

The book is written in a lively, engaging style; Bellanca's occasional wry asides and gentle humor remind us that scholars, like nature journalists, can take pleasure in the well-wrought phrase. It examines thoroughly a significant body of work, teaching us more about these writers, their diaries, and the contexts in which they wrote, as well as providing a sophisticated and nuanced critical framework for considering other forms of "liminal publication" (112), texts that are neither strictly public nor private, but that inhabit a "littoral zone" between the two spheres (193). *Daybooks of Discovery* makes a valuable contribution not only to ecocriticism but also to diary studies and scholarship on British natural history. As part of the University of Virginia Press's *Under the Sign of Nature: Explorations in Ecocriticism* series, it promises to be just as significant as other titles in this series, works such as Rachel Stein's *Shifting the Ground*, Patrick Murphy's *Farther Afield in the Study of Nature-Oriented Literature*, and Glen Love's *Practical Ecocriticism*.

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***The Selected Poetry and Prose of Andrea Zanzotto: A Bilingual Edition.* By Andrea Zanzotto. Edited and translated by Patrick Barron. Chicago: U of Chicago P, 2006. 466 pp. Cloth \$35.00.**

Italian literature is usually neglected by ecocriticism. This lack of attention is only partly explained by the fact that Italian ecocritical studies are few and recent. The main reason might be that Italian literature entails ecocritical questions of its own, in which the environment is present more as a crossroads of history, society, and culture than as a focus for nature writing. Italian literature thus appears to be the environmentally sensitive scholar as an unexploited resource. Patrick Barron is perfectly aware of this opportunity. His collection of Andrea Zanzotto's poetry and prose follows in the footsteps of *Italian Environmental Literature*, a useful anthology of Italian environmental literature that he co-edited in 2003 with Anna Re. Some poems by Zanzotto were already included in this earlier book.

Born in 1921, Zanzotto is considered Italy's most influential living poet. His writing deals with many subjects, from linguistics and landscape to political historiography and the natural sciences. His life and work resonate within a complex socio-political and cultural moment of Italian history. As Barron notes in his introduction, Zanzotto "straddles generations and historical geographical realities—

specifically the shift from a pre-war, largely agrarian, and dialectal Italy to the current highly industrialized and urbanized one" (2). In this shift, Zanzotto molds his artistic personality by shaping his own "tradition"—one consisting of earlier and recent poetry (from Dante and Petrarch to Vittorio Sereni and Pier Paolo Pasolini, passing through Hölderlin, Rilke, and García Lorca), as well as theoretical stances taken from postmodernism, existentialism, and psychoanalysis (Barthes, Heidegger, Lacan, Freud). Most of all, Zanzotto builds the bridge between language and landscape that has characterized his work since his first book, *Dietro il paesaggio* (*Behind the Landscape*), was published in 1951.

Although Zanzotto's extreme refinement of language and poetic imagery might lead readers to focus on the issue of artistic subjectivity, language is here a kind of spontaneous organic geometry, analogous to that in ice crystals and the leaves of plants. In his poems, Zanzotto often reveals his anti-subjectivism and dissatisfaction with a culture that excludes the other-than-human and ignores "the green insight of the world" ("By Now" 27). While lending his voice and eyes to the world around him, the poet is well aware that the self is "parenthesis within innumerable parentheses, / pronoun forever waiting to become noun" ("A Book of Eclogues" 85). Meanwhile, nature appears to be more-than-a-noun, something "that was myriad names within a single name / that was no name" ("To call you 'nature'" 345).

Patrick Barron's deep understanding of Zanzotto's work—an understanding that stems not only from years of research, but also from a personal relationship and steady dialogue with the poet—is reflected in his choice of the texts, both in poetry and prose; by his excellent introduction; and, most of all, by his excellent translations, which are so insightful as to help even the Italian reader to better understand Zanzotto's not infrequent obscurities. For the ecocritical scholar, books like this are important because they show how poetry can cross-pollinate the world within and the world without. *The Selected Poetry and Prose of Andrea Zanzotto* enlarges the international borders of environmental literary studies in helpful and engaging ways.

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