

Influences, Translations, Settings: An Evaluation of the Literary Relations between Ireland and Italy

Chiara Sciarrino

Università di Palermo (chiara.sciarrino@unipa.it)

Keywords: translation, Ireland, Italy, literary relations, influence

The present contribution is an attempt to draw some conclusions from the results of some research in progress on the literary relations between Italy and Ireland. The experience of being an Italian in Ireland as an MA student of Anglo-Irish literature and drama raised in me many questions about my own identity and about the literary relations between Italy and Ireland and in particular on the role Italians play in Irish narratives of the early and late twentieth century.

Why and when does Italy appear to be attractive? And what about Italian culture? How are Italian characters described both while *being* in Ireland and in Italy? How is this otherness perceived? What role do Italians play in Irish narratives of the early and late twentieth century? How is communication between Irish characters on one side and Italian characters on the other accomplished? But, most important of all, is there a difference in the attitude Irish writers have shown over the last sixty years or so towards Italy and Italians? What kind of knowledge do Irish writers have of the Italian works they referred to? Do they read them in English or in Italian? What do they imitate? The style, the content, the ideas or the background? In what ways have these elements influenced the target text? What was it that interested Irish writers and Irish travellers most about Italian culture and literature?

An immediate answer would be: Italy is the place where the encounter between the I and the Other inevitably leads to the knowledge of oneself and to the discovery of what is different both in terms of people and of places.

I shall start with cultural relations which fall under many headings such as «influence», «reception», «intertextuality», «debt», «imitation», «translation», «source», «comparison» and «borrowing» and examine what these relations are and whether there has been evolution and change in the last 60 years. A good starting point can be a booklet published by the Italian Cultural Institute in 1964, exploring the literary Italian presence in Ireland, limited however to one-to-one type of relation.

1.1

Influences and Translations

From Synge to McGuinness, from Joyce to Heaney, many were the Irish writers who have contributed to enrich such a fruitful relationship between the two countries¹.

Lennox Robinson (1886-1958), for instance, was an enthusiastic reader of Luigi Pirandello's works which he tried to bring to the Abbey stage. *Henri IV* was staged in 1924, *The Pleasure of Honesty* in 1926, and *The Game as He Played it* in 1927 followed by a British company's production of *Six Characters in Search of an Author* and some one-act plays like *The Man with the Flower in his Mouth*, *Sogni ma forse no (Dreaming am I?)*. Of *Six Characters* Lennox Robinson himself wrote an Irish version called *Church Street*. Thomas Kilroy also wrote two adaptations of Pirandello's plays, namely *Six Characters in search of an Author* and *Henry (after Henry IV)* which were published in 2007. Pirandellian influences are to be found in other works of his as well as in other Irish playwrights like Brian Friel (1929-) who first saw *Six Characters* in 1950² and Frank McGuinness (1953-) who translated *L'uomo dal fore in bocca* into English and put it on stage at Bewley's Café Theatre in Dublin in 1993.

The Italian authors who most influenced Irish writers are Petrarch, Boccaccio, Ariosto, Leopardi, D'Annunzio, Pirandello and Dante.

An Irish Tribute to Dante on the 7th Centenary of his Birth (Istituto Italiano di Cultura, Dublin 1965) is probably one of the first examples of published acknowledgements of the following Dante's work had in Ireland. From the first Irish translation of the *Divine Comedy* into English (1802)³ to the translation of the *Inferno* into Irish by Pádraig de Brún⁴, Ireland experienced a growing interest in Dante's work not only from academics but, more importantly, from local writers.

From Louis MacNeice (1907-63) to John Montague (1929-), from Seamus Heaney (1939-) to Ciarán Carson (1948-), from Yeats (1865-1939)⁵ to Joyce (1882-1941), references and allusions to as well as borrowings from Dante's work have been acknowledged by the Irish writers themselves as well as discussed by critics. More specifically, the translation of the first three Cantos of the *Inferno* carried out by the Nobel Laureate Heaney and of the whole of the *Inferno* by the Belfast poet Carson have lately aroused much interest among Irish studies scholars⁶.

In an essay entitled *Envies and Identifications: Dante and the Modern Poet*⁷, Heaney writes about what concerns him most as a writer using Dante's text and what he adapts to his literary exigencies. Heaney's translating exercise involves Cantos I, II, III, XXXII and XXXIII of the *Inferno*. His reading of the *Commedia* appears as a highly personal interpretation of the poetic form and of the topics dealt with by Dante. *The Divine Comedy* becomes a starting point from which the Irish poet is able to observe the political reality of his time and to define his own aesthetic theory. In addition, in the collection of poems *Station Island*, he makes use of the structure and the pattern of the long poem and of the *terza rima*. Analogies between Medieval Florence and contemporary Ireland inevitably allow him to deal with the theme of the Troubles in Northern Ireland and the theme of the transcendent, i.e. the pilgrimage, which acts more as a poetic structure than as a religious motif. This

is what the reader also feels after reading Carson's version of the *Inferno*, which is an imaginative focus on language. Coming from a musical background and speaking Irish as a first language, the Belfast-based poet inevitably considers the rhyme pattern as an essential prerequisite for a good translation exercise. He creates a contemporary idiom which extensively draws from the «measures and assonances of the Hiberno-English ballad»⁸ and which inevitably stands in neat contrast with Heaney's more literal rendering of the Cantos. The result is a more colloquial language which tries to reproduce not the original text, but the translator's idea of it and, more specifically, the sounds it conveys and inspires. Apart from sounding humorous and inventive, his language sometimes runs the risk of being considered artificial and vulgar. Heaney, on the other hand, produces his own *terza rima* by appropriating features from the original text, in the light of a more faithful view of the translating activity and in an attempt to adopt the style as well as the content of the source text. He fully accepts to play the role of the invisible translator which he does even at the cost of sacrificing fluency and coherence.

1.2

Translations of modern Italian poems

Translation as a cultural metaphor is a sign of the degree to which in contemporary Ireland inherited definitions of national life [...] fail to account for much individual and collective experience.

