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Wiki-Donna: A Contribution to a More Gender-Balanced History of Italian Literature Online

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WIKI-DONNA: A CONTRIBUTION TO A MORE GENDER-BALANCED HISTORY OF
ITALIAN LITERATURE ONLINE

By

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Introduction

Last year I was reading *Una donna* (1906) by Sibilla Aleramo, one of the most important works in Italian modern literature and among the very first explicitly feminist works in the Italian language. Wanting to know more about it, I looked it up on Wikipedia. Although there exists a full entry in the Italian Wikipedia (consisting of a plot summary, publishing information, and external links), the corresponding page in the English Wikipedia consisted only of a short quote derived from a book devoted to gender studies, but that did not address that specific work in great detail. As in-depth and ubiquitous as Wikipedia usually is, I had never thought a work as important as this wouldn’t have its own page.

This discovery prompted the question: if this page hadn’t been translated, what else was missing? And was this true of every entry for books across languages, or more so for women writers? My work in expanding the entry for *Una donna* was the beginning of my exploration into the presence of Italian women writers in the Italian and English Wikipedias, and how it relates back to canon, Wikipedia, and gender studies. This, then, is the heart of my project: to contribute to the presence of Italian women writers in the English Wikipedia. In this thesis I present the work I conducted to create several entries for Italian women writers in the English Wikipedia. My goal was to offer a direct contribution to this lack of references on female authors, as well as to reflect on the structural biases and technological barriers that make this asymmetry an enduring facet of the platform.

When we think of the literary canon, we generally think of works that are culturally significant, timeless, innovative, and universal. Yet, any claim of universality or significance ignores cultural differences that can impact what is recognized as having value or deemed as
being worthy of inclusion at all. This is a problem that has been and is continuing to be addressed by scholars in gender studies and literary criticism, especially since the 1970s. Feminist thinkers, queer theorists, post-colonial scholars, and minority thinkers have questioned the way in which white patriarchal institutions assess and assign value, and argued that the canon needs to be reevaluated and made more inclusive, if not abolished entirely. This issue becomes even more relevant in the modern era, where the Internet has come to occupy an overwhelmingly important place in our lives. It becomes necessary to continue this reflective work on the new spaces where the canon lives and how it is shaped by them, to better understand and reflect on our understanding of evolving cultural and literary traditions.

Although this corrective action is already being performed in both academic and commercial circles, in our modern age the quasi-anonymity of the Internet is just one of the aspects we need to account for when evaluating modern iterations of the canon. This can be seen on the popular and widespread website Wikipedia, a multilingual open-collaboration online encyclopedia that was created in 2001 and has since grown to include over 84 million registered users on the English site alone ("Wikipedia"). Among these, the majority of writers and editors are male, and pages pertaining to women and women’s topics are less rigorous, colored by linguistic bias, and surrounded by a culture of toxic masculinity that manifests in contentious “edit wars” and online harassment ("Gender bias on Wikipedia").

The common characteristics of average Wikipedians inevitably color the content of Wikipedia. The average Wikipedia on the English Wikipedia is 1) white, 2) male, 3) technically inclined, 4) formally educated, 5) an English speaker (native or non-native), 6) aged 15–49, 7) from a majority-Christian country, 8) from a developed nation, 9) from the Northern Hemisphere, 10) likely employed as a white-collar worker or enrolled as a student rather than being employed as a blue-collar worker. ("Gender bias on Wikipedia")
Gender discrimination on Wikipedia is a modern example of how culturally significant bodies of knowledge can seem impartial yet contain bias in their very construction. In addition to its majority creator/user base, Wikipedia’s three “Core content policies” of information state that each entry needs to: 1) reflect a neutral viewpoint, 2) be attached to a published and reliable source, and 3) not be the product of original research (“Wikipedia:Core content policies”). These policies lend themselves to reflecting and enforcing the status-quo. For example, the very definition of a “neutral” tone could be an object of discussion. While it may lend to the site’s perceived professionalism, what does it mean for information to be “neutral”, and who is the arbiter of that decision? Furthermore, what does it mean for an article to be factual and unbiased? In Wikipedia’s “voice”, the expert in a topic is equal to that of the savvy Googler, further “suggesting that there is knowledge at the centre of a Wikipedia entry that is uncontested and uncontroversial (i.e. a value-neutral majority viewpoint)” (qtd. in Roued-Cunliffe and Copeland 69) when, in fact, that knowledge rises from a source that can and should be contested.

