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

his attention to the excellent results achieved in the recent past, his criteria for selecting certain poems over other previously translated poems for his anthology could have been perhaps better clarified. One new translation contains a correction, but the rest of the earlier translations that he did not include—yet decided to re-translate—are not poor but rather are on a par with the ones he did select. Overall, Barron's new translations reveal his character and sensibility, as well as his willingness to capture, as he states, "the nearly intangible, kinetic unleashing of the poetic energy stored in the original texts" (xiii), for example, the particularly felicitous word choice and harmony of "Indications and Moon" and "The Water of Dolle."

Readers must accept George Steiner's dictum for "faithful but autonomous restatement" in every translation and this is especially applicable to Zanzotto, as the translators stated in *Peasants Wake* (xvi). In his quest for a distinctive choice to convey the rhythm and sound of the original, Barron has certainly subscribed to that statement, even though in a very few instances this has pushed him to choose more debatable interpretations over earlier solutions. Take, for example, his choices for "Genti" ("Peoples") both in *The Selected Poetry...* and *Peasants Wake*. The fourth line reads "per l'invasenza beata di una certa tua virtù," which the new translation renders as "for the blessed meddlesomeness of a certain virtue of yours" in place of the "blessed intrusiveness of a certain virtue of yours." The awkwardly long "meddlesomeness" in this case underlines a willingness to bewilder readers or—a remote possibility—to consciously distance the new translation from the older but more harmonic choice of the 1997 version. In the same "Peoples" the reason for the translator's alternative solution for the fifteenth line is unclear: "una bonarietà qualche volta sonnolenta" translated as "a sometimes sleepy mildness", instead of the very similar 1997 "a sometimes drowsy goodness." A similar, but more controlled, willingness to bewilder appears in "Quanto a lungo," "How Long"—already translated in the 1975 anthology of Zanzotto's poetry—where the twenty-second line, "inclinaron le fredde lance," is resolved with "trained cold lances at you" instead of the older "slanted cold lances at you," a more precise solution and as effective as "trained." But I admit that using "trained" denotes character in the translator's approach to a lyric that finds its ultimate proof in the complete revision of the second half of the first stanza (containing the indicated line) which had been misinterpreted in the earlier translation. Several typos, two of them in a conspicuous position (the table of contents), weaken the sensation of philological solidity toward which the book justly aims.

Barron's book is an anthology: it does not contain all of Zanzotto's poems, so it would be an easy but unfruitful exercise to spot the missing poems. The anthology does its work very well, and even if I fall prey to mild disappointment because of the absence of one of Zanzotto's most unsettling and beautiful poems ("Pasqua a Soligo"), on the bright—and in this case more important—side Barron solidly succeeds in offering to the English-speaking audience an ample and sophisticated view of Zanzotto's prolific lyrical production.

Barron has included many illustrations and photographs to accompany readers on their journey through the book, suggesting a continuation of the model set

by the wonderfully crafted *Peasants Wake*, edited by Welle and Feldman in 1997. The iconographic material is now integral to reading the poems, confirming the indispensable role of Barron's book in any further research into Zanzotto's poetic realm.

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