

## CURRICULUM VITAE

**PETER BONDANELLA**

**Distinguished Professor Emeritus of Comparative Literature, Film Studies, and Italian  
Indiana University, Bloomington (USA)**

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### EDUCATION

**A. B., Cum laude, Davidson College, 1966 (French, Political Science)  
M. A., Stanford University, 1967 (Political Science: emphasis on Political Theory)  
Ph. D., University of Oregon, 1970 (Comparative Literature: Renaissance Concentration)**

### ACADEMIC INFORMATION

**Assistant Professor of Romance Languages, Wayne State University (1970--72)  
Assistant Professor of Italian, Indiana University (1972--76)  
Associate Professor of Italian, Indiana University (1976--79)  
Director, Center for Italian Studies (1979, 1982--84)  
Professor of Italian, Indiana University (1979--90)  
Director, Film Studies, Indiana University (1983--84)  
Visiting Professor of Italian Film at Syracuse University's Florence Campus (Spring 1988)  
Professor of Comparative Literature, Film Studies, Italian, and West European Studies, Indiana University, 1990 to 2007  
Member, Executive Committee, Mystfest International Film Festival on Detective and Horror Films, Cattolica (Italy), 1995--98  
Member, Executive Committee, Fondazione Federico Fellini, 1996—2000  
Chairman, Department of West European Studies and Director, West European National Resource Center, Indiana University (1992 --2001)  
Distinguished Professor of Comparative Literature, Film Studies, and Italian (1993 to 2007)  
Distinguished Professor Emeritus of Comparative Literature, Film Studies, and Italian (2007-- )**

### ACADEMIC HONORS AND GRANTS

**Charles Dana Fellow, Davidson College (1963--66)**

**Phi Beta Kappa, Davidson College (1965)**  
**NDEA Fellow, Stanford University (1966--67) and University of Oregon (1968--70)**  
**Wayne State University Grant-in-Aid (1971)**  
**National Endowment for the Humanities Younger Humanist Fellowship (1972--73)**  
**Indiana University Research Grant-in-Aid (1974, 1978, 1981, 1983, 1987, 1991)**  
**National Endowment for the Humanities Senior Fellow for Independent Research (1980--81)**  
**West European Center Summer Research Award (1982, 1991)**  
**Indiana University Instructional Research and Development Grant, Honors Division (1983)**  
**Distinguished Service Award, University of South Florida (1985)**  
**President, American Association for Italian Studies (1984--87)**  
**Ailsa Mellon Bruce Senior Fellow, Center for Advanced Study in the Visual Arts, National Gallery of Art (1987--88, declined)**  
**Lilly Faculty Open Fellow (1987--88)**  
**Senior Fellow of the American Council of Learned Societies (1988)**  
**Promotion to Distinguished Rank at Indiana University, 1993**  
**Visiting Professor, University of Rome, December 1994**  
**Vice President, American Association for Italian Studies (1994--98)**  
**Mellon Visiting Professor and Mellon Lecturer, Tulane University (Spring 2001)**  
**Fellow, National Humanities Research Centre at the Australian National University, Canberra (September 2001)**  
**Indiana University Summer Faculty Fellowship, 2005**  
**College Arts and Humanities Institute Fellowship/Research Grant, 2005**  
**Indiana University Distinguished Research Lecturer, 2005—2006**  
**Mellon Foundation Emeritus Fellowship, 2008—2010**  
**Election to European Academy of Sciences and Arts, 2009**

## PUBLICATIONS

### BOOKS, CRITICAL EDITIONS, AND TRANSLATIONS PUBLISHED OR IN PRESS

*Machiavelli and the Art of Renaissance History*. Detroit: Wayne State University Press, 1974. 186 pp.

*Francesco Guicciardini*. Boston: Twayne, 1976. 160 pp.

Giovanni Boccaccio. *The Decameron: A Norton Critical Edition*. New York: W. W. Norton, 1977. 377 pp. [Co-Editor and Co-Translator with Mark Musa].