Terence Brown

During the last fifty years or so, Irish poets like Derek Mahon, Paul Muldoon, Eamon Grennan and Desmond O'Grady, among others, seem to have been more concerned about translating rather than writing. Texts by Italian authors have offered themselves as multiple occasions for Irish writers to learn about other worlds and to experiment with new poetic forms. Ungaretti, Quasimodo, Montale and Leopardi have provided them with occasions for faithful renderings, interpretations, experimentations and re-writings. Each of these translated texts becomes a personal piece of work which illustrates the topics of the source text without neglecting the social, political and religious background the Irish writer lives in as well as the inevitable confrontation and identification between the local and the universal. The Italian places mentioned in such texts, while becoming more familiar, inevitably create a space of textual frontier where the Other is made more understandable, hence closer in the redefinition of notions of identity, history and religion. Sometimes heavily drawing from Hiberno-English and from the English spoken in Northern Ireland, these translations certainly contribute to a better circulation of Italian culture in Ireland and to the building up of images about Italy. Some of these images are inevitably linked to the translators' temporary thoughts, their

different travelling and living experiences in a changing social, economic and cultural background.

By deliberately siding and sharing interests and friendship with such Irish writers who left Ireland as Samuel Beckett and Brian Coffey, Denis Devlin, «the most cosmopolitan of recent Irish poets», as Beckett himself defined him, «who took the world as his province»⁹, was indeed able to bridge the gap between his own country and the outside world through translation. Most of his translations remain unpublished. A few were published in «Ireland To-day», a journal which published contributions from the ‘European intelligentsia’. Some of these are from French, German and Italian. Little is known about the circumstances which led him to translate. It was the years spent in Italy as a Minister Plenipotentiary first and as an ambassador later that made him an avid reader of European literature, and a frequent participant to literary meetings organised by the editor of *Botteghe Oscure*¹⁰. Eager to render – in his own way – familiar what was foreign and to «de-individualize» what he was reading, he translated three poems that feature in a book published by Robert Little in 1992. The translations of *Dove la luce* by Giuseppe Ungaretti (1888-1970), *Ride la gazza, nera sugli aranci* and a fragment from the poem *Strada di Agrigentum* by Salvatore Quasimodo (1901-1968) helped him to experiment with new poetic forms and to express his own aesthetic concerns. Devlin was undoubtedly interested in Ungaretti’s love for a return to order which was paradoxically represented by common subordinate clauses, inversions and complicated analogies which he faithfully tried to render in English, though, like their own original, they seem to be characterised by vagueness and by linguistic and literary strangeness:

That unchangeable, ageless gold
In its lost nimbus
Shall be our winding-sheet.

L’ora costante, liberi d’età,
Nel suo perduto nimbo
Sarà nostro lenzuolo¹¹.

In the opening line of the final stanza Devlin does seem to purposely mistranslate «ora» into «oro» by thus rendering «l’ora costante, liberi d’età» into «that unchangeable, ageless gold», which conveys a kind of metaphysical atmosphere to the stanza. Besides, Devlin was interested in using poetry as a way of living a religious, almost mystical experience in a world where either nothing made sense or some sort of illumination was instead finally achieved. Devlin certainly chose those texts he found most congenial to his view of life and poetry. The two poems by Quasimodo project the translator and the reader in a world of nostalgia where places are evoked by childhood memories

and with the scent of a faraway countryside. This is peopled by flowers and animals and is made universal in its elusiveness as in *Street in Agrigentum*:

There lasts a wind which I remember, burning
In the names of sidelong horses

Là dura un vento che ricordo acceso
nelle criniere dei cavalli obliqui¹².

Overall, Devlin's translation exercises from French – even though they tell a lot about his literary tastes and choices – seem to be just unconvincing literary attempts. More faithful representations of Quasimodo's poems are to be found in the translations done by Gerald Dawe (1952-). *Primroses* (*Primule*), *The Flower of Silence* (*Il fiore del silenzio*), *Serenity* (*Serenità*), *The Burning Myrrh* (*Mentre brucia la mirra*), *The Night Fountain* (*La fontana notturna*), *The Swallow of Light* (*La rondine di luce*) from the collection *Poesie disperse e inedite* (1971), project the reader into an almost bucolic background which is characterised by intense colours and smells and by feelings of love and affection towards someone who is never named but strongly present.

The scent of an orange blossom, an enchanted night fountain,
when sleep escapes me
I call you with the names of most delicate flowers [...]

I left two kisses on your orchid body,
they looked like two little flowers
like those which grow at the roadside,
so small, suffering the cold,
and outside the dappled sky bore my fever

and I thought I was happy.

Profumo di zagara chiusa, fontana notturna d'incanti,
io ti chiamo coi nomi dei fiori più fragili [...]

Lasciai due baci sul tuo corpo d'orchidea,
che a me parvero due margheritine,
di quelle che stanno sui lembi delle strade
e sono piccole piccole ed hanno tanto freddo,
e fuori, il cielo a macchie scure e bianche come una pernice
aveva la febbre, e io credevo d'essere felice¹³.

Tom Paulin's readings of Montale's poems are altogether a different kind of translation. *The Coastguard Station*, for instance, results in a series of contents and forms which are only loosely related to the source text. This was done to address his personal view of contemporary Northern Ireland. Besides, Paulin (1949-), who devoted special attention to the question of language, indicated

Hiberno-English as the language that had to be used in poetry so that poetry itself could speak about and be located within the cultural and political context of Northern Ireland¹⁴. *La casa dei doganieri*, from the fourth part of the collection *Le occasioni* (1939), dwells upon the themes of ‘occasions’. These are moments of sudden revelations, allowing one to better perceive reality. Through vivid and bizarre images, they are able to evoke solemn and almost religious moments. The melancholy tone of the poem achieved through the slow rhythm given by syntactical and metrical pauses and by a bare vocabulary, is complementary to its elegiac dimension, vacillating between the sadness of remembering lost love and lamentation for time gone by. By looking at the coastguard station, the poet recalls the anxiety he felt the day he had to meet a woman:

<p>Tu non ricordi la casa dei doganieri sul rialzo a strapiombo sulla scogliera: desolata t'attende dalla sera in cui v'entrò lo sciame dei tuoi pensieri e vi sostò irrequieto [...]</p>	<p>Henry Snodden and me we've nearly forgotten that scraggy coastguard station – a ruin from the Black and Tan war it stood on Tim Ring's hill above the harbour like an empty a crude roofless barracks - same as the station in Teelin or Carrick [...]</p>
---	---

<p>Ne tengo un capo; ma tu resti sola né qui respiri nell'oscurità. Oh l'orizzonte in fuga, dove s'accende rara la luce della petroliera! Il varco è qui? (Ripullula il frangente ancora sulla balza che scoscende...).Tu non ricordi la casa di questa mia sera. Ed io non so chi va e chi resta.</p>	<p>then we'll watch as a new little colony of thatched breezeblock cottages – Irish Holiday Homes with green plastic oilgas tanks at the back – as a new colony starts up all owned by people like us from Belfast who've at last laid that claggy building's ghost well I wouldn't go as far as that¹⁵.</p>
--	---

What strikes one at a first reading is Tom Paulin's re-contextualization of the poem into an-all Northern Irish background. This is achieved by referring to specific Irish names and place names like «Henry Snodden», «Black and Tan», «Tim Ring», «Teeling», «Carrick», «Irish holiday homes», «people like us from Belfast» and by using Hiberno-English words like «scraggy» and «claggy». The couple from the source text immediately is replaced by two male figures that find themselves in a place that bears the burden of history and that, in spite of everything, hints at a possibility of renewal which is faintly supported by the final line «well I wouldn't go as far as that», which asserts the need to stop remembering and to stop writing.