The question of neutrality is directly connected to the second policy: when selecting sources, for example, how can one ensure an unbiased and neutral position when most of traditional critical literary work is authored by male subjects and furthers a patriarchal viewpoint? Similarly, I take issue with the third policy, which develops off of the second, in that original research is not allowed and must be traced back to a published source. While in and of itself this can prevent editors from drawing wild suppositions or pushing personal theories, it also places a barrier on information regarding “minority” topics that may carry little institutional weight and whose published sources are few and far between.
As the “largest and most popular general reference work on the World Wide Web” ("Wikipedia"), Wikipedia is one of the first sites of contact that Internet users go to in order to familiarize themselves with a new topic. This “introductory” function is especially important for those who don’t have access, for example, to a university archives or other institutional database. However, although Wikipedia exists across 294 (active) languages ("List of Wikipedias"), their size and curation varies wildly. The English language Wikipedia is the most active, with 11.6% of articles from all of Wikipedia corresponding back to the English version. It is followed by Cebuano (10.5%) and Swedish (7.3%), who have only grown so large due to the help of a bot that automatically creates articles. Because of this, German (4.6%) still ranks second as the most active community in terms of human-created entries. Following German, there are French (4.2%), Dutch (3.9%), and Russian (3.1%). Italian, at 3%, ranks eighth among the alternate Wikipedia language versions ("List of Wikipedias"). Furthermore, all Wikipedias are not created equal, as I discovered when attempting to research significant works related to Italian women writers.

Instead of a correspondence/symmetry between languages, I found article translations that were incomplete, incorrect, or didn’t exist at all. In my research, I am interested in the relationship between the English and Italian versions; more specifically, I’m curious what differences there are in terms of Italian women writers’ presence. I discovered that in the case of pages relating to women writers, the organization in the Italian Wikipedia is more difficult to navigate than that of the English version. In the English Wikipedia there is an extensive “List of women writers”, which can then be sorted by nationality. The page for “List of Italian women writers” contains over 130 names. However, in the Italian Wikipedia, the search term “Scrittrici..."
italiane” yields a series of related pages (mostly author names) but a corresponding “List” does not exist. The entry “letteratura al femminile” immediately redirects to the page for “Scrittrice”, which contains scattered information about female writers and does not appear to be the product of an extensive or cohesive effort. If a dedicated page for literature written by Italian women exists, it is extremely difficult to find.

Wikipedia ranks in the top ten of most trafficked websites worldwide alongside Google, YouTube, and Facebook (Hardwick; “Wikipedia.org Competitive Analysis, Marketing Mix and Traffic”). As the modern encyclopedia, it is one of the most popular sites of first contact for readers on a global scale, available to anyone with an Internet connection. However, despite its breathtaking reach both topically and geographically, I argue that these nonexistent, incomplete, or linguistically inaccessible pages on Italian women writers reflect a larger issue in both Italian Studies and the modern Western canon.

My initial thought was to present the created entries as my final thesis, relegating the learning process to the invisible labor that defines all research projects. Over the course of this project, however, I have come to understand how the very process of getting those entries online, and the learning curve required to accurately create the Wikipedia page, needs to be fully recounted/accounted for in this thesis because they reflect in a direct way the structural barriers and imbalances I have discussed above. In what follows, I will reflect on how what we usually think of as a very “straightforward” process is anything but straightforward, clear, and self-explanatory.
Process

I began this process by compiling a list of authors drawing from the bibliography of the book *A History of Women’s Writing in Italy* (2000), checking their presence on the Italian Wikipedia, and then cross-referencing their corresponding pages on the English site. I marked in a table (Appendix III) where the two Wikis didn’t correspond; for example, if a page didn’t exist (or wasn’t translated) in English, if the information was limited in either Wikipedia, etc. After this list was complete, I marked authors who had a page in Italian with no equivalent in English (I focused on these because they would require less time to create than if I had to do my own research, and could therefore make the most immediate impact on the platform). From there, I would read and translate the Italian page in a Word document. While I trained on how to create a page, I worked on gathering a log of translations that I could return to later on in the project.

In terms of the actual work of creating a Wikipedia article, there can be a huge learning curve depending on your experience with Wikipedia, knowledge of markup languages, and familiarity with online communities. After two months I had a collection of 13 translations, and even after checking the various guides and how-tos, I was still struggling on how to navigate the more technical side of Wikipedia. As a starting point, I met with Florida State University’s Digital Humanities Librarian Sarah Stanley for a crash course on how to get my articles off the ground. For example, the first step for me was to transfer all of my translations into a plain text editor to get more familiar with Wiki markup (Appendix I). This allowed me to apply the characters necessary to format articles correctly in Wikipedia, as listed on the [Help:Cheatsheet](#) page. I learned that my previous practice of adding hyperlinks to relevant topics in the translated text wasn’t necessary; rather, by simply adding double brackets to a name/topic with an existing
page (i.e. [[Virginia Woolf]]) the system would automatically find and link to that page when placed in Wikipedia’s text editor. This made linking “out” to other articles much easier, which is vital to proving the relevance of a topic. To that same end, it is also necessary to link back from those same outside articles, to create a digital web with the topic in question at the center. This is a common practice for an article on any given topic, but especially important when considering the aforementioned barriers on “minority” topics and the gender imbalance of Wikipedia’s user base.

