

Introduction

It is the aim of the updated edition of this book to present a listing, an enumerative bibliography, of all English-language translations of Italian writers active after 1900 and published in book form between 1929 and 2016. It includes as complete a record as possible of the distinct editions of published translations of Italian fiction, poetry, plays, screenplays, librettos, journals and diaries, correspondence, and some personal narratives, belles-lettres, and associated works, wherever these translations might have appeared. While the great majority of these works have been published in Great Britain or the United States, other countries such as Australia, Canada, Ireland, Italy, and Switzerland are also represented, and France, India, Japan, Luxembourg, the Netherlands, South Africa, and Sweden make an appearance. Licensed editions (for example, of British or American books issued in Australia or in Canada) have not been listed separately unless issued under the name of a different publisher.

This introduction has largely been left as it appeared in the first edition of 1998, with the addition of necessary information about new authors and translators, and updated statistical data.

While this bibliography is concerned primarily with translations published in book form, whether a pamphlet of sixteen pages or a multi-volume work, certain other significant types of publication are also included. Periodical issues which are principally or entirely devoted to the presentation of Italian literature after 1900 in English translation will be found in the main bibliographical sequence (see, for example, *Contemporary Italian Literature*, an issue of *Briarcliff Quarterly*, entry 4704), as will translations from Italian which form a substantial part of broader anthologies (for example, the Italian section in *Modern European Poetry*, entry 6629), or of periodical issues (for example, *An Anthology of Postwar Italian Poets* in

Italian Quarterly, entry 6401).

In the case of drama, all identified translations of complete plays longer than sketches have been included: in many cases a periodical publication marks the first and only appearance of an Italian play in translation. Plays printed in general play collections are also included when this publication represents the first appearance of the translation (for example, Corrado Alvaro's *The Long Night of Medea*, in *Plays for a New Theater*, entry 6601). When the translation of a play already listed is reprinted as part of a general collection (as with, for example, the many reprints of Storer's translation of Pirandello's *Sei personaggi in cerca d'autore*, first published by Dutton in 1922), not all of the republications are listed.

In the case of fiction, individual stories or extracts from novels are included if they are of substantial length (roughly, twenty pages or more; for example, Alberto Moravia's "Sunny honeymoon," in *Partisan Review*, entry 5223) or if they are otherwise significant (as, for example, the only translation of an important story, such as Michele Prisco's "Mia sorella gialla," the first story in his first book, which was translated for *Italian Quarterly*, entry 8853). For poetry, a similar rule has been applied, which allows for the inclusion of the appearance in a periodical or an anthology of substantial or significant groups of poems by individual poets (for example, Jonathan Galassi's translation of Montale's *Xenia* poems in *Ploughshares*, entry 7526). What has not been attempted is a listing of all published translations of twentieth-century Italian poems or stories: such a listing, while feasible, would constitute a considerable work in its own right.

Other forms of publication excluded from the bibliography are large print books, most broadsheets, translations of Italian authors who write exclusively for children, and libretto translations which accompany scores.

Italian Literature since 1900 in English Translation includes several Italian writers who must be regarded as belonging chiefly to the nineteenth century, such as Carducci, Fogazzaro, Giacosa, and Verga. Editions of translations of their works published in 1929 and later are recorded. No works by writers who died before 1900 are included, with the exception of works which also include contributions from writers still active in the twentieth century: for example, Arrigo Boito's revised version of the original libretto for Verdi's *Simon Boccanegra*, written by Francesco Maria Piave, who died in 1876 (see entry 6464). Also included are translations of works in Italian by immigrants to Italy (for example, the Algerian Amara Lakhous, now living in New York) or foreign authors who decided to write and publish works in Italian (for example, the American Pulitzer Prize for Fiction winner Jhumpa Lahiri).

Where an Italian writer has also written works in other languages, such as Carlo Coccioli in French, Antonio Tabucchi in Portuguese, or Daniele Varè in English, only the translations of works written originally in Italian are included. In cases of uncertainty, as, for instance, with some of the minor publications of the poet Franco Beltracchi, the bibliography errs on the side of inclusion. When an author sometimes makes his own translations or English adaptations, as does the playwright Mario Fratti, the novelist P. M. Pasinetti, or the poet and novelist Alessandro Carrera, these are included. The works of Italian emigrant or foreign-born writers, wherever they might live and write—Luigi Meneghello for many years in England, Nino Randazzo in Australia, or Giose Rimaneli in Canada and the United States—are included when they can be identified as translations from an existing Italian edition or version.