*Federico Fellini: Essays in Criticism*. New York: Oxford University Press, 1978. 314 pp.

*The Macmillan Dictionary of Italian Literature*. London: Macmillan, 1979. 614 pp. Published in the United States as *Dictionary of Italian Literature*. Westport, Conn.: Greenwood Press, 1979. Voted "Outstanding Reference Book" by the American Library Association. [Co-Editor with Julia Conaway Bondanella].

Niccolò Machiavelli. *The Portable Machiavelli*. New York: Viking Press (hardcover) and Penguin Books (paper edition), 1979. 575 pp. [Co-Editor and Co-Translator with Mark Musa].

Giovanni Boccaccio. *The Decameron*. New York: New American Library, 1982. 689 pp. [Co-Editor and Co-Translator with Mark Musa].

*Italian Cinema: From Neorealism to the Present*. New York: Frederick Ungar Publishing Co., 1983. 440 pp. Awarded the President's Award in 1984 from the American Association for Italian Studies.

Giovanni Boccaccio. *The Decameron*. New York: Norton, 1983. 689 pp. [Co-Editor and Co-Translator with Mark Musa].

*McGraw-Hill Encyclopedia of World Drama, Second Edition*. New York: McGraw-Hill, 1984. 5 volumes. [Italian editor for all Italian entries].

Niccolò Machiavelli. *The Prince*. Oxford: Oxford University Press, 1984. 101 pp. [Editor and Co-Translator with Mark Musa].

"*La Strada*:" *Federico Fellini, Director*. New Brunswick: Rutgers University Press, 1987. 270 pp. [Co-Editor with Manuela Gieri].

*The Eternal City: Roman Images in the Modern World*. Chapel Hill: University of

North Carolina Press, 1987. 286 pp. Winter 1987 Selection of the History Book Club. Nominated for a Pulitzer Prize. Rpt. 2009 as an UNC Press Enduring Edition.

*Italian Cinema: From Neorealism to the Present*. 2nd enlarged edition. New York: Continuum, 1990. 500 pp. Finnish translation: *Italialainen elokuva: neorealismiusta nykypäivää*. Helsinki: Painatuskeskus, 1993.

Giorgio Vasari, *The Lives of the Most Famous Artists: A New Translation and Critical Edition*. Oxford: Oxford University Press, 1991. 586 pp. [Co-Editor and Co-Translator with Julia Conaway Bondanella].

*The Cinema of Federico Fellini*. Princeton: Princeton University Press, 1992. "Foreword" by Federico Fellini. 396 pp. CONGRIPS Giovanni Agnelli Foundation Italian Studies Prize for Best Book in Italian Studies (1990--92). Italian translation: *Il cinema di Federico Fellini*. Rimini: Guaraldi Editore, 1994. Chinese translation: *The Cinema of Federico Fellini*. Beijing: Variety Publishing Company and Bardon Chinese Media Agency, 1995.

*The Films of Roberto Rossellini*. Cambridge and New York: Cambridge University Press, 1993. Pp. 183.

*Perspectives on Federico Fellini*. New York: MacMillan/G. K. Hall, 1993. [Co-Editor with Cristina Degli-Esposti]. 326 pp.

Niccolò Machiavelli. *The Art of War*. London: Penguin 60s Classics, 1995. Pp. 54. [Co-Editor and Co-Translator with Mark Musa].

*The Cassell Dictionary of Italian Literature: Second Revised Edition*. London: Cassell, 1996. [Co-Editor with Julia Conaway Bondanella; Associate Editor, Jody Shiffman]. American edition: *Dictionary of Italian Literature: Second Revised Edition*. Westport, CT: Greenwood Press, 1996. 716 pp. Choice "Outstanding Academic Book of 1997" Award.

*The Life of Titian by Carlo Ridolfi*. University Park, PA.: Penn State Press, 1996. Pp. 146. [Co-Editor with Julia Conaway Bondanella, Bruce Cole and Jody Shiffman; Co-Translator with Julia Conaway Bondanella].