Aside from links, I also had to format the various sections such as Notes, References, and External Links. I checked that everything was displaying correctly using the “Preview” function on the Draft page, and would then add the template for a translated page (Ex. {{translated page|en|Virginia Woolf|version=949004479}}) on the article’s Talk page, which is connected to the article and is a place for other editors to, as the name suggests, discuss changes and improvements within the article. Lastly, I would submit the article, which is then reviewed and accepted (published) or rejected (in which case there is the option to edit and re-submit). At the time of writing this (April 11, 2020) I have submitted 12 articles: two have been published, seven have been rejected, and the remaining three are waiting on review. Articles are reviewed in no particular order; I had some which were seen several days after submission, and others after several weeks. As of April 13, 2020 there are 1,999 submissions in need of review (“Help:Your first article”). Upon completion of this report I plan on continuing edits for my rejected articles: I will need to revisit four of them in order to “show that the subject qualifies for a Wikipedia article”, and for the others I will have to fix formatting on citations and footnotes. Concerning the former group, this is Wikipedia’s “Notability” guideline in action, stating that “If the subject
has not been covered outside of Wikipedia, no amount of improvements to the Wikipedia content will suddenly make the subject notable” and that, “Notability requires verifiable evidence” (“Wikipedia:Notability”). For example, Appendix II shows the rejection template for Silvana La Spina, a female Italian author who is still living, with three external links and three additional notes. While I will continue to edit the article and attempt to find more sources, her profile (and several others’) may never be deemed notable enough to include on the English Wikipedia. While I understand the necessity for such a rule, in practice it can reflect structural biases that inhibit the recognition of “minority” work and topics that do not have preexisting institutional support.

Alongside my development in learning Wiki markup, throughout this project I also had to reevaluate my translating process. When I first started, I would translate almost word-for-word from the Italian, making allowances for native English speaker comprehension but overall keeping the same structure. However, this led to content that read too wordy and even poetic at times, resulting in articles that were unnecessarily long. I was treating these Wikipedia articles as if they were original texts with language and forms to be mimicked and/or preserved, when in reality they are summaries stitched together from multiple sources and curated by multiple writers and editors. I grew more comfortable cutting out material and re-hauling whole sections, as long as I focused on correctly transferring the necessary details.

Two articles that indirectly helped me in this aspect were those for Evelina Cattermole Mancini and Erminia Fuà Fusinato. The article for Mancini was incredibly long and detailed on even the most minor of notes, and some information read as if it had been paraphrased from a novel. For example, in saying that she had returned to Milan to be present at her lover’s funeral,
the article includes that she did so “di nascosto e stando lontana dagli occhi della folla” (“Evelina Cattermole”, 2020). One line simply reads that she vacationed in Riva Trigoso in the summer, with no other information (“Evelina Cattermole”, 2020). Lastly, throughout the article the editor switches between referring to her as Cattermole, Evelina, and Eva, seemingly without any pattern or distinction between the changes. In the article for Fusinato, there was a section entitled “Pensiero” that consisted of an overall analysis of her life and what it said about her feminist principles in the cultural context of the time period. However, it ended with a thesis-statement-style sum up of the preceding information, presented in first-person plural: “Possiamo definire il suo un femminismo liberale, moderato e non radicale in quanto … inoltre non troviamo nei suoi scritti intenti di rovesciamento dell'ordine patriarcale vigente” (“Erminia Fuà Fusinato”, 2019). This article also used first names for everyone, except when referring to “the Fusinato family” after her marriage. While none of these are glaring mistakes and exist in articles that have already been published, they jump out even more in the course of a project like mine where I must read closely and pay attention to the exact meaning of what is being written. By Wikipedia’s own standards, these articles should be flagged for including personal opinion, the use of first-person pronouns (separate but related issues), inclusion of unnecessary detail, and the prose style.