Many translations, particularly those of poems and short stories, are published in collections or anthologies. In such cases, wherever possible, the writers and translators represented are listed in a contents note and in the author and translator indexes. The titles of short stories, though not of individual short poems, are listed in the notes to the entry. The titles of stories and poems in collections are not indexed.

In the case of collections by single authors where the English book corresponds to an original

Italian edition, the individual pieces are not indexed. Where the collection draws on several of the writer's Italian publications, the Italian titles are indexed, together with the English collective title and, where appropriate, the individual titles (see, for example, Moravia's *Five Novels*, entry 5514). Where the collection draws on the whole of the writer's works, individual plays and novels are noted and indexed, individual stories are noted but not indexed, and individual short poems are neither noted by title nor indexed.

With regard to the sources of information for the entries, where copies of the translations were available in Toronto libraries or in the other libraries visited, those copies were examined, and constitute the major part of the editions seen. As will be evident from the list of sources for the bibliographical records, the interlibrary loan service provided access to many other books. Other than this, reliance has been placed on the bibliographical information available in a wide variety of print and microform sources (for example, the *National Union Catalog*, the *British Library General Catalogue of Printed Books*, and the *Index Translationum*) and online resources (now of prime importance, particularly WorldCat, and the publishers' own websites). While such records, however accurate, are no substitute for having the book, or several copies of the book, in hand, they have made it possible to include information for more than a thousand editions that it was not possible to examine at first hand.

Toronto is fortunate in having at least three good collections of Italian literature in translation. The majority of the books seen were found in the various libraries of the University of Toronto system (principally the Robarts Research Library, which houses the main humanities and social science collections, but also in the undergraduate collection formerly in the Sigmund Samuel Library—housed in the Robarts Research Library since the summer of 1997—and in several of the college collections), at the Metropolitan Toronto Reference Library (now the Toronto Reference Library), and at the main library of York University. The advantage of Canadian collections for the purpose of this bibliography is that they draw on both British and American publishers for their acquisitions, and thus collect British editions

that would not be found in many American libraries and American editions that would be found in few British libraries. Some time was also spent in public libraries in the Brighton area in England, and at the University of Sussex Library, and, in the United States, at Brown University Library, New York Public Library, and the University of Michigan Library. At the same time, a careful search was made of available bibliographic databases and print and microform sources. Each facet of this research suggested new possibilities for authors and books known to be translated, or which might possibly have been translated. The print *Index Translationum* (with its recent CD-ROM update), for example, because it sets out to record all translations, organized by country of publication, indicated authors who might otherwise have been missed, and whose names could then be searched in the large bibliographical databases. The databases, in turn, were useful in identifying subsequent editions and reprints of known translations. The *Global Books in Print* CD-ROM was similarly useful for tracking down editions and reprints, and had the added advantage of listing new translations, frequently before they were listed in the national bibliographies. For some of the older material issued in cheap paperback editions (which seldom survive long in public library collections, and are seldom bought for university library collections) American and British in-print sources for paperbacks provided at least basic information, while more recently specialist websites provide information and, frequently, illustrations. The search process was more or less tedious, depending on the arrangement of the bibliographical information (simple author or title lists, as opposed to lists arranged by Dewey classification), but all sources, from library collections to publishers' lists, contributed items to the bibliography.

In 1931, Nancy C. Shields published her *Italian Translations in America*, which provides an annotated chronological listing of translations, in almost all subject areas, from authors of all periods who were writing in Italian, published in the United States up to the end of 1928. Shields did not cover certain classes of material which she felt were already adequately treated elsewhere (for example, the works of Dante), or which might

better be handled as a special project (for example, librettos). The present bibliography takes the end of Shields's chronological sequence as its starting point, and retains her chronological presentation of the entries, but is otherwise different in scope and in intent. Most obviously, its focus is restricted to literary works, produced by Italian writers active in the twentieth century, translated into English, and published anywhere in the world. This concentration on the literature of the late nineteenth and twentieth centuries greatly reduces the number of possible entries, while the expansion of the geographical coverage greatly increases the number of editions of individual works. A majority of the titles translated were eventually published both in Great Britain and in the United States, whether in essentially identical form, or with spelling and vocabulary changes appropriate to their British and American audiences. Thus Shields, with her broad coverage of the first comparatively sparse two centuries of Italian translations in America, presents almost fourteen hundred entries, while this bibliography, confined to literary works, includes 2665 titles published in some 4835 editions. The proliferation of paperback editions of popular writers such as Moravia, with a total of over 230 records of 37 titles, has had an obvious impact here, but the absolute increase in the rate of production of modern literary translations has also had a marked effect. For the five years 1924-28 Shields lists 24 new translations of works by twentieth-century literary authors; but 48 such translations were published in the five years to 1934, 78 in the years 1951-55, 99 in the years 1971-75, and 188 in the years 1991-95. We must remember that in the 1920s Shields had fewer established twentieth-century writers to draw on, but the increase since that time is still impressive.