*Umberto Eco and the Open Text: Semiotics, Fiction, Popular Culture*. Cambridge: Cambridge University Press, 1997. Portuguese translation: *Umberto Eco e o Texto Aberto: Semiotica, Ficcao, Cultura Popular*. Alges: Difel, 1998. Polish Translation: *Umberto Eco: Semiotyka, literatura, kultura masoa*. Krakow: Wydawnietwo Znak, 1997.

Niccolò Machiavelli. *Discourses on Livy*. Oxford: Oxford University Press, 1997. [Co-Editor and Co-Translator with Julia Conaway Bondanella].

***Italian Cinema: From Neorealism to the Present.* 3<sup>rd</sup> rev. ed. New York: Continuum Publishing Company, 2001. 546 pp.**

***The Films of Federico Fellini.* New York: Cambridge University Press, 2002. 200 pp.**

**Benvenuto Cellini. *My Life.* Oxford: Oxford University Press, 2002. [Co-Editor and Co-Translator with Julia Conaway Bondanella]. 472 pp.**

***The Cambridge Companion to the Italian Novel.* Cambridge: Cambridge University Press, 2003. [Co-Editor with Andrea Ciccarelli]. 243 pp.**

**Dante Alighieri. *The Inferno: The Henry Wadsworth Longfellow Translation.* Illustrations by Gustave Doré. New York: Barnes & Noble, 2003. Introductory Essay plus a critical commentary of 45,000 words. 342 pp.**

***Hollywood Italians: Dagos, Palookas, Romeos, Wise Guys, and Sopranos.* New York: Continuum International Publishers. New York: Continuum International, 2004. 352 pages and 55 still photographs.**

**Niccolò Machiavelli. *The Prince.* A completely new English translation and critical edition based on the new Italian critical edition with extensive notes and critical commentary. Introductory essay by Maurizio Viroli of Princeton University. Oxford: Oxford University Press World's Classics Series, February 2005. 160 pages.**

**Dante Alighieri. *The Purgatorio: The Henry Wadsworth Longfellow Translation.* Illustrations by Gustave Doré. Introductory Essay of 19,000 words plus commentary of 65,000 words. New York: Barnes & Noble, July 2005. 325 pages. [Co-Editor with Julia Conaway Bondanella].**

**Dante Alighieri. *The Paradiso.* The Henry Wadsworth Longfellow Translation. Illustrations by Gustave Doré. Introductory essay (20,000 words) plus a critical commentary of approximately 75,000 words. New York: Barnes & Noble, 2006 [Co-Editor with Julia Conaway Bondanella].**

***New Essays on Umberto Eco.* Cambridge: Cambridge University Press. 2009.**

***A History of Italian Cinema.* New York and London: Continuum International Publishing, 2009. 708 pages.**

***The Italian Cinema Book.* Editor of book containing 42 essays on Italian cinema, including authors from the United States, the United Kingdom, France, Italy, and Australia. London: British Film Institute and Palgrave Macmillan. In progress for 2012.**

## ARTICLES

"Five Student Analyses of War," *The Journal of Conflict Resolution* 11 (1967), 127--38.

[Four student co-authors].

"Rousseau, the Pastoral Genre, and Tolstoy's *The Cossacks*," *Southern Humanities Review* 3 (1969), 288--92.

"The Reception of Italo Svevo," *Italian Quarterly* 12 (1969), 63--89.

"Sacripant and Sacripante: A Note on Proust and Ariosto," *Romance Notes* 11 (1969), 4--7. [Co-author with J. E. Rivers].

"The Style and Function of Machiavelli's Character Sketches," *Forum Italicum* 4 (1970), 58--69.

"The Deterioration of the Heroic and Pastoral Ideals in Spenser's Calidore and Pastorella Episode: Book VI, Cantos IX--XII," *The Erasmus Review* 1 (1971), 11--17. [Co-author with Julia Conaway Bondanella].

"Two Kinds of Renaissance Love: Spenser's 'Astrophel' and Ronsard's 'Stella'," *English Studies* 52 (1971), 311--18. [Co-author with Julia Conaway Bondanella].