Aside from the cases where the Italian article required a stylistic edit as well as a translation, I followed several steps for each article. When applicable, for all articles I changed the dates to day/month/year format, added more hyperlinks to increase relevance, and double-checked that they linked to English language pages (if not available, I defaulted to the existing Italian page). I also verified or edited the authors’ names so that they were referred to
only by their maiden or married names (depending on which one they went by), if needed. In the reference work I used to create my list of articles, *A History of Women’s Writing in Italy*, both writers’ maiden and married names are included. However, on Italian Wikipedia, this varies; sometimes both names are used throughout the article, in others only their married name, and in several cases the women are referred to by their first names and even nicknames, as highlighted above. This does happen in the English Wikipedia, but is used more precisely. For example, Virginia Woolf’s page uses “Woolf” to refer to her exclusively, “the Woolfs” to refer to her and her husband as a unit, and uses their first names only when it identifies the difference between the two of them (“Virginia Woolf”, 2020). This difference can be attributed in part to the quality of the article, but also points to a cultural difference that impacts how individuals write and edit articles depending on the language. In Italy, it is much less common for women to take their husband’s name after marriage, and in this context can be further complicated depending on what name these women chose to write and publish under. As a first check, I referred to the Italian Online Public Access Catalog to search which names were used by and/or associated with each author in “Forme varianti”. In cases where there were multiple variations present, such as with *Contessa Lara/ Evelina Cattermole Mancini*, I used the maiden name throughout, the married name when referring to the couple/family, and only used first names when necessary to distinguish among members of the same family.

As I mentioned before, these articles are but a sample, and should not be taken as any sort of blanket judgement on the state of Italian Wikipedia. I present these examples solely to illustrate how they were instrumental in my development as a translator as it pertains to this project, and how they helped me clarify my role in the network of other writers. Although
Wikipedia has created a vast number of guides and how-tos, rules and regulations, and style guides and samples (and the organization takes all of them very seriously), it is ultimately up to the conscientious Wikipedia editor to be aware of the conventions of the platform, and a little skeptical of everything they read on it.
**Analysis**

As I mentioned in my introduction, different language Wikipedias are not created equal. “Each Wikipedia has its own standards, and the acceptance of an article’s topic or of any part of its content in one language is no guarantee that it will be accepted in another” (“Wikipedia:Translation”). Stylistically, however, the same basic conventions apply to all languages: providing (and linking) sources, a clear, formal, and impersonal tone, use of third-person pronouns, and above all providing a summary of the most important information on a topic (avoiding poetic or confusing language or jargon). These rules and many more are listed in detail on their “how-to” pages, for example Wikipedia:Manual of Style, Wikipedia:How to create a page, and Help:Your first article. The expectations are very clear and presented as necessary aspects of writing on Wikipedia’s platform, whether editing an article or creating one. However, the degree to which these guidelines are followed, and furthermore if any missteps are flagged and changed, seems to vary widely.

The organization is aware that utilizing hundreds of thousands of individual editors can lead to mistakes slipping through. “Anyone in the world can edit an article, deleting accurate information or adding false information, which the reader may not recognize. Thus, you **probably shouldn't be citing Wikipedia**” (“Wikipedia:Citing Wikipedia”, emphasis in original). Because of this, many differences I noted must be taken with a grain of salt. The number of articles I worked with cannot be considered a relevant sample for trends on Italian Wikipedia, or even Italian Wikipedia articles written about women. My observations should therefore not be generalized, but taken as the chronicle of an individual’s project in her contribution to the body of scholarship related to Wikipedia studies and Digital Humanities.
However, projects of this kind, and other individual contributions, are an effort that is desperately needed from other women in the humanities, despite the various challenges that exist both inherent in the platform and from other users of the site. A quick Google search of “Wikipedia gender bias” produces articles from *The Atlantic*, *The Washington Post*, *The Los Angeles Times*, *The Guardian*, *Smithsonian Magazine*, *Fortune*, *Harvard Business Review*, and *PBS*. In a 2016 *NPR* interview, Wikipedia’s co-founder Jimmy Wales commented, “Five years ago, we set a goal of 25 percent of the editors being female within five years; we have not met that goal” (Selyukh). As I mentioned earlier, this is an issue that is well-documented by various media outlets, the creators of Wikipedia, and academics. Why then is there still such a disparity, 19 years into Wikipedia’s development?