In her often extensive notes Shields places emphasis on the publishing history of the Italian editions and the translations, lists the contents of collections or anthologies, and includes quite detailed information on the translators, when such information was available. The present work makes use of a uniform title to identify the original Italian edition, and uses the notes area to list contents, to provide some information about texts, to present some contemporary critical judgments, and to give brief biographical sketches of the authors and some details, where available, on the careers of the

translators. The biographical notes will be useful to readers unfamiliar with Italian literature and Italian literary culture; the review extracts will be useful to readers interested in questions of the reception of literature; the notes on translators and the translator index make it possible to follow the careers of individual translators, whether the highly productive William Weaver, Angus Davidson, and Frances Frenaye, or, more recently, Ann Goldstein, Stephen Sartarelli, and Antony Shugaar, concentrating on contemporary fiction, or the very many individual translators of the poems of the Nobel laureate Eugenio Montale.

There have been several contributions to the bibliography of Italian literature in translation since 1931, though none as comprehensive as that of Shields. The Italian section, by Joseph G. Fucilla, in part one of *The Romance Literatures* (volume three of *The Literatures of the World in English Translation*), published in 1970, gives an alphabetical list by author of translations in the areas of fiction, poetry, drama, and criticism for the modern period (that is, 1600-1900) and for the contemporary period. Collections are listed separately. All published editions of a title are noted in one entry, occasionally with very brief notes. There exists an earlier article by Vincent Luciani in the 1956 volume of the *Bulletin of the New York Public Library* entitled "Modern Italian fiction in America 1929-1954," and in 1968 Julius A. Molinaro published in the same journal his "American studies and translations of contemporary Italian poetry, 1945-1965." In 1973 the journal *Italica* published a special issue on Italian literature in English translation, which included Christopher Kleinhenz's article "Italian literature in translation: A bibliography of currently available texts," an alphabetical author list covering all periods and based on entries in *Books in Print* for 1971 and 1972, *British Books in Print* for 1972, and the *British National Bibliography* for 1970, 1971, and 1972. In 1987 David Robey published his bibliography of English translations of modern Italian fiction in the *Bulletin of the Society for Italian Studies*. His bibliographical information is taken from the *British National Bibliography* for 1950 to 1987, and while the listings are very brief and are not annotated in any way, Robey provides some useful statistical information about authors, titles, editions,

translators, and publishers. In 1995, Ray Keenoy and Fiorenza Conte published their *Babel Guide to Italian Fiction (in English Translation)*, which provides a brief critical introduction and a few sentences of text from 129 titles by over 70 authors, together with an appendix consisting of a more complete author list of translations and editions. All these works have provided useful information for this bibliography. The relative concentration on translations of fiction confirms that it is this genre which is of greatest interest to the general reader, and to many scholars and libraries, and therefore also to publishers.

The table which follows lists the 34 writers who appear in the largest number of entries (for this purpose, composers and librettists have been excluded). The first column gives the total number of entries in which each author appears, the second column gives the number of editions for which that author is the main entry, and the third column gives the total number of separate texts which have been translated for each author.

Author Statistics

Author	Entries	Editions	Titles
Luigi Pirandello	343	154	76
Alberto Moravia	231	44	37
Italo Calvino	223	56	45
Cesare Pavese	127	36	24
Primo Levi	122	25	24
Eugenio Montale	120	43	33
Umberto Eco	104	31	31
Leonardo Sciascia	93	25	21
Pier Paolo Pasolini	89	29	27
G. D'Annunzio	78	25	19
Ignazio Silone	78	21	16
G. Guareschi	77	14	10
Natalia Ginzburg	74	20	19
Andrea Camilleri	70	26	25