"American Criticism of Italo Svevo: A Checklist of Recent Criticism and Translations," *Bulletin of Bibliography* 28 (1971), 49--50, 59.

"Arnaut Daniel and Dante's *Rime petrose*: A Re-Examination," *Studies in Philology* 68 (1971), 416--34; rpt. in *Dante: The Critical Complex* 1: 330-348. Ed. Richard Lansing. New York: Routledge, 2002.

"Franz Kafka and Italo Svevo," in W. T. Zyla, ed., *Franz Kafka: His Place in World Literature. Proceedings of the Comparative Literature Symposium, volume 4*. Lubbock: Texas Tech University Press (1971), 17--34.

"Cecco Angiolieri and the Vocabulary of Courtly Love," *Studies in Philology* 69 (1972), 55--71.

"Castruccio Castracani: Machiavelli's Archetypal Prince," *Italica* 49 (1972), 302--14.

"'The Hoax': Svevo on Art and Reality," *Studies in Short Fiction* 10 (1973), 263--69.

"The Theory of the Gothic Lyric and the Case of Bernart de Ventadorn," *Neuphilologische*

*Mitteilungen* 74 (1973), 369--81. Rpt. *Classical and Medieval Literature Criticism*, Volume 98. Ed. Jelena Krstovic. Thompsonville, MI: Gale, 2008.

"Stylistics and Dante's Lyric Poetry," *Forum Italicum* 7--8 (1973--74), 117--29.

Entries on Giorgio Bassani and Carlo Cassola for the *Ungar Encyclopedia of Twentieth-Century Literature: Supplement*. New York: Frederick Ungar Publishing Co. (1975).

"Teaching Italian Film," in Anthony Mollica, ed. *A Handbook for Teachers of Italian*. American Association of Teachers of Italian (1976), 173--81.

"The Meaning of *The Decameron*," in Giovanni Boccaccio, *The Decameron: A Norton Critical Edition*. New York: Norton (1977), 322--31. [Co-author with Mark Musa].

"Early Fellini: *Variety Lights, The White Sheik, I Vitelloni*," in *Federico Fellini: Essays in Criticism*. New York: Oxford University Press (1978), 220--39.

"An Essay on Machiavelli," and "Machiavelli: A Selective Bibliography of Translations, Editions, and Criticism," in Niccolò Machiavelli, *The Portable Machiavelli*. New York: Viking Penguin (1979), 9--49. [Co-author with Mark Musa].

"Reconsiderations: *The Prince*," *Human Nature* 2 (March 1979), 90--96.

"Neorealist Aesthetics and the Fantastic: *The Machine to Kill Bad People and Miracle in Milan*," *Film Criticism* 3 (1979), 24--29. Rpt. In Howard Curle and Stephen Synder, eds. *Vittorio De Sica: Contemporary Perspectives*. Toronto: University of Toronto Press, 2000. Pp. 172—79.

"The Historiography of the Italian Cinema," in *Film Studies: Proceedings of the Purdue University Sixth Annual Conference on Film*. W. Lafayette, IN.: Purdue University Press (1982), 120--25.

"Course File: Italian Cinema from Neorealism to the Present," *The American Film Institute Education Newsletter* 6, #4 (1983), 4--10; rpt. in *College Course Files*, eds. Patricia Erens (University Film and Video Association, Monograph No. 5, 1986), 104--109.

"Niccolò Machiavelli," and "Baldesar Castiglione," in William T. H. Jackson, ed., *European Writers: The Middle Ages and the Renaissance*. New York: Charles Scribner's Sons (1983) II, 595--618 and 645--67.

"*Christ in Concrete* di Edward Dmytryk e il neorealismo italiano," *Cinema & Cinema* 11, #38 (1984), 9--16.

"Edward Dmytryk's *Christ in Concrete* and Italian Neorealism," *Rivista di studi anglo-americani* 3 (1984--85), 227--39.

