of information unrelated to Giuliano, as in the chapters on Cesare Borgia and Leonardo da Vinci.

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Isabella Andreini. *Mirtilla, A Pastoral. A Bilingual Edition*. Ed. Valeria Finucci. Trans. Julia Kisacky. *The Other Voice in Early Modern Europe*. Toronto: Iter Press & Arizona Center for Medieval and Renaissance Studies, 2018. Pp. 291. ISBN: 978-0-86698-588-8.

This book is one of the many volumes in “The Other Voice” series, edited by Margaret King and Albert Rabil, which celebrates early modern women writers and their intellectual achievements, neglected for centuries. Until the recent discovery in manuscript of Leonora Bernardi’s *Tragicomedia pastorale*, Isabella Andreini’s *Mirtilla*, together with Maddalena Campiglia’s *Flori* and Barbara Torelli’s *Partenia*, was one of only three surviving Italian pastoral plays composed in the sixteenth century by female writers. Andreini’s *Mirtilla* was the last of the three pastorals to be published in this series as a bilingual edition and it is a worthy addition to the previous translation by Julie D. Campbell (Tempe: Arizona Center for Medieval and Renaissance Studies, 2002).

The editor’s introduction is organized into five well-referenced sections: “The Other Voice,” “Biography,” “Works,” “The Female Stage,” “The Pastoral Play,” and “*Mirtilla*: Structure and Themes.” In the “The Other Voice,” Finucci introduces Isabella Andreini as an actress, but above all, as a poet, a letter writer, a singer, a composer of pastoral eclogues, and a playwright. Andreini’s literary achievements are listed, along with praise and acknowledgments from the most revered poets of her time, including Torquato Tasso, Giambattista Marino, and Gabriello Chiabrera (1–2). The “Biography” traces Andreini’s life from the beginning of her career as an actress at age thirteen. It discusses her meeting with Francesco Andreini and the couple’s effort to create a strong relationship based on the sacred tie of marriage, both in real life and on the stage, where they played the role of an enamored couple in *L’Innamorata e Capitan Spavento*. Mention is made of Andreini’s fame in Italy and abroad for her beauty, her talent in the performing arts, and the literary skill which saw her accepted into the distinguished *Accademia degli Intenti* of Pavia with

the pseudonym of *Accesa*. The section concludes with the description of her tragic death after a miscarriage, Francesco's decision to dismantle the Gelosi company, and his commitment to preserving his wife's memory, editing Isabella's works and composing his own speeches, prologues, and plays (2–9).

“Works” covers Andreini's literary accomplishments beyond *Mirtilla: Rime* (1601), *Lettere* (1607), and *Fragmenti di alcune scritture* (1617). The *Lettere* and *Fragmenti* were published posthumously by her husband Francesco. In the *Rime*, Andreini wrote sonnets and madrigals but also *scherzi*, *canzonette morali*, *egloghe boscherecce*, *sestine*, *epitalami*, *capitoli*, *centoni*, and *versi funerari* from which she chose some poems to set to music in order to be able to sing them on the stage. The *Lettere*—compositions not based on an actual exchange of correspondence—were written to display Andreini's ability to master rhetorical discourse, and these too were used on stage as monologues. With the same purpose in mind she wrote the *Fragmenti* (9–18). In “The Female Stage,” Finucci describes the early presence of women on the stage and the censure they endured from ecclesiastical institutions, which accused them of wanton public displays of sexuality and immoral performances. Finucci traces the transformation of the “honest courtesans” into actresses such as Lucrezia da Siena, the first to sign a contract in Rome with a company of performers in 1564. Soon after, the first women who established themselves as actresses began to gain in prestige and popularity. Actresses such as Flaminia Romana, Vincenza Armani, Vittoria Piissimi, Diana Ponti, and Virginia Ramponi were celebrated for their ability to act, dance, sing, and handle “improvisation” on the stage. But among them, it was Isabella Andreini who best defied the cultural norms that relegated professional actresses to a social status akin to that of prostitutes. Throughout her life, Andreini constructed her own identity as a pious and virtuous woman, conducting herself irreproachably (18–29). In “The Pastoral Play,” Finucci explains the popularity of pastoral plays in early modern Italy, and analyzes how Guarini's *Il Pastor Fido* became a model for female playwrights due to its “decorous” handling of romantic themes (29–32).

The last section is dedicated to “*Mirtilla*: Structure and Themes” (32–42). Beyond the description of the plot, Finucci discusses how *Mirtilla* was written to be staged and how Andreini wrote her pastoral with both prima donnas of the Gelosi company in mind, creating roles ideally suited to each one: when *Mirtilla* was first staged, Andreini played the role of Filli and the part of *Mirtilla* was played by Vittoria Piissimi. Finucci notes the main statements imbedded in Andreini's pastoral drama: “pleasures [...] com[e] from marital love,” “sex [is] permissible

only within the context of married love,” (34) “all female characters are allowed to choose their partner without bending to anybody else’s wishes,” and “out of compassion and respect female characters forget their rivalry in love and choose to keep their bond of friendship” (35). Andreini’s scene of the satyr and Filli, a reversal of the classic formula, ends with the satyr tied up while Filli, through her cleverness, is free to torment him. Finucci notes that this teaches women that although they “live in a world where they are sexually in danger [...] they may be able to overcome this victimization by using their wit, ingenuity, and intelligence” (42).

Kisacky’s translation offers a new outlook on the original work. She is able to overcome the linguistic and cultural challenges posed by this early modern work, capturing the literary quality of the text and conveying it into a fluent and vibrant translation that brings to life what Andreini wrote for the page and stage. The detailed references to classical authors and mythology in the notes are very helpful in providing the reader with a deepened understanding of the context and history of the text. By providing English readers and scholars with the first complete bilingual edition of Andreini’s pastoral drama, with the original Italian facing the English translation, Finucci and Kisacky offer an excellent addition to “The Other Voice” series, making accessible to a wide audience another emblematic literary work by a woman in Counter-Reformation Italy.

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Anna Maria Mariani. *Primo Levi e Anna Frank: tra testimonianza e letteratura*. Roma: Carocci, 2018. Pp. 164. ISBN: 9788843092772.

Il successo di Primo Levi e Anna Frank non è solamente dovuto alla memoria storica della Shoah, ma anche al valore letterario delle rispettive opere. È evidente come oggi si riconosca ad entrambi un ruolo maggiore di quello di autore o testimone: possiamo definirli rappresentanti, addirittura icone del genocidio ebraico. Le differenze che tuttavia sussistono fra i due rimangono — se non altro dal punto di vista cronologico della narrazione: se Levi infatti scrive di Auschwitz *dopo* averne fatto ritorno, Anna Frank è testimone della persecuzione nazista *prima* di esserne vittima.