Dario Fo	69	49	33
G. Ungaretti	62	9	8
S. Quasimodo	60	13	11
Dacia Maraini	59	29	29
Italo Svevo	59	16	12
Giovanni Verga	58	22	15
Mario Fratti	55	27	22
Umberto Saba	52	12	12
Giorgio Bassani	48	13	7
Dino Buzzati	47	11	11
Valerio Manfredi	44	15	15
Tomasi di L..	43	9	7
Eduardo DeFilippo	42	31	18
Antonio Tabucchi	40	16	16
Elio Vittorini	39	13	11
Mario Luzi	38	9	8
Federico Fellini	36	28	27
Andrea Zanzotto	34	9	9
Aldo Palazzeschi	33	6	5
Dino Campana	33	6	2
Total (34 authors)	2780	892	685

In the bibliography, almost 1700 writers are represented among the 4835 entries, but the 34 authors who have been most translated (that is, just over 2.0% of all the authors) appear in 2780 of the entries (that is, in almost 54%). If the six leading librettists (two with co-writers) are added then these 40 contributors (representing 2.35% of the total) appear in 2993 of the 4835 entries (that is, in almost 62%). Pirandello alone appears in over 7% of all entries, with Moravia in 4.8%, Calvino in 4.6%, Pavese, Primo Levi, and Montale in over 2.5%, and Eco in just over 2%.

Of these 34 leading writers, the great majority, some 23, are known for their fiction, and several

(Pavese, Primo Levi, D'Annunzio, Maraini, Palazzeschi) have also written poetry. Of the seven dedicated poets several have also been essayists. Among the dramatists, Pirandello stands out also for his fiction, while his colleagues D'Annunzio and Maraini, with many plays published in translation, are also famed for their fiction and poetry. De Filippo, Fo (with Franca Rame), and Fratti are best known as dramatists, while Ginzburg and Pasolini have also written a number of plays. Fellini stands alone for his films, while Eco was first known as an academic, literary critic, and semiotician, and Calvino was an editor and essayist as well as a novelist.

Almost half of the more than twenty-six hundred titles which appear in this bibliography are novels or short story collections by individual authors. Commercial publishers, at least, need to show a profit; and if there is a profit to be made in publishing literary translations it is most likely to come from the large sales achieved by popular works of fiction, though few novels in translation ever appear on the bestseller lists. In the early postwar period the bestselling Italian novel in translation in the United States was Moravia's *The Woman of Rome*, published in 1949, which eventually sold well over a million copies, mostly in paperback. Almost all of Moravia's fiction has been translated, together with some of his travel books, essays, and a couple of plays: 37 titles in all. Of these, the great majority were translated by Angus Davidson, Moravia's regular translator from the late 1940s until the early 1980s (though Davidson did not, in fact, translate *La romana*). Moravia is followed closely by Italo Calvino, most of whose works have been translated in some 45 titles, with William Weaver taking pride of place as the translator. Prior to the success of Calvino, the strongest competition for Moravia came from the humorous Don Camillo stories of Giovanni Guareschi, the political novels of Ignazio Silone, Carlo Levi's classic *Christ Stopped at Eboli*, and, at the beginning of the 1960s, Giuseppe Tomasi di Lampedusa's *The Leopard*. In the 1980s and 1990s the champion in sales has been Umberto Eco, with some competition from Oriana Fallaci and Primo Levi. In the past twenty years, the mystery writer Andrea Camilleri and the very popular Elena Ferrante stand out. While much of the work of

respected writers such as Giorgio Bassani, Natalia Ginzburg, Dacia Maraini, Elsa Morante, Cesare Pavese, and Leonardo Sciascia has been translated and published in both Britain and the United States, their print runs have been relatively small, and the sales figures slight compared to those of *The Name of the Rose*, Ferrante's Neapolitan novels, and Camilleri's Montalbano mysteries. Bestselling and steady selling writers like Eco, Calvino, and Moravia are normally published by large houses with strong distribution systems—Eco and Calvino with Harcourt Brace Jovanovich, Moravia with Farrar, Straus and Giroux. Smaller specialized publishers, like Carcanet in England and the Marlboro Press in the United States, handle such critically acclaimed but less commercially viable writers as Ginzburg, Sciascia, and Ferdinando Camon.

Included with the conventional fiction are original graphic novels by Italian artists and writers. These Italian versions of full-length comics can have lengthy texts and sophisticated and complex plots. The leading practitioners of the genre (among them Guido Crepax, Vittorio Giardino, Milo Manara, Lorenzo Mattotti, and Hugo Pratt) are published all over the world, and have attracted considerable critical interest.

