mordial qualities. When cultures engage, there is not a process of dialogue, of adaptation and accommodation, rather one culture conquers, colonizes, and ultimately civilizes or destroys another. Russia is barbaric and backward, in Makolkin's estimation, and Italians bring it culture and civilization, just as they had previously done throughout Europe. Their civilizing influence makes Odessa (which the author genders as a woman) a beacon of light and hope in the benighted and backward steppes of Asia. Despite the destructive and nationalistic forces let loose under Russia and the Soviet Union, Odessa was able to survive unaltered and preserve "her" separateness and unique identity.

Makolkin also ignores the important contributions of the Spanish, French and other groups in the evolution of nineteenth-century Odessa. And she overestimates the degree to which the Italian role in Odessa has been transgressed. While I am unfamiliar with Russian and Ukrainian literature, the most complete history of Odessa in English, Patricia Herlihy's *Odessa: A History*, does devote space to the Italian presence and influence in the nineteenth-century, and covers many of the same topics as Makolkin does, though admittedly in much less detail.

Finally, the book also suffers from an unfinished quality, which is often an unfortunate characteristic of books published by The Edwin Mellen Press. There is an inconsistent and confusing use of punctuation, capitalization, spelling, and bolding and italics throughout that adheres to no identifiable stylistic rule. The prose lacks clarity and specificity, and is often stilted and difficult to penetrate. Also curious is the author's choice of parenthetical references over the endnotes or footnotes more common to historical writing. There are very few notes, and those that do exist are cursory and vague. Given the interesting and unexplored character of the documents upon which the book is based, footnotes would have helped convey a clearer sense of the rich archival sources. In the end, I expect that students of Italian and Russian history, as well as scholars of emigration, may find bits and pieces of interest to them in this book, and the admirable archival work will suggest new avenues of research. I expect, however, that most readers will come away from this book, as I did, frustrated by its oversimplifications and its idiosyncrasies.

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Borra, Antonello and Cristina Pausini. *Italian Through Film: The Classics*. New Haven, CT: Yale University Press, 2007. Pp xi, 213. ISBN 0-300-10952-0. US\$ 25.

This volume comes as the second in a series of pedagogical tools for students of Italian language and culture after the success of the first on contemporary film published by the same press. The book is a well laid out and practical tool for use in the second language classroom and in culture-based courses. A brief Introduction explains the scope: Italian cinema from 1945 to 1981; the book is "conceived with a chronological, non-thematic approach" (ix). It presents fifteen

classics of Italian post-war cinema, that are readily accessible in North America or in Italy in DVD or tape. In the Introduction the authors give a sample of lesson plans for use in courses.

A section "Tanto per cominciare" provides useful general vocabulary and phrases to familiarize students with the language of cinema. The book then proceeds to the presentation of the 15 chapters, each devoted to one film. The book follows a chronological order: it starts with two masterpieces of Neorealismo, Rossellini's *Roma città aperta* and De Sica's *Ladri di biciclette*, it moves on to De Santis' *Riso amaro*, a film that is linked to the current craze for *fotoromanzi* (see the *Espansione* section) and on to Fellini's *I vitelloni*, a depiction of life in *provincia* during the Fifties. Monicelli's *I soliti ignoti* and Visconti's *Rocco e i suoi fratelli* show the hardship of immigration from Italian South to the industrial North. Of recently deceased director Antonioni is featured the film *La notte*, depicting the anxiety of the Italian middle class. Pietro Germi's *Divorzio all'italiana*, an example of comedy Italian style, with classic duo Loren and Mastroianni is followed by Ermanno Olmi's *Il posto* set, as Antonioni's film, in the Milan of the economic boom. Perhaps less known is *La commare secca*, definitely an unusual pick, but the film that marked Bertolucci's debut as director, the investigation on the death of a prostitute, is based on a script by Pasolini. Another classic of the boom era, depicting the mania for fast cars, is Dino Risi's *Il sorpasso* with Vittorio Gassman and Catherine Spaak. To represent the variety and thematic novelty, as well as the debates and controversies of the Seventies, Borra and Pausini include in the book Pasolini's adaptation of Boccaccio's *Decameron*, including comparisons with Boccaccio's stories. Of Lina Wertmüller is featured *Mimi metallurgico*, one of the few successful Italian female directors, who launched the career of Mariangela Melato, a film about mafia and the clash of values between North and South. The duo Loren Mastroianni returns in a more serious setting in Ettore Scola's *Una giornata particolare*, a revisitation of the fascist years in the life of two very different individuals on the day of Hitler's visit to Mussolini in Rome. Francesco Rosi's *Tre fratelli* a film on the problems of the South and terrorism in the Seventies concludes the collection.