Another Irish poet living abroad, Derek Mahon (1941-) embarked on the translation of the same poem as well as of some other poems by Italian and French authors. As one immediately notices, there is no equivalence between the stanzas, no intention to remain faithful to the source text¹⁶, instead, a way of experimenting with new styles.

You never think of it, that coastguard house
 where a sheer cliff drops to a rocky
 shore below; desolate now,
 it waits for you since the night
 your thoughts swarmed there
 like moths and paused uncertainly.
 I clutch an end of it, but the house recedes
 and the smoke-black weathervane
 on the roof spins inexorably.
 I clutch an end of it,
 but you're out of reach
 and you don't breathe here in the dark.
 Sometimes a tanker in the sunset lights
 the horizon where it withdraws
 at the point of no return.
 Breakers crash on the cliff-face
 but you don't recall the house
 I recall tonight
 not knowing who comes or goes¹⁷.

The position of the speaking voice, ideally and nostalgically detached, in a house up on a cliff, seems to correspond to the position preferred by the Irish poet who observes the world as if through a window. From there he is able to observe, analyse and write his own way of interpreting Otherness and the Other.

Mahon immediately addresses himself to the other person. Adding the adverb «never» and changing the original idea of «remembering» into that of merely «thinking», he gives the impression that there is no room for continuity even though it seems as if the woman is part of the poet's present. The past, no longer explored, projects the author into the future, into a landscape which is also that of a desolate Northern Irish beach, almost a symbolically cosmic place which gives voice to a metaphysical pain. The translation seems to be characterised by Irishisms, more enjambements than in the original and a more discursive tone which renders the elegy of the last stanza more prosaic. Such an interpretation of the Italian poem is only part of a whole process of manipulation where intertextuality allows Mahon to draw from Italian culture: an evidence of this are the poems he wrote after Michelangelo; after Ariosto (*Night and Day*); after Saba (*A Siren*) and in some way after and about Pasolini (*Roman Script*)¹⁸. The wide range of intertexts, the strong interest for the sense of place – which is often represented by copious topographical details – and his constant desire to move out, to escape, which moulds his writing, allow him to move from his homeland to elsewhere as in *A Disused Shed in Co. Wexford* in which the Irish setting finally gives way to the image of the people of Pompeii.

Interpreting one's own history, one's own sense of belonging and one's identity through contact with other cultures is also what one other Irish poet, Paul Muldoon (1951-) does. Like Mahon's, Muldoon's poetry features acts of transition between Ireland and elsewhere. It appropriates and recounts the poet's own experience both in Ireland and abroad and does so by suggesting rather than overtly describing, by evoking rather than explicitly saying. Recurring to new poetic forms – from the long sonnet to rhymes and assonances – attributing new meanings to traditional words, indulging in riddles, conditionals and subjunctives all help Muldoon to question the conventional use of language and, through that, the supposed certainties of ordinary life.

The *Eel* (2002) is part of a collection of poems – the winner of the Pulitzer Prize in 2003 – which range from personal experiences both in Co. Armagh and in New Jersey, to translations and interpretations such as that of Yeats's *A Prayer for my Daughter* (1921). It is adapted from Montale's *L'anguilla*:

L'anguilla, la sirena [...]	The self-same, the siren [...]
per giungere ai nostri mari,	to hang out in our seas,
ai nostri estuari, ai fiumi [...]	our inlets, the rivers [...]
di ramo in ramo e poi	against
di capello in capello, assottigliati,	the flow, from branch to branch, then
sempre più addentro, sempre più nel	from capillary to snagged capillary,
cuore	farther and farther in, deeper and
del macigno, filtrando	deeper into the heart ¹⁹

The poem, an expanded sequel to *The Briefcase* (1990), which had been written in response to Heaney's *Lough Neagh Sequence* (1969) – which was dedicated to Muldoon – where a case turns into an eel, is made of a list of objects and nouns. Such a recurring motif in Muldoon's poetry reinforces the idea of a continuous, mellifluous movement. While reading the target text, one has the feeling that the poet/translator's precise aim was to confuse, to disarray, to look at things in a different way:

I want my own vision to be disturbed, I want never to be able to look at a hedgehog again or a ... briefcase again – or at least the poem wants me never to be able to look at a hedgehog or a briefcase again – without seeing them in a different way²⁰.

In Muldoon's translation, the eel is not only a sexual animal but also a political one that returns to the recognisable British «green and pleasant spawning ground» and that has a «green soul» seeking life when «desolation» prevails:

l'anima verde che cerca	a green soul scouting and scanning
vita là dove solo	for life where only
morde l'arsura e la desolazione	drought and desolation have hitherto clamped down ²¹

When responding to the work of Leopardi the value of life is asserted by some of the one hundred and six Irish poets who were asked to read and interpret or simply refer to the Italian writer's work put together by Marco Sorzogni and published on the occasion of the two hundredth anniversary of the Italian poet's birth, *Or volge l'anno. At the Year's Turning* (1998) is an interesting volume in that it offers a wide range of readings of Leopardi's work. From faithfully translating to using some of Leopardi's stylistic features while disregarding the content; from imitating to commenting the poems themselves; from introducing elements of strangeness to employing specific Hiberno-English features; from conveying a general idea of the poem to distancing themselves from the source text, the Irish poets communicate their own concerns and feelings.