More than 300 of the titles published are plays. In the field of drama, Pirandello far outstrips the rest, with 131 translations of 56 of his plays (12 in Sicilian), including 14 distinct translations of *Sei personaggi in cerca d'autore*, and 11 of *Enrico IV*. Pirandello is followed, distantly, by Mario Fratti, with 21 plays translated, by Dario Fo (winner of the 1997 Nobel Prize for literature) and Franca Rame with 25 plays, by De Filippo with 16, and by Ugo Betti with 10. These few writers among them account for almost one-third of the plays translated. The greater part of drama translations appear only once, and many plays are published only in magazines or journals. Specialist commercial publishers such as French, Methuen, and Pluto publish a considerable number of plays, chiefly from established and popular playwrights, and predominantly in paperback. Other paperback publishers, for example Penguin, find room for classic modern play texts on their lists. It is, of course, much cheaper to republish an existing translation than to pay for the preparation of a new one.

The art of poetry has furnished a few less than 200 titles for this bibliography, with the Nobel laureates Montale (with 41 book-length publications and 60 appearances in collections) and Quasimodo (11 titles and 40 appearances in collections), and their older near contemporary Ungaretti (8 titles and 51 appearances in collections) well in the lead. Italy's other poetry Nobel laureate, Carducci, tallied 9 titles in translation and 19 appearances in collections. Other poets who have received considerable attention from translators include D'Annunzio, Gozzano, Guidacci, Primo Levi, Luzi, Maraini, Pascoli, Pasolini, Penna, Porta, Saba, Sanesi, Scotellaro, Sereni, Spatola, Spaziani, and Zanzotto. University presses and small presses are most prominent in the field of poetry in translation, as are literary journals, though large commercial publishers who have maintained one or more poetry series, such as Penguin, also publish translations.

The remaining titles, something over 300, are divided among screenplays and librettos—the former largely and the latter almost exclusively the province of specialized publishers—and collections and miscellaneous works, divided evenly among large and small commercial publishers and university presses. The publication of a screenplay, particularly in translation, depends on a combination of initial box office success and later scholarly interest, while libretto editions are frequently linked to productions of the operas concerned. Collections of short fiction and poetry anthologies are seldom bestsellers, though some may become steady sellers if they are used as university texts or are issued in widely distributed series.

While it is not the purpose of this introduction to discuss the economic aspects of publishing literature in translation, economic factors frequently determine whether a book will be translated or not, the size of the edition, and how it will be marketed when it is published. The success of *The Name of the Rose* has been characterized as unexpected, but while the Italian success of the book, beginning in 1980, was based, at least in part, on Eco's visibility as a cultural commentator, in the manner of Italian intellectuals, the book's strong showing in France and Germany in 1982 was the result of a marketing strategy based on its success,

as was the sales triumph of the American and British editions in 1983. A less flamboyant writer, one who does not trouble to spice a novel with sexual content or graphic violence, or who does not see the book turned into a hit film, with massive related paperback sales, might well achieve critical success after critical success without ever selling more than a few thousand copies of each book. Few critics would claim that *The Name of the Rose* is a better novel than, say, *Invisible Cities* (to stay, for the sake of comparison, with the same publisher, Harcourt Brace Jovanovich, and the same translator, William Weaver); the difference is in the marketing strategy based on the publisher's perception of the book's potential audience. The marketing of a novel by Eco by Harcourt Brace Jovanovich will have little in common with the marketing of a novel by Sciascia by Carcanet, either in expenditure or in results.

A different problem is posed by the ongoing acquisition of publishing houses in Great Britain and in the United States by very large companies. Random House, for instance, already owns Cape, Chatto, and Bodley Head in England, and in 1997 took over Reed, which gives it control of Secker and Warburg, Heinemann, Methuen, and Sinclair-Stevenson. Among them these publishers have been responsible for most of the hard-cover translations of Italian fiction and drama published in England since the Second World War. Towards the end of March 1998, the purchase of Random House itself—now the world's largest English-language trade book publisher—by the German conglomerate Bertelsmann AG was announced. Bertelsmann's publishing holdings also include the Bantam Doubleday Dell group. By 2018 Bertelsmann had been joined by such multinational corporations as Lagardère Publishing and Pearson PLC. The effects of such continuing takeovers on the breadth and quality of the lists of their publishers will bear watching.

The situation with literary fiction, poetry, and, to some extent, drama is quite different. While William Weaver or Frances Frenaye would probably agree with Samuel Johnson's comment "No man but a blockhead ever wrote, except for money," translators of poetry, in particular, tend to be university-based scholars who treat their work as translators as an integral part of their scholarly work, the reward coming not so much from direct

payment or royalties as from the positive effect of the publications on their university careers. Even translators as prolific as Weaver find it necessary to have one or two other careers, as journalists, say, or as teachers; for instance, while Ann Goldstein was a member and then head of the copy department at *The New Yorker*. The full-time, professional translator of poetry is a rare bird, indeed. Governments, the Italian government included, make some money available for the translation and publication of their national literatures, as can be seen from the acknowledgments in many of the books in this bibliography. Many literary translations are subsidized both in the translation and in the publication.