Each unit consists of some basic information about the director, the plot, the main actors, as well as some notes to familiarize students with the cultural background of the period. Pre- and post-viewing activities such as true/false, multiple choice are included as well as prompts for class discussion and writing projects. Further study (*Espansione*) is suggested through literary passages connected to the main theme of each film. Each chapter also characterizes the film by providing a visual image of the original *locandina*. A last section "Per concludere" provides some general questions for discussion and some comparisons between the films are suggested. Scheda 1 and 2 address some important issues about the *locandina* hinting at the centrality of the visual images and the stills in cinema. The bibliography is well thought out, to address the specific knowledge of students about Italian cinema and includes a brief selection of books on each director featured in the book, other contemporary directors, and a list of books on history of Italian cinema.

As the previous book in the series, *Italian through Film* is an excellent tool for

teaching Italian language and culture to students in post-secondary education in North America and is also easily adaptable to various lesson plans or can be adopted as the main text for a whole course.

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The Selected Poetry and Prose of Andrea Zanzotto: A Bilingual Edition. Ed. and trans. Patrick Barron. Chicago: University of Chicago Press, 2007. Pp. xv, 466, 23 b/w illustrations. ISBN 9-780226-978840. US \$35.

Ten years after the publication of *Peasants Wake for Fellini's Casanova and Other Poems*, another fitting tribute to Andrea Zanzotto's art has been published in English. This time it is not the translation of a single collection of poems (although *Peasants Wake* also collected a generous number of poems from another collection, *Idiom*), but a rich anthology culled from all of Zanzotto's works published in Italy so far.

Barron has selected and translated many poems from Zanzotto's rich production, ranging from his first book, *What Was the Point: Verse, 1938–1942* (published in 1970, three poems) to *Sovrimpressioni* (2001, fourteen poems), and including: *Behind the Landscape* (fourteen poems), *Elegy and Other Poems* (two), *Vocative* (nine), *IX Eclogues* (ten), *Beauty* (seven), *Glances, Facts and Senhals* (one), *Easters* (seven), *Peasants Wake* (one), *The Woodland Book of Manners* (sixteen), *Phospenes* (twelve), *Idiom* (twelve), *Meteo* (fifteen), and three new poems. The 126 translated poems include twenty-two previously published translations of Zanzotto's poems whose translators are recognized on the cover of the book ("with additional translations by Ruth Feldman, Thomas J. Harrison, Brian Swann, John P. Welle, and Elizabeth A. Wilkins")

Barron's introduction diligently presents Zanzotto to readers with an overview of the long career of the still active poet. Barron adheres to the canonical reading of Zanzotto's poetry that defines it as an excruciatingly daring reflection on the properties of language whose signified limits are stressed to the point of rupture. But Zanzotto, Barron argues, probes the limits of language because ultimately he is willing to give language credit for expressing the unexpressible. Barron's particularly useful outline includes works that for chronological reasons could not appear in previous English translations such as *Meteo* and *Superimpressions*. The result of his effort is a comprehensive look into the world of one of the greatest poets of the twentieth century. A real treasure, and it could not be otherwise, are of course the many translations that occupy 341 pages of the 466 pages of the volume. The rest contains notes, indexes of titles and first lines, and a robust selection (almost seventy pages) devoted to Zanzotto's prose, another facet of the poet's activity that is now finally available in English. As important as the translation of his poetry, the translation of his prose bespeaks Zanzotto's sophisticated literary criticism and intellectual energy.

While Barron's decision to include translations by others certainly attests to