Two interesting versions of Leopardi's *La quiete dopo la tempesta* are provided by *After Leopardi's Storm* (1998) written by poet and TCD professor Eiléan Ní Chuilleanáin (1942-), and by *The Calm After the Storm* (1997) written by Eamon Grennan (1941-)²². The first one is given here:

Passata è la tempesta;	The sky clears, and at the top of the street
Odo augelli far festa, e la gallina,	I can hear the hen giving out her litany,
Tornata in su la via	The stream bounding down the slope
Che ripete il suo verso. Ecco il sereno	In its tunnel of broom.
Rompe là da ponente, alla montagna [...]	The lacemaker
L'artigiano a mirar l'umido cielo,	Stands at her window singing,
Con l'opra in man, cantando,	Her work still in her hand: a huge ruffle
Fassi in su l'uscio; a prova	Wavering its fins in the watery breeze ²³ .
Vien fuor la femminetta a còr dell'acqua.	

The partial rendering of the content of the original text offered by Ní Chuilleanáin's version only maintains some lines randomly selected: from the image of the sky clearing – where there is neither mention of the storm nor of the birds chirping – to the coming out of the hen and on to the description of the river.

What is most interesting is that she draws the reader's attention by feminizing the protagonist of lines 11-12: «l'artigiano a mirar l'umido cielo» is turned into someone who makes lace and who also participates in the activity – as the repetitive use of the personal pronoun «her» designates – originally assigned to another character, «femminetta», that is, gathering rainwater.

Ní Chuilleanáin's poem then distances itself from the source text by asserting a female voice contemplating and trying to describe the landscape²⁴.

Harry Clifton's (1952-) oblique interpretation of Leopardi's *Il sabato del villaggio* which he gives in *The Dead of Poggio* is well anchored to the Italian reality. Like Leopardi's poem, it portrays the village people who dress up for the Sunday church ceremonies and walk up and down along the same streets. The poem is also about those who pay their respects to their dead and give presents to their children the day after. It is also about those who – like the

Irish – were forced to leave for America to make a living and about those who, one day, will be dead themselves. Thus, although loosely based on Leopardi, it is an independent poem with an Italian topos and setting:

Because there's no soil
 To bury them, the dead
 Are stacked above Poggio
 In honeycombed vaults
 Of an afternoon, I pause
 Among the plastic flowers
 And photographs – the dead
 Dressed in their Sunday clothes,

As if eternity
 Were a country dance
 They were going to²⁵.

1.3

More translations

All I wish to do is bring my Ireland into the greater Europe and bring that greater Europe into Ireland.

Desmond O'Grady

This is what the Irish poet Desmond O'Grady (1935-) wrote by way of introduction to his volume of translations²⁶. In 1957 O'Grady settled in Rome where he attended many literary and cultural events, worked on translating film scripts and broadcasting the news on Vatican Radio. As a Catholic Irishman, it was inevitable for him to be interested in Catholicism and to turn to the Vatican City as an ideal place not only where to live in but also to learn more about religion and eventually experience a different kind of religiosity.

For many years he devoted himself to both translation theory and practice. He believed that translating was a very personal experience which was born out of interest and which told a lot about his own writing experience:

When you read a translation of mine, I'm immediately recognisable in every poem I've translated. [...] When the language itself dictates to you, then you must obey. And you must obey in such a way that you can match the language as best you can. You stand or fall on that. But there are occasions when the language itself provokes interpretation and provokes what is the poet in you.

Having been criticised for having lost sight of poetry, O'Grady believed in the strong interrelationship between the act of writing poetry and the act of translating a poem, both informing each other and supporting the necessity to draw from western cultures:

When not writing my own poems I translate the poets who interest me [...]. Now my writing pattern was to translate when not writing poems of my own [...]. Translating poems helped me not only to get to know the work of the poets more intimately but also their languages and therefore their cultures. It has broadened and deepened my reading, sharpened my awareness, refined my sensibility – enriched me. It has shown me ways to give expression in my own poems to experiences I might not have done otherwise so that my poems and my translations inform each other. It keeps me in a prosodic and “creative” state of mind, active with the purpose of language and has given me sharper focus in my own writing²⁷.

His volume contains a good number of translations into English from such diverse languages as Greek, Arabic, Welsh, Irish, Chinese and Italian. Translating gave O’Grady the opportunity to work on the language he was still learning, i.e. Italian and through it, to become more and more familiar with its linguistic features. As a PhD student of Comparative Literature at Harvard, he insisted on the necessity of constant and mutual exchanges between Italian and Irish culture. He wanted, as he stated, to bring Ireland to Europe and bring Europe to Ireland. To this purpose he provided biographical information on the Italian authors themselves²⁸ before each set of translations and seemed to prefer those poems which described Italian places, like Umberto Saba’s poems *Milan*, *Turin*, *Florence*, *Old city (Città vecchia)* and told about emotional conflicts and stories of exile.

Evidence of this is provided by the choice of such poems as *Sera di Liguria (Ligurian Evening)*, *Sera di Gavinana (Gavinana Evening)* by Vincenzo Cardarelli (1887-1959):

Sera di Gavinana

Ecco la sera e spiove
sul toscano Appennino
Con lo scender che fa le nubi a valle,
prese a lembi qua e là
come ragne fra gli alberi intricate,
si colorano i monti di viola.
Per chi s’affanna il giorno
ed in se stesso, incredulo, si torce.
Viene dai borghi [...]
un vociar lieto e folto in cui si sente
il giorno che declina
e il riposo imminente.

Gavinana Evening

Here comes the evening and the rain stops
on the Tuscan Apennine.
With the descent of cloud on the valley,
caught here and there at the hedges
like cobwebs entwined among the trees,
the hills colour violet.
It’s pleasant to wander,
for those whom the day upsets
and for him [...]
From the villages, stirring here below,
comes the merry and busy sound
of this declining day
and imminent repose²⁹.

A look at the poem and its translation underlines the need for O’Grady to modify both the form and the content of the poem in order to make it more understandable to the English reader. He does convey the general at-

mosphere of the poem and avoids explaining the meaning of each line. Poems like this one seem to have inspired O'Grady when writing poems about his sojourn in Rome, about Rome as a place to visit and, above all, to describe as in *At Home in Rome, Return to Rome, Trastevere House, 10 Piazza Campitelli*. In the same way O'Grady's *Roman Autumn* can be compared to Cardarelli's *Autunno* where the author complains about «the best time of our life», i.e. «il miglior tempo della nostra vita»³⁰ that is gone. Celebrating the beauty of a city in both texts leads the way to the admiration for a woman and for Italian natural landscapes.