At this point it would be appropriate to comment on that greater part of Italian twentieth-century literature which has not been translated into English at all, lest the reader think that all of the best Italian fiction, poetry, and drama has by now been translated. In 1996 a book titled *Cento romanzi italiani (1901-1995)* was published in Italy. It provides brief essays by a group of 27 critics on each of what they consider to be the hundred best or most important Italian novels of the twentieth century. Of these, 57 have been published in English translation, while 43 have not. Of the 32 novels published since 1970, 13 have been translated, 19 have not. The list of novels not translated includes works by Capuana, D'Annunzio, Bernari, Soldati, Comisso, Arbasino, Meneghelli, and many of the most prominent contemporary writers. Another way to look at the spectrum of novels not translated into English is to check on the books awarded the major Italian literary prizes, like the Viareggio, the Strega, and the Campiello. Of the 102 books honoured in the Viareggio *narrativa* category between 1946 and 2016, 29 have been translated. Thirty-three prize-winning authors are represented for other works. Of the 70 novels awarded the Strega prize between 1947 and 2016, 36 have been translated. Of the 53 novels awarded the Campiello prize between 1963 and 2016, 21 have been translated. Again, early in 1997 the publisher, bookseller, and agent Casalini libri released a bibliography titled *Italian Novelists of the Twentieth Century*. The book lists the works of 183 authors born in the twentieth century. Of these, 74 had no novels translated, and another 40 one

work only. A 1996 list of Italian bestsellers noted 65 works of fiction. Of these only one, Alessandro Baricco's *Seta*, had so far been translated into English.

The field of poetry is more difficult to assess, because complete individual poetry collections are less likely to be translated as volumes; the typical publication of poetry in translation by a single author would be a selection from the poet's output. Thirty-six collections of poetry received the Viareggio poetry award between 1946 and 2016. Five of these have been translated into English and published as a volume, but 34 of the poets honoured have had at least one collection of poems published in English. Modern Italian drama is, if anything, less well represented. With the exception of Pirandello, Betti, Fo, and Fratti, modern Italian playwrights are scarcely present in translation. The list would be very slim indeed without the contribution of the Italian periodical *Italian Theatre Review*, which for the 16 years up to 1968 published a complete play in English (and French) translation in each of its quarterly issues.

The problem of getting Italian literature translated and published was a major interest at the 1982 Italian Book and American Publishing Conference, held at the American Academy in Rome. In his introductory address Frank McShane, then editor of the journal *Translation*, said:

Awareness of the art and literature of another country is not a luxury, something that it may be nice to have. Nor is it a matter of charity on our part to take an interest in the culture of other places. On the contrary, it is to our own advantage to do so. As the world changes, so must we. It is essential to know what is happening, down deep, among ordinary people, because such knowledge makes us understand our common humanity and our common responsibility to people everywhere, and not just to those within the English-speaking world. In literature, translation is what makes that realization possible. It is the link that binds us. It makes it possible for us to know how other people think and feel.

From a slightly different point of view, the poet Richard Wilbur said: "Translation from contemporary writing supplies us with books we should be sorry not to read, and corrects our provinciality." One of the dangers of such provinciality was commented on by the next speaker, the writer and journalist Furio Colombo, one of whose American

students asked him, concerning *The Garden of the Finzi-Continis*, "Why would an Italian author decide to use Jewish characters in his story?" In this case, as Colombo notes, "Bassani's literary product had made it to America, but the terrain and social fiber, the Italy he was writing about, had been left behind." The novelist Mario Soldati later commented that no British reader of *The Garden of the Finzi-Continis* would have asked the American student's question: a Briton might think Soldati's confidence misplaced. In his presentation later in the conference the American translator William Weaver said:

In the case of translating Bassani, for instance, it is not the words that are a problem, it is the world that is a problem. In Italy or in Italian if you say the word—the name of a town —Salò, or if you use the word "*repubblichino*," to an Italian there is immediately a whole drama of meanings, emotions; no matter how you translate the word "*repubblichino*" it will never have that impact in English or in any other language. These are the things a translator learns to bear with. You plug on anyway.