"America and the Postwar Italian Cinema," *Rivista di studi italiani* 2, #1 (1984), 106--25.

"Francesco Guicciardini in Modern Critical Literature," *Annali d'Italianistica* 2 (1984), 7--18.

"Italy," in William Luhr, ed., *World Cinema Since 1945*. New York: Frederick Ungar Publishers (1987), 349--79.

"La comédie 'métacinématographique' d'Ettore Scola," in Michel Serceau, ed., *La comédie italienne de Don Camillo à Berlusconi*. Paris: CinéAction (1987), XVII, 91--99.

"Borges, Bertolucci, and the Mythology of Revolution," *Teaching Language Through Literature* 27 (1988), 3--14.

"Literature as Therapy: Fellini and Petronius," *Annali d'Italianistica* 6 (1988), 179--98.

"Italian Neorealism." *International Encyclopedia of Communications*. New York: Oxford University Press (1989), III, 164--67.

"*Amarcord*: Fellini and Politics." *Cinéaste* 19, #1 (1992), 36--43, 32.

"Il cinema è sogno." *Panorama* 32 (13 February 1994), 113.

"The Birth of an *Auteur*: Federico Fellini's Artistic Origins." *Romance Languages Annual* 1993, V (1994), v--xiv.

"Recent Work on Italian Cinema," *The Journal of Modern Italian Studies* 1 (1995), 104--27.

Commentary (105 minutes) on laser disc of Roberto Rossellini, *Open City*. New York: Voyager Criterion Laser Discs, 1995.

Liner notes and new subtitles for laser disc and videocassette of Federico Fellini, *Amarcord*. New York: Voyager Criterion Laser Discs, 1995.

"L'Italia d'America: il potere delle immagini e le immagini del potere." In Marcello Pacini, ed. *La virtù e la libertà: Ideali e civiltà italiana nella formazione degli Stati Uniti*. Turin: Fondazione Giovanni Agnelli, 1995. Pp. 273--94.



“Beyond Neorealism: Calvino, Fellini and Fantasy.” *Michigan Romance Studies* 16 (1996), 103--20.

“La (s)fortuna critica del cinema viscontiano in USA.” In David Bruni and Veronica Parvadelli, eds. *Studi viscontiniani*. Venice: Marsilio Editori, 1997. Pp. 277--86.

“Translating *The Decameron*.” In *The Flight of Ulysses: Studies in Memory of Emmanuel Hatzantonis*. Ed. Augustus Mastro. Chapel Hill, N. C.: *Annali d’Italianistica Studi e testi* 1 1997, pp. 111--24.

“Interpretation, Overinterpretation, Paranoid Interpretation and *Foucault’s Pendulum*.” In Rocco Capozzi, ed., *Reading Eco* (Bloomington: Indiana University Press, 1997). Pp. 285--99.

“Fellini e la Grande Tentatrice--Breva storia: dai maccheroncini Pop, alla Pasta Barilla, al Banco di Roma.” In Paolo Fabbri and Mario Guaraldi, eds. *Mistici & Miraggi: Mystfest 1997*. Milan: Mondadori, 1997. Pp. 239--65. Rpt. in Paolo Fabbri, ed. *Lo schermo “manifesto”: le misteriose pubblicità di Federico Fellini*. Rimini: Guaraldi Editore, 2002.

“Giorgio Vasari, Pietro Perugino, and the History of Renaissance Art.” In Joseph Becherer, ed. *Pietro Perugino: Master of the Italian Renaissance*. Grand Rapids, MI.: The Grand Rapids Art Museum. Pp. 83—99 [Co-author with Julia Conaway Bondanella].

“I fondi Fellini e Pinelli: I manoscritti inediti dei film non realizzati della Lux Film alla Lilly Library of Rare Books (Indiana University, USA).” In Gianfranco Angelucci, ed. *Federico Fellini da Rimini a Roma 1937--1947*. Rimini: Pietroneno Capitani Editore, 1998. Pp. 76--81.