Another collection of translations by the Irish writer Pearse Hutchinson (1927-) devotes some room to Italian poems he selected from the volume *Le parole di legno. Poesia in dialetto del 900 italiano*³¹. From Giacomo Noventa's *What's beyond... (Cossa ghe xé, pare mio)* to Amedeo Giacomini's *Mad Toni (Pazzo Toni)*, the Italian texts seem to share the use of dialect and such themes as loneliness, the incapacity to fully understand oneself and the need to change one's life.

2

Notes on Travel Writing on Italy

Translating a language inevitably means translating atmospheres, translating places. Since the eighteenth century, Italy has been one of the favourite destinations of Irish travellers. Its artistic heritage and its natural beauties have been revisited and re-interpreted in many different ways.

My attempt at finding links between Italian and Irish culture has obviously been complemented by the necessity to study the role played by Italians within Irish society and by the Irish within Italian society. Commercial links between the two countries already existed during the thirteenth century. The presence of Irish monks in Italy is attested during the ninth century while Italian bankers and merchants played an important role in the development of the Irish economic situation during the twelfth and thirteenth century. After the Renaissance, Italy's image in England seemed to decline with inevitable consequences in Ireland too, where Italian influence was somehow superseded by that of France. Irish travellers, though, continued to choose Italy as one of their favourite destinations. Oliver Goldsmith (1730-1774) was one of them. He visited Italy on his long Grand Tour in 1755-56. He went to Piedmont, Florence, Verona, Mantua, Milan, Venice and Padua, where he stayed for six months. It took him nine years to write a long poem on his grand tour, *The Traveller: or a Prospect of Society: A Poem*, published in London in 1764³².

Italy was the place where Lady Morgan (Sydney Owenson, 1776-1859), one of the most important writers of the beginning of the nineteenth century in Ireland, travelled a lot with her husband and frequented the most important circles. Her interest in Italy – which led to a two-volume travel book entitled

Italy and to the 1824 *The Times and Life of Salvator Rosa*³³, is well outlined by Mary Campbell's interesting study *Lady Morgan. The Life and Times of Sydney Owenson*³⁴ and by two more extensive and recent works by Donatella Abbate Badin, *Lady Morgan's Italy: Anglo-Irish Sensibilities and Italian Realities* and *Un'irlandese a Torino: Lady Morgan*³⁵.

«Il Bel Paese» was also the place where Charles Lever (1806-1872) spent lengthy periods. In 1847 he settled in Florence, later he moved to La Spezia, and in 1867 to Trieste, where he was named a Consul of the British government. He died in Trieste on May 31, 1872. His Italian sojourn is dealt with extensively in Lionel Stevenson's biography, *The Life of Charles Lever*, published by Chapman in 1939³⁶. The same could be said of Thomas Moore (1779-1852), another Irish tourist in Italy, whose cultural and literary impressions are documented in *The Journal of Thomas Moore* and in *Travels of an Irish Gentleman in Search of a Religion* as well as by the poems contained in *Rhymes on the Road* and in *Fables of the Holy Alliance* (1820)³⁷.

The Irish philosopher George Berkeley (1685-1753) travelled quite a lot in Italy. In 1714 he was in Turin, Genoa, Pisa, Lucca and Florence. From 1716 to 1720 he visited many Italian cities for the second time and reached southern places like Rome, Naples and Sicily. Berkeley was a subtle observer of Italian society as were Sean O'Faolain (1900-1991) and his daughter Julia O'Faolain (1932-), who wrote a book, published only in Italian, about the Communist leader Palmiro Togliatti³⁸. The Cork writer, who is well remembered for his short stories, wrote two travel accounts *Summer in Italy* (1949) and *South to Sicily* (1953), in which he examines aspects of Italian culture by indulging in aesthetic reflections and by falling into historical and sociological digressions. How do Italians live their relationship with art, religion and history? Is it possible to find some analogies between the way Italians and Irish behave? What suggestions are offered by Italy to narrow-minded Irish society, in which a censorship law forbids the free circulation of ideas and the power of the Church slows all kind of revitalization? O'Faolain believed that the only way to find his answers to Irish problems was to look at Ireland from an external perspective, that is of Italy and of Italians in general, with their customs, beliefs and habits³⁹. When visiting Italy, O'Faolain did indeed follow in the footsteps of a man quite important for Irish Catholics, the theologian John Henry Newman (1801-1890) who had toured through Italy almost a century before.

It is difficult to do so when dealing with the work of Sean O'Faolain. He was indeed meticulous in describing what he observed and experienced. A perfect visitor, in his view, is someone who is able to distance himself/herself from what he is observing – while grasping its qualities as well as its limits – and who can fully appreciate the work of art:

Those faces of madonnas that we find so unearthly when we look at them in London or Paris seem so because our habit of regarding all religious painting as un-

earthly in its subject prevents us from seeing that it is entirely earthly in its models [...] because we are unfamiliar with their reality⁴⁰.

Apart from his two major travel accounts on Italy, O'Faolain also sets some of his short stories there. Though a great lover of Italian painting, he devotes much time to historical and sociological issues. In a volume devoted to the Irish short story writer's voyages through Italy, Marie Arndt claims that O'Faolain was actually looking for a kind of more liberal society where he could express himself better: «He had the notion that Italians, as opposed to the Irish, were able to embrace Catholicism without moral restrictions»⁴¹.

Walter Starkie (1894-1976), director of the Abbey Theatre for seventeen years, became most known for his wanderings through Spain and Italy. In order to learn more about Italian musical traditions, he brought his violin with him and happened to play music with people he met in the streets. Many of his writings among which is *The Waveless Plain. An Italian Autobiography*⁴², recount the various experiences he had had while in Italy almost twenty years before and testify to his interest in historic and literary sources as when he quotes from Verga's and Pirandello's books in order to draw the reader's attention to the reality he finds himself in⁴³.

Another Irish traveller who visited Italy in the 1950s was Elizabeth Bowen (1899-1973), author of a singular travel-book entitled *A Time in Rome* (1960). A three-month stay in the Eternal City was the source for a book which seems too impressionistic to be a successful one and too heavily intertextual to be considered original. Besides, Bowen herself – who was O'Faolain's lover – was not an accurate observer when it came to describing people and atmospheres, customs and places instead of statues and monuments which give her every opportunity to heavily rely on other texts and to consistently dwell on descriptions of events from the past. She spends little time writing about her feelings, about personal anecdotes, about meeting people she sees. Very rarely are there occasions like the following one provided by a conversation with a local:

People I met in Rome legitimately wanted to know what I was doing. Writing something? – Not while I was here.

