's literary and scholarly careers, the fifteenth and sixteenth centuries saw an increasing number of women writers, many of whom left behind subtle and refined works of fiction, poetry, and scholarship. This trend first appeared in the fifteenth century in Italy and France. During the sixteenth century, women writers appeared in every major European country. Although the career of a woman author was still extraordinary, more women wrote in this period than at any other time in the past.

Humanism was a crucial force in producing this change. Many humanists elevated the importance of women's education.

At the same time, even the most enlightened Renaissance men continued to think that women's capabilities as writers and scholars were distinctly inferior to men. A woman who wrote and recorded her thoughts and who did so elegantly was often described as "surpassing her sex."

Among the most significant names are Vittoria Colonna and Isabella Morra.

VITTORIA COLONNA

Renaissance: female poet (1490/92 - 1547)

Born into one of the most important Roman noble families, Vittoria Colonna was promised marriage to Ferdinando D'Avalos when they were still children. The marriage was fortunate, as the two loved each other. In 1525, after her husband's death, Vittoria Colonna fell into a deep depression that culminated in an attempted suicide.

She wrote love and spiritual rhymes in the years that followed the mourning but never published them. They circulated only thanks to some manuscript collections that she gave to friends, such as Michelangelo Buonarroti, who called her "A GOD". She was close to many Renaissance poets and artists and was a close friend of Michelangelo despite his well-known misogyny. In 1538, they met in Rome and, since then, exchanged many letters. Michelangelo was at her bedside when she died and wrote for her some sonnets, one of which he wrote:

Death has taken from me a great friend and

LOVE'S TRIUMPH OVER DEATH.

*When she who was the source of all my sighs,
Fled from the world, herself, my straining sight,
Nature who gave us that unique delight,
Was sunk in shame, and we had weeping eyes.
Yet shall not vauntful Death enjoy this prize,
This sun of suns which then he veiled in night;
For Love hath triumphed, lifting up her light
On earth and mid the saints in Paradise.
What though remorseless and impiteous doom
Deemed that the music of her deeds would die,
And that her splendour would be sunk in gloom,
The poet's page exalts her to the sky
With life more living in the lifeless tomb,
And death translates her soul to reign on high.*

Colonna was close to ideas of Protestant reform, and suspicions of heresy clouded her public fame. The Inquisition gathered evidence against her, and perhaps death saved her from a trial. Her life is characterised by a popularity no woman of her century knew.

Colonna established contacts with Pope Clement VII and influential political figures of the sixteenth century. She died in 1547, leaving her refined poems and the memory of one of the most fascinating figures of the Renaissance to history.

ISABELLA MORRA 1520 / 1545 or 46

She was born in Favale Castle to a noble family in southern Italy—a land part of the Kingdom of Naples.

Her father, Giovanni Michele Morra, and her mother, Maria, had five sons and two daughters. As a child, Isabella received a good education from her father, who, having supported the invading French army against the Spanish monarch Charles V for the conquest of the kingdom of Naples, was forced to abandon the family and seek refuge in France.

However, she was given a tutor who guided her in studying the Latin poets and Petrarch.

She grew up in a gloomy atmosphere, with a helpless mother and rude brothers who perhaps couldn't stand their gifted sister and the attention given to her education.

They forced her to live in strict isolation in the family castle, which estranged her from the literary environment. There, she wrote poems and remained an unknown figure in her lifetime.

When rumors of a loving relationship between Isabella and Baron Diego Sandoval, a published poet, member of the Florentine Academy, and described as a handsome and brave soldier, began to emerge, her brothers planned a cruel punishment: the first victim was the suspected tutor of carrying the letters between the 2, and then Isabella, who was stabbed to death.

Soon after the murder, 2 of her three brothers responsible for her death escaped to France with the evident intention of concluding their revenge against Diego, who, on their return to Italy, was killed in a nearby wood.

Isabella's death was almost unnoticed and even approved according to the 16th-century Code of Honor.

While living in solitude, Isabella produced ten sonnets and three poems, which did not circulate at her time but were discovered when the authorities entered the castle to investigate the murder. It is said that she was found with Diego's letters in her hands and that they brought Diego's wife's signature. Unlike other women's poems, which celebrated idealized love, Isabella's works only express pain, grudge, and loneliness. Her work is among the most powerful, original, and poetic expressions of Italian literature from the 16th century.

From sonnets:

*From a high mountain top, where one can see
The waves, I, your sad daughter Isabella,
Gaze out for the sight of any polished ship
Coming to bring me news of you, my father.^[1]_[SEP]
But my adverse and cruel destiny
Permits no solace for my aching heart,
But, enemy to any thought of pity,
Turns all my firmest hopes into laments.
Translation by Ellen Moody*

ARCADIA and MARIA LUISA CICCI -the eighteenth century

After the Renaissance, the Academy of Arcadia gave European and Italian poetry a new breath.

After her conversation with Catholicism, Queen Maria Christina lived the rest of her life in Rome, where she gathered many literary men around her.

A few months after she died in 1690, some of those literary men founded the Academy of Arcadia. They were united by the aim of reacting to the Baroque style, which was counterposed by a simple style whose ideal reference was Greek pastoral poetry.

So, the eighteenth century became the great century of Arcadia and female writing. There are over 450 women in Arcadia, a number more or less equal to that of men.

Even though in the 18th century, women were still confined to the role of nun, wife, servant and courtesan and had few rights and experienced oppression at the hands of patriarchy

MARIA LUISA CICCI - Arcadia

Her mother died when she was 2, and her father supervised her education until she was eight when she entered the Monastery of St Bernardo and stayed there until she was fifteen.

