This bitterness is also evident in "Apology for the Woman Writing," a "profuse autobiographical self-justification" (107) dedicated to a prelate, possibly a cousin. As Gournay defends her carriage, her infrequent dinner parties, and her modest outlays upon alchemical experiments, one is forcibly struck by the difficulties she faced in maintaining her social position; as she defends her reputation against the calumnies of false friends, one can't help but be saddened. Gournay's prose is characteristically vigorous, lucid, and persuasive, but the "Apology" is a melancholy read.

Hillman provides a thoughtful general introduction, recounting Gournay's life and intellectual preoccupations, the influence she had on contemporaries, and the reception of her works. The four works are individually prefaced by brief introductions that contextualize them more completely. Moreover, as part of "The Other Voice in Early Modern Europe" series published by Chicago, the book is enhanced by a series introduction that gives a historical overview of misogynist attitudes toward women. This wealth of informative and stimulating commentary–along with a full measure of equally useful textual notes–makes *Apology for the Woman Writing* extremely suitable for classroom use. Hillman and Quesnel deserve praise not only for producing such a fine edition, but for amplifying the intense and compelling voice of a woman who deserves to be heard more widely.

Isabella Andreini. *La Mirtilla: A Pastoral.* Translated with an Introduction and Notes by Julie Campbell. Tempe, Arizona: Arizona Center for Medieval and Renaissance Studies, 2002. xi + 105 pp. $26.00. Review by NANCY BUNKER, MACON STATE COLLEGE.

La Mirtilla: A Pastoral by Isabella Andreini, translated and introduced by Julie Campbell, is available for the first time in English. Campbell's comprehensive introduction situates the playwright within a highly cultivated and cultured circle, which included her friendship with Torquato Tasso and correspondence with Ericius Puteanus, Milanese professor of classical languages. In *La Mirtilla,*

Andreini imitates Tasso's conceits in *Aminta* and chooses materials that document her efforts to commingle ancient literature with dramatic flare. Utilizing, adapting, and manipulating classical sources such as Ovid and Terence in her representation of underlying themes of balance and moderation in love, Andreini's work "flourished during the height" (xi) of the *commedia dell'arte* and the *commedia erudite*.

Campbell identifies *La Mirtilla* as a comic masterpiece replete with conventional romantic circumstances governed by Amore. The play's Prologue consists of a conversation between Amore (Cupid) and his mother Venere (Venus) that outlines Amore's infamous position, since he is called upon by frantic lovers, criticized for his actions, and blamed for ill-fated matches. Venere reminds her son that mortals make poor choices, but he corrects the mistakes. As the play opens, Uranio's love is unreturned by Ardelia, and Tirsi is unwilling to love; Filli and Mirtilla both fancy Uranio, and Ardelia loves only herself. Amore's snares bring each potential partner together with the correct spouse (Filli and Igilio, Mirtilla and Tirsi, and Uranio and Ardelia), but not until each has cursed his efforts and denied his skill.

Andreini's extensive pastoral imagery, noted by Campbell, discusses three adaptations from classical literature that influence *La Mirtilla's* outcome. A decorative cup, similar to one serving as an "incentive" (xiv) in Theocritus's *Thyrsis*, is offered after Tirsi's proposal, but Mirtilla refuses his initial overture and inflames him all the more. In *Country Singing-Match*, Theocritus's shepherds "compete to a draw" (xv), and the contest between Filli and Mirtilla ends in the same manner, which frees both females to marry their true loves. Carving a lover's name on a tree reminds us of Virgil's *Gallus* in the tenth eclogue. As with Gallus, Igilio "carves his love's name on the trees in the woods so that as they grow, so will his love" (xv); ultimately Filli accepts him.

Andreini's *La Mirtilla* imitates Tasso and employs the tragicomedy's happy closure with "contented couples making offerings of thanksgiving at the temple of Venere for the lessons they have learned. The individual questions about love debated

throughout the play are subsumed in the end in the group acknowledgment of Amore's power" (xxv). However, Campbell identifies three events that mark Andreini's liberties with tradition and that suggest a change in women's roles. In Act III, Filli keeps herself from being victimized, frees herself by her wits, and as an accomplished con artist, teaches her would-be offender a lesson that puts an end to his misogynist ways. Also in Act III, Filli and Mirtilla instigate a signing contest, which reaches resolution when Opico designates the battling heroines as equals, advises them to make peace and value their friendship over infatuations, and the women follow his advice. Act IV exposes Andreini's lampoon of Ardelia, not as the Petrarchan beloved Narcissus but "taking the stereotype taken to its limits . . . by allowing her to speak" creates "in essence, a caricature" (xxi). Campbell also notes the tragicomedy motif in each lover that identifies death as the best relief from unrequited love, but the disharmony gradually dissipates; especially, both Filli and Mirtilla save their lover's lives and accept their proposals. Andreini retains "timeless sexism," according to Campbell, through Uranio as he remarks Filli's change of mind "has clearly proven herself a woman" (xxv).

Andreini's individuality and literary contribution manifest themselves through merging the classical with a "subversively wicked and witty" treatment of lovers (xxi). Filled with the "rich variety of love and desire," *La Mirtilla* exemplifies Andreini's "astute understanding of the human experience" and reveals her ability to "argue philosophically about the nature of love" (xxiii). As the first pastoral authored by a female, Campbell argues for *La Mirtilla* as one of the best of the genre written in this period. The playwright provides an "element long missing from the traditional canonical studies"–the female voice writing in response to the texts of her male contemporaries on subjects such as mythology, Platonic philosophy, literary theory, and *questioni d'amore* (xvii). Bringing a female-authored counterpart into the development of playwriting in this period, Andreini sets forth a representation of an ideal Renaissance woman that diverged from her male contemporaries' view. It is interesting to note Filli, a role understood as

one Andreini reserved for herself, as her speeches manifest the heroine's overt feminist inclination. Constituting a cultural moment in tragicomedy development, *La Mirtilla* represents Andreini's literary talent for her own self-fashioning. Although first trained as a courtesan and later an actress and a playwright, she married Francesco Andreini and exemplified both "humanist and Christian ideals for early modern women, attributes considered unusual for an actress" (xii). Recognized as "one of the greatest *innamorate* in the history of Italian comedy" (xi), she held membership in the academy of Pavia; along with her husband, she co-directed the famous Gelosi theatrical company, thus fashioning her own identity and reputation.

La Mirtilla's popularity speaks to extensive readership. Italian publication in 1588 generated multiple editions and nine reprints by 1616, and editions were printed in Paris; however, there are no extant manuscripts of *La Mirtilla*. Campbell based her translation upon Maria Luisa Doglio's 1995 edition, which deviated from the 1588 edition by modernizing Italian spelling and regularizing capitalization but retained the edition's line breaks and line numbers. She accomplishes her goal, to "render a text that is a close translation of Andreini's vocabulary, being mindful of her sixteenth-century idiom, while at the same time producing an easily readable, standard English text, suitable for use in the college classroom" (xxvi). Campbell's attractive and accessible *La Mirtilla* enlarges the scope of Renaissance scholarship, provides a welcome addition to the pastoral, women's studies, and the drama canon, and it brings a successful, although lesser-studied author, to new readership.

Joyce Green MacDonald. *Women and Race in Early Modern Texts*. Cambridge: Cambridge University Press, 2002. ix + 188 pp. $55.00. Review by LISA J. SCHNELL, UNIVERSITY OF VERMONT.

Joyce Green MacDonald's *Women and Race in Early Modern Texts* deals with a broad range of material having to do with representations of African women in primary material from the late