– No, really? – Pity to stay indoors. – Sightseeing, simply? – Partly. – Ah, gathering background for a novel to be set in Rome! – No – No?

Then I did not care for antiquity? Not in the abstract. What did I see in Rome, then? [...] But what did I like about Rome? – It was substantial. – And? – Agreeable. – Once, or now? – Altogether. – Agreeable was hardly the word for history [...] Oh? Oh, yes! Attempts to write about Rome made writers rhetorical, platitudinous, abstract, ornate, theoretical, polysyllabis, pompous, furious⁴⁴.

Rome is then too ancient to 'appeal' to her and writing about it too unimaginative. Rome cannot provide her with useful material for her creative writing activity:

The idea of putting Rome into a novel not only did not attract me, it shocked me – *background*, for heaven's sake! The thing was a major character, out of scale with any fictitious cast. Other novelists had not felt this, and evidently (where they were concerned) rightly; their books were triumphs – if triumphs, also, over difficulties they had not had. For me, there was pointblank impossibility; not because I did not believe in art but because I did. There are two kinds of reality, which are incompatibles. Here in the spectacle of Rome was the story – and enough. A story to be picked up fragmentarily, humbly, and at heaven knew how many removes or at which points and in what order. The omissions probably would be the most telling. The fabric tattered away in parts, was people's existences and their doings⁴⁵.

Rome is the setting for two short stories, namely, *The Storm* and *The Secession*. It is the latter that gives her a literary equivalent of herself as depicted in the just mentioned description: one character named Miss Selby, seems highly autobiographical also in her attitude to the city. Miss Selby is a very reserved lady who sleeps in a *pensione* in Rome. The short story then also gives the narrator the opportunity to describe a little bit of Rome, starting from Piazza Barberini which is close to the place where the protagonist is staying. «Seen in any light», the English lady recorded in her diary, «the Roman streets are very mysterious and seen from above [...] the roofs and gardens of Rome are scarcely less so». Rome is also the city «from a long blade of hills behind the Vatican that would rise to cut away the brightness»⁴⁶.

There is no significant sign that the trip to Rome and, more generically speaking, the trip to Italy influenced Bowen insofar as her writing is concerned. If we look at her literary production, besides the two Roman short stories already mentioned, we find very few other short stories generally set in Italy. From *Requiescat*, set close to Lake Como but with details about Italy itself, depicted with cypresses and lemon trees to *Mrs Windermere*, vaguely referring to Italy and to some Italian friends the protagonist remembers, to *The Contessina*⁴⁷, the first Italian character who is given a significant role to play, we find very few examples⁴⁸.

No special encounter has occurred during her stay that has profoundly changed her view about Italy and Italians or her sense of identity. Nor does she give us specific reasons for undertaking this journey: no need to change from daily duties or anything similar; no curiosity to find, to praise the 'difference', the 'Other' and present it as more authentic.

There is obviously a difference between 'traditional' travel accounts and more recent books which are halfway between fiction and travelogues. Italy has changed in the imagination of Irish people and of Irish writers. Books like Monk Gibbon's (1896-1987) *Mount Ida* (1948) and Harry Clifton's *On the Spine to Italy* share though the common desire to show Italy as the prototype of the country where experience of oneself is accomplished through the encounter with the Other.

The Dead of Poggio is one of few poems contained in Harry Clifton's travel book, *On the Spine of Italy. A Year in Abruzzi*, published in 1999. The book,

while mostly set in a small village in the Abruzzo mountains, also explores other local realities in Italy, such as Perugia and Bologna. An account of the author's life within a specific community, while offering an insight into the changes occurring at a particular time, that is the events that took place before the collapse of the Political Left in 1989, the text describes the beauties of the surrounding nature and, in particular, of the native place of the Italian writer Ignazio Silone. It is the work of the local novelist, exiled in Switzerland during the 1930s that interested Clifton most. *Fontamara* (1930) and *Bread and Wine* (1936), while denouncing fascism, portray the unchanged realities of the never named village. Fascinated by the idea of visiting Silone's birthplace, Clifton goes south to Pescina de' Marsi and the plain of Fucino, on the occasion of the tenth anniversary of his death:

Across this valley floor his village women had long ago marched in the heat to the district town to protest at the diverting of their water supply, to be laughed at by the government clerks, and provoked by the fascist gangs. The sour local wine, the half an onion the boy in *Fontamara* takes as food on the train to Rome to look for a job, grew on these barren slopes. The modern road signs – Sulmona to the south, Avezzano to the west, to the north L'Aquila – defined the geography of the novels⁴⁹.

In a mountain village half-proud, half-ashamed of its fascist architecture; in a region where many still bear the name Benito, where the church walls are scrawled with neo-fascist slogans, it is inevitable for Clifton to turn to Silone's works:

As a young communist in the Twenties, he had seen the boys of his own village strutting about in Black shirts. His family had had murder and torture visited upon it. In the Thirties, he had been forced into exile in Switzerland. There he had lived out of the dark spasm of the war years, writing the novels of Abruzzo mountain life which, when published openly in Italy after the war, made him synonymous with the ideals of the new left, the renewal of Italian political life that was to be disillusioned in the decades which followed. By an upstairs window, we read *Fontamara* and *Bread and Wine*. Outside we could see the realities of village life, unchanged since Silone had represented them fifty years ago⁵⁰.

An intellectual who fought against fascism, who was forced to emigrate and see his books first published in other languages in other countries, Silone in some way seems to share the condition of many 1950s and 1960s Irish writers whose works were subjected to strict censorship laws; whose destiny was to find more readers and better publishing opportunities in other countries.

As a writer who only some years ago decided to settle in Dublin with his wife, the novelist Deirdre Madden, after a long time spent in Europe, Africa and the United States, Clifton is used to looking from a different perspective: that of the eternal traveller who never settles and who never feels at home. Even the small Italian village he and his wife settled in during the summer before

now looks foreign to him. As time passes, with the coming of summer, with its heat and the return of emigrants, his perception of the place is modified by the feeling that his stay is almost at an end. The room where he has spent many afternoons writing, now looks a mere place of inanimate objects: «As I closed the door on it for the last time, I thought how only now, when I was deserting it, had it come to embody what I had wished for my own mind all along – an ideal of pure emptiness, pure receptivity»⁵¹. The village itself becomes representative of any little village he has seen in Europe, in the world:

Today Dublin, tomorrow Paris or Rome –
And the blur of cities
Is one City, simultaneous,
Eternal, from which we are exiled forever

And I say to you, 'Let us make a home
In ourselves, in each other'⁵².