“Cultural Theory and Popular Culture: From Structuralism to Semiotics.” In Norma Bouchard and Veronica Pravadelli, eds., *Umberto Eco’s Alternative: The Politics of Culture and the Ambiguities of Interpretation*. New York: Peter Lang, 1999. Pp. 211--24.

« Gli italo-americani e il cinema. » In Gian Piero Brunetta, ed., *Storia del cinema mondiale . Vol. II: Gli Stati Uniti*. Turin: Einaudi, 1999. Pp. 911--38.

« Fellini e le sceneggiature “americane:” *Paisà, Senza pietà, Happy Country*.” In *Federico Fellini autore di testi: Dall “Marc’Aurelio” a Luci del varietà (1939—1950)*. Eds. Massimiliano Filippini and Vittorio Ferorelli. Bologna: Quaderni IBC, 2000. Pp. 153—68.

“Umberto Eco” and “Federico Fellini.” In Gino Moliterno, ed., *Encyclopedia of*

*Contemporary Italian Culture*. London: Routledge, 2000.

«Italian Cinema from the 1950s to the Present.” Special Italian issue devoted to “Italy: Fiction, Theater, Poetry, Film Since 1950” in *The Review of National Literatures and World Report*. Ed. Robert Dombroski. Pp. 146—61.

"Italian Cinema." In Zygmunt. G. Baranski and Rebecca West, eds. *The Cambridge Companion to Modern Italian Culture*. New York and Cambridge: Cambridge University Press, 2001. Pp. 215—42.

“Vittorio De Sica,” “Federico Fellini,” “Sophia Loren,” and “Cesare Zavattini,” in *The Encyclopedia Britannica*. Chicago: Encyclopedia Britannica, 2001.

“Preface to the English Translation.” In Vincenzo Mollica. *Fellini: Words and Drawings*. Welland, Ontario: Soleil Publishing Co., 2001. Pp. vii—viii.

“Umberto Eco.” In Hans Bertens and Joseph Natali, eds. *Postmodernism: Key Figures*. Oxford: Blackwell Publishers, 2002. Pp. 124—29.

“Commentary on Federico Fellini’s *La Strada*.” A detailed analysis on the second sound track of the newly produced DVD for the 10<sup>th</sup> anniversary of Fellini’s death. New York: The Criterion Company, November 2003. Also contains a presentation of the film by Martin Scorsese. 51 pages (16,000 words read by the author).

“From Italian Neorealism to the Golden Age of Cinecittà.” In Elizabeth Ezra, ed. *European Cinema*. New York and London: Oxford University Press, 2003. Pp. 119—38.

“The Making of *Rome, Open City*: The Legacy of Fascism and the Birth of Neorealism.” In Sidney Gottlieb, ed., *Rossellini’s “Open City”*. Cambridge and New York: Cambridge University Press, 2004. Pp. 43—66.

“*La Strada*.” In Giorgio Bertellini, ed. *24 Frames: A Guide to Italian Cinema*. London: Wallflower Press, 2004. Pp. 72—80.

“La presenza di Federico Fellini nel cinema contemporaneo.” In *La memoria di Federico Fellini sullo schermo del cinema mondiale: Atti del Convegno internazionale di studi; Rimini, 7—9 novembre 2003*. Rimini: Fondazione Federico Fellini, 2004. Pp. 62—95.

“*La strada* e il cinema della poesia: dal soggetto al film”/ “*La Strada* and the Cinema of Poetry: from Soggetto to Film.” *Fellini Amarcord: Rivista di studi felliniani* IV, #2—3 (2004), 7—20.

“*La strada*: Soggetto di Tullio Pinelli e Federico Fellini.” Edited with Giuseppe Ricci. *Fellini Amarcord: Rivista di studi felliniani* IV, #2—3 (2004), 21—48.

