Resisting Bodies: Narratives of Italian Partisan Women. Edited and translated by Rosetta D'Angelo and Barbara Zaczek. Chapel Hill, NC: Annali d'Italianistica Inc., 2008. Pp. xviii, 190. ISBN 0-9657956-8-3. n.p.

Resisting Bodies contains a selection of absorbing writings by and about women who actively participated in the Italian Resistance movement. The volume, compiled and translated by Rosetta D'Angelo and Barbara Zaczek, is enhanced by a splendid introductory essay by Stanislaw G. Pugliese. The translators' approach is twofold: first a focus on autobiographical pieces and then, in a separate section, fictional readings on the theme. The translators recognize that their English-speaking readership may also be eager for a linguistic and historical context to frame the readings, a context that will briefly and concisely describe some of the relevant socio-cultural information not necessarily available to those not versed in the Italian language and culture. Consequently, D'Angelo and Zaczek have provided introductory pages listing common acronyms used in Italy in the period of the *Ventennio fascista*, as well as a basic glossary of terms relevant to the time. To complement these, they have also offered a brief chronology of events, starting with the 1919 founding of the Fascist movement, and ending with the realization of the new constitution of Italy (January 1, 1948).

The translators must also be lauded for the criteria on which they based their choices. D'Angelo and Zaczek have preferred readings beyond the typical (and perhaps, stereotypical). In a volume which focuses on women of the Resistance they have not overlooked how male writers portray the *partigiane*. They have taken care to record both the immediate recollections of the era and the "reflected fragments" (xviii) or more faded memories of years later. Their translations, respectful of English literary cadences and expressions, have nonetheless succeeded in maintaining the tension and immediacy of the original Italian texts. Pugliese's prefatory essay, "Gendering the Resistance", provides an excellent background for the readings that follow with additional historical examples of countermemory; that is, the memory of trauma and oppression. Among these is the forceful, and audaciously brave, letter of Lina Romano written directly to Mussolini, in which the writer warns Il Duce that, having dared to challenge God, he too will die (xxix).

Whether memoir or fiction, each of the pieces has a brief introduction on the author. Explanatory notes, where necessary in each selection, explicate some of the less known cultural elements; a number of photographs also enhance the book. The readings include historical pieces and memoirs by Fulvia Ripa de Meana, Carla Capponi, Marisa Musu, Tersilla Fenoglio Oppedisano, Ada Gobetti, and Giovanna Zangrandi (pseudonym of Alma Bevilacqua). The fictional readings include selections by Renata Viganò (*L'Agnese va a morire*), Maria Luigia Guaita (*Incerti del mestiere*), Lia Sellerio (*Corriere clandestino*), Beppe Fenoglio (*Gli inizi del partigiano Raoul* from *I ventitré giorni della città di Alba*), and Italo Calvino (*Il sentiero dei nidi di ragno*).

While the fictional stories confirm just how deeply the Resistance movement informs Italian culture, the strength of this volume lies in its first section. These memories, finally recognized as countermemory, reveal the voices of women whom

History has often relegated to silence because they were women, and also because they were women of the Resistance, a movement that carries within its iconography a distinctly masculine tenor. These protagonists represent not only the grand events of their participation in a world at war, but also the more mundane everyday stuff: inevitable, messy, and completely unavoidable. Carla Capponi's motto "I remember, therefore I am" (p.35), speaks for all the memorialists and reveals how deeply their choice to be *partigiane* shaped their lives then and afterwards. What they remember also embraces the domesticity and femininity that still remain despite the horrors that each day of their anti-war activities brought. These aspects instill in their narration of the Resistance movement a unique sense of poignancy and self-awareness, the exasperating abnormality of the situation they experienced notwithstanding. Zangrandi tells of a mother who "rushes around, huffing and puffing, ill tempered and foulmouthed...she trembles with fear but keeps under control, does not say a word, and prepares chicory coffee..." (94). Gobetti recounts her coded and therefore incoherent telephone calls in which stray dogs and ailing horses are the apparent focus of the conversation (68). Fenoglio Oppedisano remembers that, involved as she was with resistance activities, "I never touched a pot, never washed a dish, nor did I wash clothes. My dinner plate was served to me. But I also worked like a dog, more than anyone else" (108).

The female body working in partnership with her male counterpart reacted to the same stresses that affected all the Resistance fighters. But the details (bursting into desperate tears (p.5), a handbag containing a gun (p.62), lipstick, blush and 6 inch high-heels (p.87)) make of these female bodies of resistance a highly readable and profoundly engaging memoir that remains as a valuable marker of human endurance and experience.

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An Anthology of Modern Italian Poetry in English Translation, with Italian Text. Edited and Translated by Ned Condini. Introduction and notes by Dana Renga. New York: The Modern Language Association of America, 2009. Pp. xxxiii, 431. ISBN 978-1-60329-032-6. \$11.95 U.S (paperback).

There are many anthologies of modern Italian poetry, most of which are in the original language, while some are in English translation, and a few in a bilingual Italian-English version. The fundamental issue is always one of selection of representative poets and poems, with the unavoidable exclusion of important writers and works. In the original language category, for example, Edoardo Sanguineti's *Poesia nel Novecento* (1971) is an important anthology that features 43 poets, none of whom are women, however. The same is true for Elio Gioanola's *Poesia italiana del Novecento: testi e commenti* (1986), which contains poetry from 46 male authors, from Corrado Govoni to Raffaello Baldini. *Twentieth-Century Italian Poetry: an Anthology*, edited by Lawrence Smith and John Picchione (1993), pro-