On the Spine of Italy is indeed an account of a journey into another land with its own culture, with its prejudices, stereotypes and perceptions of some kind. But it also shows us the way in which Clifton relates to the Italian Otherness and comes to modify and define himself, his sense of Irishness and being in the world. Though always starting from the evocation of a place, Clifton's work tends to drop in cultural generalisations.

The book is also a representation of the way in which Clifton relates to a past which is not experienced but which is, though from a distance, all the more felt and shared by him, an Irishman who has let «a socialist with no party and a Catholic with no Church»⁵³ as Silone once defined himself, give voice to his sense of civil and political participation in a world at a time of changes⁵⁴.

The travel-book, if one wants to apply such a definition to Clifton's text, allows him to distance himself from the undisturbed provincial Irish society unshaken by or apparently unaware of what was happening in Europe, be it the rise of Fascism or of Soviet Communism.

3

Visual Arts and Literature

Dante could safely plead that no human pen
can truly describe what human eyes have never seen
and then promise to do his human best:
but here, where millions like me have been
worshippers or wondering sightseers, the poet is set
a task more mundane, yet more daunting, a theme
For which human speech is found to be
inadequate, not because poetry lags behind

these visual arts – all are necessary to reveal
the spiritual in our nature – but because the mind
acknowledges that this temple does not need
mere words: its hymn is of its own kind.

Cristoir O'Flynn

The question of the relationship between visual arts and religiosity is indeed at the core of some Irish writers' experience while in Italy. Among all the tourists who visit the largest artistic heritage in the world, many are Irish writers. Their work becomes an important expression of its beauties, of their individual fruition; it becomes a privileged ground for the exploration of the process of artistic creation; of its modes of being, of its national peculiarities; of its literary genres and changes in time as well as of every single writer's personal growth. Sometimes, the references to the artistic legacy of Italian cities recur so often as to give shape to the thematic network of the work itself.

Such references give writers the chance to reflect upon the origin and the significance of artistic forms and their interaction. By so doing, they also help readers to better understand the reasons and the forms of those writings: how does the transposition of a verbal enunciation into an iconic representation take place? What do we lose and what do we gain from this? What is there left of the original Italian work of art and in what way is it absorbed by the copy? The analysis of such questions imposes itself as necessary if one wants to understand the nature of the relationship between Italian visual arts and Anglo-Irish Literature.

3.1

Frank McGuinness as interpreter of Caravaggio

And yet you know, there is something very strange in this: that Ireland isn't a Christian country at all. What I like about Ireland is that just below this crust of Catholicism it is pure paganism.

Deirdre Madden

Some of the Irish writers seem to indulge in the often felt preoccupation of defining the religious nature of an object of art observed by the viewer in relation to the kind of religion professed in Italy and above all to their own notions of the 'sacred'. By becoming a reflection of reality, art almost paradoxically seems to lose its function, its purely sacred message.

It is not a coincidence then that Italy comes to represent a possibility of embracing a more liberal form of religiosity against the moral restrictions of Catholic Ireland.

It was probably during his visits to Italy that the Irish playwright Frank McGuinness (1953-) became interested in the work of the Italian painter Michelangelo Merisi, i.e. Caravaggio. «The most disruptive and experimental

of contemporary Irish dramatists» as he once was defined, not accidentally chose as protagonist of his play, *Innocence. The Life and Death of Michelangelo Merisi, Caravaggio*⁵⁵, a man who became famous for his works of art and for his rebellious life. Andrea McTigue sharply compares McGuinness's work and Michael Straight's *Caravaggio*. The work could also be examined in conjunction with Derek Jarman's film, *Caravaggio*. Both might have been inspired by Caravaggio's supposed homosexuality. The play, which caused a sensation, was criticised for being «shocking gay blasphemy» and for embracing «nudity, eroticised horseplay involving a cardinal and two boy prostitutes and much violent language»⁵⁶. The play is set in Rome on a specific day, that is when Caravaggio killed Ranuccio Tomassoni, in May 1606. McGuinness introduces the characters through the means of a dream and divides the play into two parts: the more public «Life» and the more private «Death». The images that appear in the dream are similar to the ones of Caravaggio's paintings: the skull appears in paintings like *Saint Francis in Meditation*, *Saint Francis in Prayer* and *Saint Jerome in Meditation*. In the same way, a decapitated head is in *David and Goliath* and *Salome with the Head of John the Baptist*. A red cloak appears in works such as *Madonna of the Rosary*, *Mary Magdalene in Ecstasy*, *Saint John the Baptist*, *Judith Beheading Holofernes* and *Death of the Virgin*. Lucio remembers how Caravaggio dressed him like a tree and with bunches of grapes and called him Bacco. In the same way the drowned Whore refers back to *Death of the Virgin*; the red cloak caressed by Lena evokes *Mary Magdalene*; Antonio is portrayed like *Boy with a Basket of Fruit*. Details of his life – his meeting with his brother who begs him to go back home, his looking for two male prostitutes, Lucio and Antonio, then mix with hints at his artistic production. The end of the first act introduces us to Tomassoni's killing which happens off stage: Caravaggio returns to Lena's brothel and has a heated conversation with her. Another dream follows: that of his sister Caterina, the Cardinal and his servant, Lucio, Antonio and the Whore. When he wakes up, Lena invites him to leave. The play ends with a *tableau vivant*, the one of the painting *Saint John the Baptist*. McGuinness presents Caravaggio like an artist who, though sent by God, is damned. His artistic creativity stands in neat contrast with his destructive impulses and with the committed crime. His brother criticises his art as he sees in it the hand of a drunken man: «Badly. It's as if you're asleep. All in the dark. A drunk man imagining in his dreams. Who listens to a drunk roaring?»⁵⁷. The connection between Caravaggio's passionate life and his paintings is made explicit by McGuinness himself when he states that only by knowing about Caravaggio's life and thoughts we better understand his works. Though the playwright makes the characters live through art, their salvation is anchored in reality, hence is only temporary. Paintings are never commented on, nor do we see Caravaggio painting them. McGuinness's interest in visual arts does not limit itself to this work but also involves some poems from the collection *Boosterstown*⁵⁸ and one of his most

recent plays, *Dolly West's Kitchen* (1999) where the mosaics he admired in Ravenna are remembered by one of the characters who lived in Italy, Dolly, who is now in Buncrana, Co. Donegal, where the play is set:

Dolly: Ma, you would have loved them. The colour, the life in them. When I looked up at the walls and ceilings, for the first time I knew what it was like to have breath taken out of your body at the beauty of what your eyes saw.