He also said: "When I was very young I translated poetry, I quickly gave that up as impossible." The next speaker, Italo Calvino, known in the English-speaking world chiefly through Weaver's translations, said "the literary translator ... is a person who puts his whole being into translating the untranslatable."

A constant theme of the speakers and discussants at the conference, American or Italian, was the difficulty of negotiations for the sale or purchase of literary rights, of securing funding for the translations, and of actually getting the resulting translations published. Marco Polillo, then editorial director of Mondadori, spoke of the difficulty of funding translations for the American market:

A few months ago I was selling the foreign rights for one of our books. I did find an American publisher willing to buy the rights and publish the book, but we ran into the problem of financing the translation. The American publisher told me, "I'll look for an English publisher who's interested in the book, so we can split the costs of the translation." It was clear to me that he considered the whole project a true luxury. ... Why is the problem of the translation so much more important in America? First, because translating a book from the English is no problem in Italy; if anything, we have too many good translators. But it is very complicated indeed

to translate a book from the Italian into English. Few native Americans know Italian, and even fewer can handle the onerous task of translating. At this point, the rules of the marketplace take over: when the supply is limited the reward naturally increases, whereas the price goes down when the supply is unlimited, as in our case.

Polillo went on to mention the case of Stefano D'Arrigo's *Horcynus Orca* (1975), a modernist classic, but a thousand pages long and stylistically and linguistically complex. He did manage to sell the book to an American publisher (who nonetheless wanted Mondadori to finance the translation); but despite that agreement, signed in 1982, and a subsequent grant for a work-in-progress to the translator, *Horcynus Orca* has yet, in 2018, to appear in English. Other works of fiction translated but not yet published include Pontiggia's *La grande sera* (see entry 9146a), and two collections of stories described in *The Babel Guide to Italian Fiction (in English Translation)*: Ginevra Bompiani's *Vecchio cielo, nuova terra* (1988) and Valeria Viganò's *Il tennis nel bosco* (1989).

William Weaver, the most successful of twentieth-century translators from Italian, was interviewed on the topic of translation for the *Denver Quarterly* by fellow translator and writer Lawrence Venuti in summer 1982. Weaver commented:

I think in general—and I say this somewhat sadly because it shows the situation of American publishing—it's the publisher who decides what is translated and who shall translate it, especially large, commercial publishers. This is sad simply because publishers are translating less and less fiction. The general situation in publishing apparently is not so florid and so they are reluctant to risk a lot of money on a book that either isn't going to sell or isn't going to have any prestige. Certain Italian books have made money for American publishers, but most have not. If you as a translator find a book you're dying to translate, the only thing you can do is approach publishers, if you know them. You can translate all of it, or some of it with a synopsis, send it around, and you may or may not have some luck. I should think more likely not than otherwise.

The following year, of course, Weaver, and Harcourt Brace Jovanovich and the British partner Secker & Warburg, hit the jackpot with Weaver's translation of *The Name of the Rose*.

In Italy, many of the most popular or highly critically regarded writers also prepare and publish

translations, and the work of the translation of literature in English is spread among a pool of translators who are also accomplished writers. In the English-speaking world, in contrast, a few prolific translators from Italian have between them translated hundreds of books, while the remaining hundreds of translators have only one or a few volumes each to their credit. Among the translators who work chiefly with Italian prose fiction, for example, the top ten from 1930 to 2000—Archibald Colquhoun, Patrick Creagh, Angus Davidson, Frances Frenaye, Stuart Hood, Eric Mosbacher, Isabel Quigly, Raymond Rosenthal, Bernard Wall, and William Weaver—have been responsible for more than 850 editions of almost 340 titles (including a few shorter pieces and occasional forays into poetry and other genres); that is, close to half of all twentieth-century Italian fiction translated into English between 1929 and 1997. Davidson has translated the major part of Moravia's work, from *La mascherata* in 1947, to *La vita interiore* in 1980. Frenaye's career spans her translation of Silone's *Il seme sotto la neve*, published in 1942, and of Fabio Della Seta's *L'incendio del Tevere*, published in 1991, and includes the popular translations of most of Guareschi's Don Camillo stories. Perhaps the most remarkable of contemporary translators from Italian is William Weaver, who was born in Washington, D.C., in 1923 and died in Rhinebeck, New York, in 2013. Unfortunately disabled for his final decade, he was for many years a professor at Bard College, music and opera critic in Italy for the *International Herald Tribune*, Italian correspondent for the London *Financial Times*, speaker on the regular Saturday afternoon broadcasts from the Metropolitan Opera, freelance writer and music critic, and, of course, translator. His first book-length effort was for Marguerite Caetani's anthology of translations from her celebrated review *Botteghe oscure*, a translation of Vasco Pratolini's *Le ragazze di San Frediano* (see entry 5001); his most recent, his fourth translation of an Umberto Eco novel, *Baudolino* (see entry 0224). In the intervening fifty-two years he averaged close to two book-length translations a year. Were this book a novel in need of a hero, rather than a bibliography, that hero might well have been William Weaver.