- “Italo Calvino and Umberto Eco: Postmodern Masters.”** In Mike Gane and Nicholas Gane. *Umberto Eco*. 3 vols. Thousand Oaks, CA.: Sage Publications, 2005.
- “Italian Neorealism.”** In *Traditions in World Cinema*. Ed. Linda Bradley, R. Barton Palmer, and Steven Jay Schneider. Edinburgh: Edinburgh University Press, 2006. Pp. 29—40.
- “New Directions in Teaching Film in Italian Studies Programs.”** *Italica* 83, #1 (2006), 7--21.
- Essays on “Italy,” “Neorealism,” “Sophia Loren,” “Federico Fellini,” “Lina Wertmüller,” “Vittorio De Sica,” and “Cesare Zavattini.” Ed. Barry Keith Grant. *The Schirmer Encyclopedia of Film*. New York: Schirmer, 2006.
- Essays on “Federico Fellini” and “Lina Wertmüller” for *Europe Since 1914: Encyclopedia of the Age of War and Reconstruction*. Eds. Jay Winter and John Merriman. New York: Charles Scribner’s Sons, 2006.
- “Introduzione a *La famiglia e Happy Country*/An Introduction to *La famiglia* and *Happy Country*.”** *Federico Amarcord: Rivista di studi felliniani* VI, 1—2 (2006), 9—14.
- Translation of *La Famiglia/The Family and Happy Country (Paese felice)*. *Federico Amarcord: Rivista di studi felliniani* VI, 1—2 (2006), 31—150 [Co-translator Federico Pacchioni].
- Essays on ““Federico Fellini,” “8 ½,” “Umberto Eco,” “*Il nome della rosa*,” “Roberto Rossellini,” and “*Rome, Open City*” for *The Encyclopedia of Italian Literary Studies*, eds. Gaetana Marrone and Paolo Puppa. London and New York: Routledge, 2007.
- “Fellini.”** In *Action!: How Great Filmmakers Director Actors*. Ed. Paolo Bertetto. Rome: Fondazione Cinema per Roma, 2007. Pp. 225—31.
- “La presenza di Fellini nel cinema contemporaneo: Considerazioni preliminari/Federico Fellini’s Presence in the Contemporary Cinema: Some Tentative Observations.”** *Federico Amarcord: Rivista di studi felliniani* VII, 1—2 (2007), 35—60.
- 8-page Liner notes for 3 Taviani brothers films on individual DVDs: *Kaos*, *Fiorile*, and *The Night of the Shooting Stars*. Koch Lorber Films, 2008.
- “*La Dolce Vita* und die Folgen. Fellini und das Weltkino.”** In Thomas Koebner and Irmbert Schenk, eds. *Das goldene Zeitalter des italienischen Films: Die 1960er Jahre*. Munich: Richard Boorberg Verlag, 2009, pp. 156—77.

**“Palookas, Romeos, and Wise Guys: Italian Americans in Hollywood.”** In Edvige Giunta and Kathleen Zamboni McCormick, eds. *Teaching Italian American Literature, Film, and Popular Culture*. New York: Modern Language Association of America, 2010, pp. 217--22.

**Audio Commentary (105 minutes) on DVD of Roberto Rossellini, *Open City*.** New York: Criterion Video, 2010.

**“Guareschi in America.”** In Enrico Mannucci and Paolo Mereghetti, eds. *Mondo piccolo, grande schermo: La fortuna internazionale di Giovannino Guareschi, tra cinema e letteratura*. Milan: Fondazione Arnoldo e Alberto Mondadori, 2010. Pp. 9—17.

**“Literature and Cinema.”** Essay on Federico Fellini’s *Toby Dammit* included in booklet for DVD of *Spirits of the Dead*. Arrow Films, 2010.

**“My Path to Italian Cinema.”** *The Italianist* 31, #2 (2011), 276—80.

**“Il generale Della Rovere: Commercial Success and a Reconsideration of Neorealism.”** Essay on Roberto Rossellini’s *General Della Rovere* included in booklet for DVD of the film. Arrow Films, 2011

**“Il cinema italiano visto dall’America.”** In Paolo Bertetto, ed. *Storia del cinema italiano: Volume I—Dal 1895 a oggi. Uno sguardo d’insieme*. Venice: Marsilio, forthcoming 2011.