Aside from the potentially alienating and hostile aspects of the community, another roadblock for new editors can be the steep learning curve in the concrete mechanics of the site, depending on the individual’s discipline. From the same *NPR* interview, Wales remarks on this issue:

> Another thing that we're doing — and I'm always very careful how I talk about this because I'm not saying girls aren't good at computers — is that the editing interface is far too techy and we want to make it much more what people are used to, a word processing environment. … [I]t's a challenge for anybody who's not a tech geek. And we know that one of the characteristics of our community is that they do tend to be quite techy, quite geeky, and therefore, comfortable with Wiki markup language. But that excludes a huge number of people who are, as I always say, geeks but not tech geeks. So people who have expertise, but their expertise doesn't happen to be in programming or markup languages. (Selyukh)

This phenomenon points to a larger issue of gender disparity and discrimination in STEM fields. The American Association of University Women (AAUW) cites the 2019 report from the U.S. Bureau of Labor Statistics, that women make up only 25.8% of “Computer and Mathematical
Occupations” (qtd. in “The STEM Gap”). Wikipedia’s gender disparity mirrors a wider societal labor imbalance, influenced by cultural ideas on who is able and willing to perform certain types of work. While a highly educated and passionate woman may be willing to spend time and effort adding to Wikipedia’s coverage on a certain topic, there are significant barriers to entry that prevent that contribution. In her contribution to the volume Participatory Heritage (2017), Digital Humanities professor Henriette Roued-Cunliffe discusses issues related to Wikipedia’s content, biases, and policies. She quotes Sue Gardner, the former executive director of the Wikimedia Foundation, as saying in relation to the lack of female editors:

‘I didn’t solve it. We didn’t solve it. The Wikimedia Foundation didn’t solve it. The solution won’t come from the Wikimedia Foundation. Instead, she said, it had to be solved by the community it served, with women stepping forward to take a more active role’ (qtd. in Roued-Cunliffe and Copeland 70).

While there is continued awareness and documentation of these issues, the Wikipedia platform remains largely unchanged and the responsibility of entering and participating in these spaces still lies with women, people of color, nonnative English speakers, and other minority groups.

The issue of how to encourage diversity on Wikipedia is a difficult one. I don’t think any major structural changes will be implemented on the site any time soon, especially considering that its majority user base already has the skills to use it as is. I also don’t think that women or other underrepresented groups should be constrained into contributing to a platform that can be technically challenging, time-consuming, and at times actively hostile. However, these efforts don’t have to be alone, and can even become their own forms of community. The Wikimedia Foundation, which runs and oversees Wikipedia, has hosted Edit-a-Thons to organize groups of editors (physically or virtually) to focus their attention on adding content to specific topics such as women’s history, LGBT issues, and Black history.
A separate but related project is WikiProject Women (launched in 2013) that broadly addresses women’s content on Wikipedia and contains Women in Red, a group dedicated to training women as editors and adding biographies of notable women (“Wikipedia:WikiProject Women”). And these efforts are not limited to the U.S: WikiDonne began on the Italian Wikipedia in 2016, with the similar aim of expanding on pages related to women’s issues and writing bibliographies of notable women (“Progetto:WikiDonne”). This project has made its own contribution, and is an example of what Roued-Cunliffe advocates for in order to expand the depth and scope of diverse topics on Wikipedia, an endeavor that both she and Gardner propose would be most effective as a bottom up instead of a top down intervention.

Another way of improving the diversity of subjects on Wikipedia in general, as well as extending other language Wikipedias, is to encourage students and young people not only to use Wikipedia but also to contribute. Particularly, students in the arts and humanities could greatly aid in the bias against nontechnical and non-STEM subjects. (Roued-Cunliffe and Copeland 73)

As a humanities student who is a geek (but not a tech geek), this contribution process proved to be the most challenging aspect of the project. I originally projected to have 15 articles completed by this time, and although my actual production isn’t far behind, the learning process for using Wiki markup and familiarizing myself with Wikipedia’s policies took a significant amount of time. Part of this was my own lack of experience with using any sort of markup language, a skill I had to learn from scratch. The other factor was that while all the information needed to create/edit a Wikipedia page is available on the site, the basic organization is such that any notable term or topic will be linked out. If the user is unfamiliar with, for example, twelve terms on a page, those are twelve concepts that need to be separately read and understood before returning to the original page. For those unfamiliar with many of the necessary technical terms,
as well as Wikipedia policies, this organizational aspect of the platform makes it even more difficult to navigate as a beginner.
Conclusion

During my initial research I was more concerned with what I could learn engaging with the content of Wikipedia, rather than its very mechanics. However, its mechanics, policies, and user base are a reflection of the wide-ranging effects that can occur from sexism in our education system. What types of activities or interests are deemed acceptable for young girls, and the harassment and sexism faced by women in majority-male professions and spaces, are relevant issues especially in the supposed neutrality and universality of web spaces. In this way, it does reflect my original interest in the canon as a cultural institution; how it is constructed and maintained, where it lives, and how it continues to develop in the modern age. For Wikipedia, the problem has been well-documented; what remains is the work to change it.
Appendices

Appendix I: Wiki markup

Editing Adele Cambria

Content that violates any copyrights will be deleted. Encyclopedic content must be verifiable. Work submitted to Wikipedia can be edited, used, and redistributed—by anyone—subject to certain terms and conditions.