The market for all but a very few of the some 2665 titles from the broad spectrum of twentieth-century Italian literature published in English since 1929 has been a small one. For every massive bestseller there have been a few satisfying successes, a few dozen minor successes, and scores of failures. That the failures have been due more to weak sales than to poor critical reception is small consolation. From Eco to Calvino, from Ginzburg to Bufalino, and to Camon, who at least has the satisfaction of seeing many of his novels translated into English, we pass to other respected writers, like Carlo Bernari and Giorgio Montefoschi, who did not see a single book of theirs translated and published in Britain or the United States. It is as if such noted Canadian writers as Timothy Findley and Morley Callaghan had been ignored by Italian publishers. The poets have perhaps fared better, but the

publication of poetry in translation is often directed towards the small but consistent academic market of libraries, scholars, students, and fellow poets who look to the small editions published, with the aid of private or government subsidies, by university presses and small presses. Few outside the academic environment read modern plays. Nevertheless, the reader who browses through this bibliography may often be pleasantly surprised to find that a particular novelist or poet has been translated, and may learn something new about the writers and about their reception. A good annotated bibliography should encourage the readers who consult it to look for the books that, on the basis of the information provided, will likely appeal to them. It is to be hoped that this bibliography will contribute to the growth of the English-speaking readership for modern Italian literature.

Structure of the Bibliographical Entries

Sample record

¹1606

²BASSANI, Giorgio

³[*Cinque storie ferraresi* (1956)]

⁴Within the walls. Giorgio Bassani; translated by Jamie McKendrick. ⁵London [etc.]: Penguin Books, 2016. ⁶(Penguin modern classics)

⁷[6] 1-163, [7] pp.

⁸These five stories (which record a young working class woman's abandonment by her bourgeois lover; the tensions of intermarriage between established classes and communities; a holocaust survivor seemingly back from the dead; a formidable Socialist activist defying house arrest; and the only surviving witness to the first local atrocity of the Second World War) were first published by Faber & Faber in Isabel Quigly's translation (for a note, see entry 6204), then by Harcourt Brace Jovanovich in William Weaver's translation (for a note, see entry 7103). Recently, Ali Smith has called Bassani "the most uncompromising, merciful and merciless writer."

McKendrick (b. 1955) has published five collections of poetry, and is the editor of *The Faber Book of 20th-Century Italian Poems* (see entry 0428). He has also translated Bassani's *Il giardino dei Finzi-Contini* (see entry 0708), *Gli occhiali d'oro* (see entry 1212), and *L'odore del fieno* (see entry 1409).

Issued in paper.

⁹OCLC,TPL

1. Each entry in the main body of the bibliography has been assigned a four or five-digit reference number. The first two digits refer to the year of publication. Within each year the entries are numbered consecutively, and are ordered alphabetically by the main entry;

that is, the author (or the first or principal author of a work by up to three authors), or, for collections and other multi-author works, the title. Where an author has more than one translated work published in a year, those entries are ordered alphabetically by the title of the translation. In the sample record, Bassani's *Within the Walls* is the sixth entry for 2016. The indexes refer to an entry number rather than to a page number.

2. *Main entry.* All books, and all separately listed sections of books and extracts from periodical publications, are listed under the author's name as the main entry. Where there are two or three authors for a single entry, the one mentioned first or given prominence on the title page is given the main entry. For collections, and for works with more than three authors, the English title becomes the main entry.

3. *Uniform title.* Where a translation corresponds directly to an Italian book, the Italian title becomes the uniform title for the entry. The Italian title, in italic type, is followed by the date of the original Italian edition. Where only part of the Italian work has been translated, the conventional term "Selections" is added to the uniform title. When the translation does not correspond to an individual Italian title, conventional terms such as "Poems. Selections" or "Fiction. Selections" are used. It is assumed that the translation is published in English only; therefore the term "English" does not appear in each uniform title, as it might in a more general bibliography. When the published translation is printed with the original Italian text, as is often the case with poetry and with librettos, the term "English and Italian"