Her father, Domenico Alessandro, a doctor in law and letters, tried to prohibit her education since, at the women were considered suitable only for domestic chores and "the practice of virtues", but in the monastery, she managed to obtain a literary education and dedicate herself to writing poetry, which she began composing at the age of ten. In vain she was deprived of ink or pen: small pieces of bread soaked in grape juice and some pieces of wood were enough for her to write down her thoughts. In 1783, she entered the Academy of Arcadia (in Rome) and was admitted to the Academy of Pisa and Siena. After her father's death, Maria's brother Paolo supported her, opening their home to anyone who wished to listen to her works. She lived with him and refused every proposal of marriage. Because she was of a weak constitution, she died at the age of 33. Almost nothing remains of her writings because before dying, she asked to burn them, but her brother had a collection published posthumously.

EMILY DICKINSON

Born in Massachusetts in 1830, her family often hosted distinguished visitors, including Ralph Waldo Emerson, at their house.

Despite being a cultured man, her father was strict and censored her reading materials. Walt Whitman, for example, was considered "too inappropriate." He bought many books but asked his daughter not

to read them, fearing they might "juggle" her mind. Emily was highly deferential to her father but also independently minded.

Both parents raised Emily to be a cultured Christian woman who would one day be responsible for her family.

But Emily could never accept the doctrine of "original sin" or the thought of "being shut out of heaven."

When she was fourteen, her second cousin Sophia Holland died. She became very sad, and her parents decided to withdraw her from school. After some time, she returned to school and met Newton, who became a close friend. However, Newton also died, and Emily fell again into a deep sadness.

Since then, she withdrew from almost all social life and lived in her father's house, rarely leaving.

Newton introduced her to Emerson, was the first to recognize Emily's poetic capacities and encouraged her to write poetry.

Emily liked writers such as Emerson, Thoreau, Dickens, John Ruskin, and the Brontë sisters.

Writers contemporary to her had little or no effect on her writing style. In her work, she was original and innovative.

Today, Emily is regarded as one of America's greatest poets. When she died at the age of 56, her poems were unknown.

Her lyrics focus on nature, love, immortality, faith, pain, and the Self.

She never married and dedicated her life to poetry at a time when women were expected to marry. Instead, she spent most of her time caring for flowers and writing.

Few people knew she was a writer when she died. Emily's sister, Lavinia, discovered her poems in a locked box and was instructed to burn her letters. Thankfully, Vinnie ignored any requests to burn old manuscripts. After a couple of years, she handed them over to a family friend, and the first edition of her poems was published in 1893. The New York Times claimed Emily Dickinson would quickly be known among the immortals of English-speaking poets.

20TH CENTURY

In the 1980s, female authors gained consolidated recognition from critics and the academic world, and their presence on the poetry stage was no longer marginal or negligible.

The old feminism of the French Revolution and the Industrial Revolution left the salary and political context to avenge the right to personal equality.

In the '60s, '70s, and '80s, women began to write poetry about the female condition steeped in violence, shame, anger, struggles, and the desire to be acknowledged as individuals rather than just nurses and women to be filled.

Women writers have been a reference point for the new publishing world for several decades. Furthermore, it should not be forgotten that the percentage of women writers is around 40%, and as readers, their number equals 71%, which is higher than that of men.

RUPI KAUR

Kaur is a Canadian poet, illustrator, and photographer. Born in Punjab, India, she immigrated to Canada with her family at a young age. She began performing poetry in 2009 (at 17) and rose to fame on Instagram.

Her initially published work, *MILK AND HONEY*, once republished by Andrews McMeel, achieved significant commercial success.

Kaur's work is simplistic in language and explores South Asian identity, imagination, and femininity. She has a large following on Instagram.

Her collection *Milk and Honey* has sold over 11 million copies. She has also been translated into 25 languages.

Maria Miraglia's Biography

Dr Miraglia is a poet, essayist, translator, and peace activist. Her commitment to human rights and peace activism is evident in her long-standing memberships of Amnesty International, Ican and the International Observatory for Human Rights. She is Vice President of the World Movement for the Defense of Children) - Kenya and the founder of the World Peace Foundation .

Dr. Miraglia's influence on contemporary literature is significant. As a cosmopolitan Italian writer, her academic curriculum is impressive, placing her among the stars of the literary world. She is a founding member and Literary Director of the Pablo Neruda Association and a member of several editorial boards of international literary magazines;

Member of the International Writers Association; Member of the International Academy Mihai Eminescu; Honorary Member of Naciones Unidas de las Letras; Poet Laureate 2018, WNWU; and World Poet Laureate and Golden Medal 2020 - Xi'an, China;

She writes in Italian, English, or both languages. Her poems have been translated into over thirty languages and are prominent in over one hundred anthologies worldwide. The work that made her known to a broad audience of readers is Dancing Winds, also translated into the Telugu. Among her latest anthologies, Colored Butterflies and Echi nell'Aria (Echoes in the Air)

Miraglia is a writer with considerable skills. She has an exquisite imagination; her style is lucid, transparent in thought, philosophical and meaningful in substance. She can skillfully intertwine emotions and creativity, philosophy, logic and reason, giving her poems an air of new beauty. Her various traits and values inspire her readers. She expresses her broad humanity, magnanimity, aesthetic abilities, delicate sensitivity and concern for global peace and harmony. Her originality makes her a genuinely brilliant writer.

Dr Miraglia got her more recent award "50 Mujeres Memorables Europea" at the Pontifical University Antonianum, Rome

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