the sites (both psychological and environmental) of these intimate and complex encounters with the natural world. Overall, *The Art of the Landscape* serves as a wide-ranging and poetic account of the aesthetic contemplation of the natural world and of humanity's place within it.

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Mafia and Outlaw Stories from Italian Life and Literature. Ed. and trans. Robin Pickering-Lazzi. Toronto: University of Toronto Press, 2007. Pp. viii, 180. ISBN 978.0.8020.9834.4 (cloth), 978.0.8020.9561.9 (paper) \$24.95 .

This slim volume is a curious mixture of imaginative fiction and factual reminiscence intended, in the words of the editor who assembled and translated it, to enable readers "to discover, appreciate, and think about the variety of different ways in which Italian authors and witnesses have spoken about the Mafia as well as related figures or myths bearing upon it" (4). It is hoped that this will also make it possible for distinctions to be drawn between images of this organization in Italian (and more particularly Sicilian) society and its current representation in popular American culture: *The Godfather*, for instance, or *The Sopranos*.

There are ten literary selections arranged in broadly chronological order depicting the operation of the Mafia or its precursors from the nineteenth century and earlier through the Fascist era to more recent times. Seven of them were written by women. Readers familiar with Italian literature will recognize some of the writers included: Giovanni Verga, for instance, whose short story "The Gold Key", first published in 1884, begins the collection, or Grazia Deledda, another Sicilian, represented here by "The Hired Killer" (1928). Some of the most memorable contributions, however, are made by Sicilian authors less well known to North American readers: Luigi Natoli's "The Blessed Paulists", which appeared between 1909 and 1910 in the *Giornale di Sicilia*, or Giuseppe Nuccio's "Testagrossa Agrees" (1911), and Livia de Stefani's "The Mafia at My Back" (1991). The narrative voice, style, and mood in these stories and excerpts differ greatly, but together they provide a varied and convincing image, however dark, of the role secret societies, and the Mafia especially, have traditionally played in Sicilian culture over the centuries.

These literary selections are followed by four "Testimonies", all of them provided by Sicilian women within the last twenty-five years, concerning the often devastating impact the Mafia has had on their own lives or on those of their loved ones, and the manner in which they have bravely tried to retaliate by working *pro bono publico* and openly denouncing the criminals and their political cronies orally, in print, and in pictures.

A brief introduction of twenty pages supplies a succinct cultural and historical framework for all these selections and the organization to which most refer, although the first recorded reference to the Mafia as a criminal association dates only from the

1860s. In this introduction, rather than immediately after the selection itself, are also to be found the sources for the material chosen by the editor, although some further details are given in the division entitled "About the Authors", which appears after the last "Testimony". The volume is concluded with a "Selected Bibliography" (of two pages), a "Selected Film Chronology" (one page), and a bibliography on "History and Criticism" (three pages), all of which are most useful and would make the volume a valuable addition to courses on Italian culture and history.

Unfortunately, the quality of the English into which the original Italian has been translated makes such a recommendation difficult, if not impossible: the editor's English prose is vitiated by errors of vocabulary, grammar, and syntax too frequent to be able to be overlooked in an academic review such as this one. Prepositions, admittedly a challenge for many translators, are at times unidiomatic or incorrect (e.g. "with their presence," 33; "on their own accord," 107; "at the service of," 145), infinitives are split (e.g. "to actively manage," 9), negatives doubled (e.g. "did not trust him *hardly* at all," 88), intransitive and transitive verbs confused (e.g. "black pitch that *shined* like marble," 88), vocabulary misused (e.g. "swear it on the *saint* evangelists," 36; "[he] was *reduced* to Piazza Rivoluzione," 63; "the murder of an excellent *cadaver*," 150), and the syntax is at times surprisingly warped. What, for instance, is to be made of a sentence like this: "But my intolerance for the very hypothesis of a punishment inflicted upon me required that I exclude any fear of revenge taken out on my administrator's back, according to the workings of evasion of a form of servitude" (126)? Or this: "Now everything was understandable, that repulsion expressed to her by that maternal voice, which expressed only pleasure, rendered dirty by the surroundings and presence in the midst of which it manifested" (165)? These and other serious shortcomings seem to result from the translator's misplaced preference for literal renderings, which can violate the spirit of the target language; but others, too, may in some measure be responsible for such errors, increasingly common in an age of print-ready copy and overworked in-house editors. I hope the money will be found to produce a revised edition of this interesting volume with the necessary emendations, the sources of the selections more clearly indicated, and perhaps even a snapshot or two by Letizia Battaglia, that passionate modern photographer of the Leopard's timeless lair.

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Fabio Ferrari. *Myths and Counter-Myths of America. New World Allegories in 20th –Century Italian Literature and Film.* Ravenna: Longo Editore, 2008. Pp. 222. ISBN 978-88-8063-609-0. €20.

Ferrari's book purports to be an example of the perspective held by someone born in the U.S.A. and, according to Ferrari's own words, "drawing on my intimate knowledge of both Italian and American culture, thereby paying full respect to both my Italian and American origins" (188) on the nature and charge of the *mito*