Cambria first began her work as a journalist in 1956 writing for the newspaper "[[Il Giorno (newspaper)|Il Giorno]]", when it had just been founded by Gaetano Baldacci. She further collaborated with "[[Il Mondo (magazine)|Il Mondo]]" and "[[Mario Pannunzio]]", and later returned to write for "Il Giorno" from 1985 to 1997. Other journalistic collaborations include:

- "[[Il Messaggero]]"
- "[[L'Espresso]]" (with [[Arrigo Benedetti]])
- "[[L'Europeo]]"
- "Il Giorno"
- "Il Diario della settimana"
- "Il Domani della Celebrità" (from 2000 to 2002)
- "[[Il Unita]]" (from 2003)
- Effe (director of the magazine in the 1970s)
- "[[Nei donni]]" (co-founder, from 1969 to 1999)

Appendix II: Article submission

Your submission at Articles for creation: Silvana La Spina (March 31) [edit source]

Your recent article submission to Articles for Creation has been reviewed! Unfortunately, it has not been accepted at this time. The reason left by Sulfurboy was:

This submission's references do not show that the subject qualifies for a Wikipedia article—that is, they do not show significant coverage (not just passing mentions) about the subject in published, reliable, secondary sources that are independent of the subject (see the guidelines on the notability of people). Before any resubmission, additional references meeting these criteria should be added (see technical help and learn about mistakes to avoid when addressing this issue). If no additional references exist, the subject is not suitable for Wikipedia.

Please check the submission for any additional comments left by the reviewer. You are encouraged to edit the submission to address the issues raised and resubmit when they have been resolved.

- If you would like to continue working on the submission, go to Draft:Silvana La Spina and click on the "Edit" tab at the top of the window.
- If you now believe the draft cannot meet Wikipedia's standards or do not wish to progress it further, you may request deletion. Please go to Draft:Silvana La Spina, click on the "Edit" tab at the top of the window, add "[[Db-g]]" at the top of the draft text and click the blue "publish changes" button to save this edit.
- If you do not make any further changes to your draft, in 6 months, it will be considered abandoned and may be deleted.
- If you need any assistance, you can ask for help at the Articles for creation help desk, on the reviewer's talk page or use Wikipedia's real-time chat help from experienced editors.

Sulfurboy (talk) 23:58, 31 March 2020 (UTC)
Appendix III: Link for Author Table

<table>
<thead>
<tr>
<th>Page Title</th>
<th>Page in Italian?</th>
<th>Page in English?</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Agamooor, Pomplii Vittoria</td>
<td>Yes</td>
<td>Yes</td>
<td>More extensive in the IT</td>
</tr>
<tr>
<td>2. Aleramo, Sibilla</td>
<td>Yes</td>
<td>Yes</td>
<td>Revise the EN</td>
</tr>
<tr>
<td>3. Andreini, Isabella Canali</td>
<td>Yes</td>
<td>Yes</td>
<td></td>
</tr>
<tr>
<td>4. Archibugi, Francesca</td>
<td>Yes</td>
<td>Yes</td>
<td>More extensive in the IT</td>
</tr>
<tr>
<td>5. Baccini, Ida</td>
<td>Yes</td>
<td>Yes</td>
<td>Add to EN; barely any bio</td>
</tr>
</tbody>
</table>

Appendix IV: Published Articles

Adele Cambria

Adele Cambria ([Reggio Calabria, 12 July 1931 – Rome, 6 November 2015][1]) was an Italian journalist, writer, and actress.

Biography  [edit source]

She was a central figure in Italian culture before, during, and after the 1968 movement alongside Camilla Cederna and Oriana Fallaci, and was close to the progressive left and to the Partito Radicale under Marco Pannella[2]. She was also a longtime supporter of the feminist movement. Cambria collaborated with newspapers and magazines and published several books. She graduated in law from the Università degli Studi di Messina. She became involved with journalism in 1956 after moving to Rome, where she remained until her death[3].

An author of narrative works (and of other genres) intended for the theater[4], she was a founder of the Teatro La Maddalena in Rome alongside Dacia Maraini. She was also a friend of Pier Paolo Pasolini[5] and acted in several of his films.

With other progressive intellectuals she gave her support and authority as the director of the daily newspaper Lotta Continua (but did not contribute to the political direction) to guarantee freedom of expression and to allow the newspaper to publish. In 1972 however, she was put on trial (later acquitted) for an article on the assassination of Luigi Calabresi, following which she quit for not sharing the opinion of the paper. In the following years she joined the Partito Socialista Italiano[6].
Appendix V: Articles Pending Approval

Silvana Grasso

Grasso was born in Moschia di Giarre, where she currently lives and works as a philologist, writer, and critic for itTuttolibri, La Sicilia, and la Repubblica (Palermo edition).

Her books have been translated into English, Greek, German, Danish; while her plays have been performed in several Italian cities, and in France and Spain. She was an assessor for the Beni Culturali for the Comune di Catania (2007-2008), where she carried out the project “Una cultura da Castello”, aimed at bringing attention to and renovating the Castello Ursino.
Franca Grisoni

Franca Grisoni (Sirmione, 1945) is an Italian poet. She writes lyric love poetry in the Brescian dialect.

Contents [hide]
1 Biography
2 Works
3 Notes
4 Bibliography
5 External Links
6 Franca Grisoni

Biography [edit source]
She began her career by writing in the dialect of Sirmione, the city where she was born and lives in still, located in the province of Brescia in the Lombardy region. She first made an appearance in 1986 with the collection La bòba, which won the Bagutta Prize in 1987 in the “First Work” division. In the same year she published El so che tê se, which won the Empoli prize. In 1988 her third collection entitled L’Iter was included by the Einaudi publishing house in their column Il Collezione di poesia, with an introduction by Il Franco Brevini.

In 1997 Grisoni won the Viareggio Prize[1] with De chi, while the volume L’ala won her the national poetry prize Biagio Marin in 2005. In 2009 she also won the il Salvo Basso prize.

In 2008 the entirety of her work was collected for the first time in the volume Poesie which also contained the unedited collection Fiat, with an introduction by Il Pietro Gibellini.

She also writes for magazines and the Giornale di Brescia.

Works [edit source]
* La bòba, San Marco dei Giustiniani, 1986

Silvana La Spina

Silvana La Spina (Galliera Veneta, ...) is an Italian writer.

Contents [hide]
1 Biography
2 Works
3 Notes
4 External Links

Biography [edit source]
La Spina was born in the province of Padua,[1] to a Sicilian father and a Venetian mother.[2] After her studies in a boarding school, she got married at 18 years old against the desire of her parents. However, the marriage was annulled by the il Tribunale della Rota Romana[3]. She then moved to Catania, where she still lives. Many of her works are set in Sicily[1], and in 1933 she won the literary prize Premio Chiara for her novel Scirocco (1932).[3]

Works [edit source]

Narrative [edit source]
* Morte a Palermo, Milano, La tartaruga, 1987
* L’ultimo delitto di madame, 1987
* Scirocco e altri racconti, Milano, La tartaruga, 1992
* L’ultimo lupo da Catania, Milano, Bompiani, 1992
* Quando Morte è in Capricorno, Milano, Bompiani, 1994
* Un inganno dei sensi malizioso, Milano, Mondadori, 1995
**Luisa Giaconi**

Luisa Giaconi (Florence, 18 June 1870 – Fiesole, 18 July 1908) was an Italian poet. Her work represents one of the most significant expressions of Italian symbolism in women's writing, projected towards the new sensibilities of the twentieth-century.

**Biography**

Descendant of Baroness Schluga, who arrived in Tuscany following Maria Anna Carolina of Saxony (the first wife of Leopold II of Tuscany), Giaconi was born in Florence. However, she spent part of her youth moving from city to city following her father, a middle school mathematics teacher.

When her father died, she again moved to the capital of Tuscany, where she attended l'Accademia di Belle arti for six years, gaining the diploma with which she would make a living as a copyist at the Galleria degli Uffizi in Florence. She was a friend of Enrico Nencioni, her neighbor in via delle Caldaie in the Santo Spirito district, from whom she sharpened her knowledge of English literature and was able to perfect the language. She had great admiration for the thought of Arthur Schopenhauer, whose works enjoyed renewed attention in the environment of Florentine aestheticism.

She published numerous poems in the periodical “Il Marzocco”, founded by Angelo Orletto; she hoped for a long time to be able to collect her verses from the publisher Paggi, whose bankruptcy in 1897 painfully broke her expectations. She had a long, passionate relationship with the journalist and professor of English literature Giuseppe Severino Gargano, one of the main collaborators of “Il Marzocco”, from 1889 until his death.

She spent the remaining years of her life in pain, caused by the tuberculosis that she had contracted at a very young age. She died at 38 in Fiesole. Her tomb, adorned with a rose plant, is located in the small cemetery of Settignano. The poems published in “Il Marzocco” were collected after her death in the volume Tabacce by Gargano, who dedicated a long introduction to her and reviewed her verses in “Il Marzocco” along with those of the poet Gino Gerani.

**Marina Jarre**

Marina Jarre, born Marina Gersoni (Riga, 21 August 1925 – Turin, 3 July 2016) was an Italian writer, teacher, and playwright.

**Biography**

Jarre was born in Latvia to a Jewish Latvian father, Samuel Gersoni, and an Italian Walduysian mother, Clara Colisson (a translator for the publishing houses Frasinielli and Einaudi). She spent her childhood in the capital of Latvia until 1935, when, after the divorce of her parents, she and her sister Anatlisa moved to the Piedmontese city of Torino Pellice. They lived with their maternal grandmother, and given that Jarre's first language was German, from then on she began to learn Italian. In 1941 her father was killed by Nazis along with other Jewish people who lived in the ghetto of Riga.

At 18 years old Jarre arrived in Turin to attend the University of Turin and graduated in 1948 with a degree in literature and a thesis on Ancient Christian literature. She then taught French in public schools around the capital for more than 25 years. In 1949 she married the engineer Giovanni Jarre, with whom she had four children.

In 2004 she won the Grinzane Cavour Prize with the novel Ritorno in Lettonia, edited by Einaudi. She died in Turin on July 3, 2016.

**Works**

- *Un leggero accento straniero* (Einaudi), (1972);
- *Viaggio a Anice* (Einaudi), (1975);
Erminia Fuà Fusinato

Erminia Fuà Fusinato (Rovigo, 23 October 1834 – Rome, 30 September 1876) was an Italian poet, educator, and patriot.\(^1\)

**Contents**

1. Biography
2. Thought
3. Female Authors of Italian Literature
4. Works
5. Notes
6. Bibliography
7. External Links
8. Erminia Fuà Fusinato

**Biography** [edit source]

Erminia Fuà Fusinato was born to a middle-class family. Her father, Marco Fuà, worked as a doctor. When she was still very young her family moved to Padua where her sisters (Elvira and Luisa) and brothers (Eugenio and Enrico) were born. Her uncle Benedetto occupied himself with Fuà's elementary education. She was introduced to the study of the Ars Poetica (also called *Epistola ai Pisani*) by him, and it was her passion for poetry that favored the meeting between Erminia and Arnaldo Fusinato. They met in 1852, when he was already an established poet in the Regno Lombardo-Veneto. They fell in love quickly, but when they announced their decision to get married, Erminia's family had a drastic reaction. Her father in particular protested, first for the age gap between the two, and second because of Arnaldo’s religion. Erminia’s family was Jewish (even if they weren’t strict observers of the faith) while Arnaldo was Catholic.

In 1856 Erminia moved to Venice, in the home of an uncle of her father’s, where she celebrated her marriage to Arnaldo after converting to Catholicism. The newlyweds went to live in Castelfranco Veneto in the home of Countess Teresa Coletti Colonna, Arnaldo’s first mother-in-law (he was the widow of Countess Anna Colonna).

In autumn of 1856 they went to Friuli-Venezia Giulia for their honeymoon, guests of Ippolito Niese, who was a friend of Arnaldo's. After their return from Friuli, Fuà gave birth to her son Gino in 1857. Although she was already suffering from the early stages of tuberculosis, she was able to have two more children: Guido was born in 1860 and Tereza in 1863. The Fusinato family lived in Florence for a period of time, where Arnaldo had escaped to after suspicions of political conspiracy.

Ginevra Bompiani

Ginevra Bompiani (Milan, 5 August 1939) is an Italian writer, editor, translator, essayist, and teacher.

**Contents**

1. Biography
2. Works
3. Notes
4. Bibliography
5. External Links
6. Ginevra Bompiani

**Biography** [edit source]

She created a series of fantasy books called “Pesanervi” for the publishing house Bompiani, founded by her father Valentino Bompiani. She spent several years in Paris and London before moving to Rome and the surrounding area of Siena, where she taught English literature for 20 years at the University of Siena.

She has translated works by Antonin Artaud, Louis-Ferdinand Céline, Gilles Deleuze, Leonora Carrington, Marguerite Yourcenar, and more. In 2002, she founded the publishing house Itinerrario alongside Roberta Einaudi (niece of Giulio Einaudi), with headquarters in Rome.\(^1\)

**Works** [edit source]

- *Bartelemi all'ombra*, Milan: Mondadori, 1967
- *Piazza pulita*, illustrations by Maria Enrica Agostinelli, Milan: Bompiani, 1968
- interviewed in *Sotto il nome di plagio: studi e interventi sul caso Braibanti* (con Alberto Moravia, Umberto Eco, Adolfo Gatti, Mario Gozzano e il Cesare Musatti), Milan: Bompiani, 1969

Caterina Ferrucci (waiting review)
Evelina Cattermole Mancini (waiting review)
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