Rima: What did you see, daughter?

Dolly: A procession of men and women. They were white and blue and gold, walking towards their God, and it was the walking that was their glory, for that made them human, still in this life, this life that I believe in. I believe in Ravenna. I remember it. I came home to Ireland, so I could remember it – there would be one in this country who would not forget in case Ravenna is destroyed. I think it's my life's purpose to say I saw it⁵⁹.

In the history of the relationship between Irish and Italian culture, visual arts occupy a major role. Paintings and sculptures, above all, by Italian artists have influenced in one way or another Irish writers. It was in 1963 that Eiléan Ní Chuilleanáin admired and was inspired by Correggio's frescoes in Parma Cathedral. The experience led to the writing of a poem which also commemorates her mother, now dead, *The Fireman's Lift*. Correggio's frescoes which depict the Assumption of the Virgin give the Irish poet the opportunity to picture through words the movement of the virgin, sustained by a crowd of angels running after the others. The virgin reminds her of her mother, who, in the late years of her life, was looked after by some nuns.

Defining the religious nature of art and the type of religiosity being practised in Italy is almost a constant theme of novelist Deirdre Madden's (1960-) works. Besides, during her long stay in Italy, she was able to visit many cities and appreciate many works of art. From *Hidden Symptoms* (1986) where some lines are devoted to a description of Bernini's columns to *Remembering Light and Stone* (1992), ekphrasis dominate the thematic network while introducing the reader to the Sistine Chapel and Saint Peter, to the Cathedral of Siena where Duccio's *Maestà* is, to the Byzantine Church in Torcello, to Mantegna's *The Agony in the Garden* (National Gallery, London). Through them she is able to question her sense of religion and ask herself about what looks to her as an ungraspable, unreachable and all-present power of Christianity, a feeling which is so strong as to give her nightmares:

I was thinking of the churches, all the churches where the raw power of Christianity could speak to me from the anguished face of a painted angel, over the roar of the traffic, in the heat of the night, as I lay there wrapped in a sheet, feeling the pulse of my own heart, and hearing the voice of a tormented angel scream down through the centuries to me⁶⁰.

The religious motif is undoubtedly an inheritance of the cultural and sociological background of Ireland of the 1960s and 1970s. In a country

where Catholicism was inevitably seen as the «majority creed», «a nationality as much as a religion [...] a matter of public identity rather than of private faith»⁶¹, which, up until a few years ago, determined each aspect of life, it was inevitable for Madden to assign to art the role of making religion more understandable. Art has taken the place of religion and it does so also to provide occasions for subject matters.

Ekphrases distinguish parts of Edna O'Brien's (1930-) novel *Time and Tide* (1992). Partly set in Italy, the book introduces us to a young Irish woman named Nell who goes to Italy with her two sons. Visiting Arezzo, the protagonist is enraptured with the image of Piero della Francesca's *La leggenda della Vera Croce: l'incontro della regina di Saba con Salomone*.

3.2

More about paintings

«You are High Renaissance. Parmigianino?» he suggested, looked at her all over. «No, it must be a Florentine. Domenico called Veneziano?» No! Pollaiuolo? Or why not Botticelli? The sloping shoulders, the distant look, the firm legs. That's it. As a matter of fact there is a girl very like you in the Villa Lemmi frescoes».

Sean O'Faolain

The Fisher Child (2001) by Philip Casey (1950-), poet and novelist, mainly deals with the work of the Italian painter Fra Angelico, at the Museo di San Marco, in Florence. From the *Annunciation* to the different cells where he painted the various scenes from Christ's life, *Noli Me Tangere*, *Recovery of Deacon Justinian* – where Christ appeared to Mary Magdalene – the *Transfiguration* and *Coronation of the Virgin*, the reader is almost constantly given details of works of art. On holiday in Florence, the architect Dan and his wife Kate, born in London of Irish parents, are assigned the specific role of unconsciously intertwining the truth of their lives with the events 'narrated' by the paintings. Beato Angelico's *The Annunciation* hung on the wall of their kitchen back in London induces Kate to meditate upon the meaning of divine motherhood and on her unexpected maternity. The painting will convince her that life is a gift of God:

“Just look at the depth of the field, and the symmetry and rhythm of those columns”, Dan said. “I never realised the angel's wings had those colours”. “I thought angels' wings were white”. “They're like a rainbow from another world”. She wasn't religious as such, but the fresco gave her a woman's sympathy for the Virgin. “She's like a convent girl”, she said. “Maybe she was”. “A young nun, do you mean? Look at the light from her bodice!” “You'd almost need sunglasses. It's coming from the angel, of course. She's like the moon, reflecting sunlight”. “That beautiful dark blue of the coat draped over her knees – and what shade of green is the lining? It's fainter than I thought”. “It's like what you find under old wallpaper”. “How could you say such a thing!” He shrugged. “Do you see the silica sparkling in the light from the

window? Just look at it from side on". "Oh yes!" Oh yes [...] This tiny detail, which she would have missed, transformed her identification with the fresco, flooding her with an excitement in which she forgot herself completely⁶².

In the same way, *Recovery of Deacon Justinian* anticipates the truth that will out to an observant look of one visitor like Dan: his wife conceives a black baby girl. Dan, convinced that he has been betrayed by her, decides to go back to Ireland to find out more about his past and about himself. There he will find out that one of his forefathers was black. The news helps him to overcome the suspicion about his wife's infidelity and to accept reality as it is.

More examples of ekphrasis are provided by passages from William Trevor's short stories and novels. In novels like *Other People's Worlds* (1980)⁶³ and in short stories such as *On the Zattere*, *Running Away*, *Cocktails at Doney's*, *Coffee with Oliver*, *After Rain* (1996), the novella *My House in Umbria* (1992), the England-based Trevor (1938-) explores apparently unknown places in Italy.

Italian visual arts have also influenced Irish poets. From William Butler Yeats to Paul Durcan – who was commissioned to write two collections of poems on some paintings hung at the National Galleries of London and of Dublin – from Eavan Boland to Derek Mahon, the colours, the portraits, the scenes of Parmigianino, Iacopo Vignali, Canaletto, Correggio and Paolo Uccello among others, are present, either directly or indirectly. Such paintings become the starting point from which visual arts are commented on, subjects are explored, described, presented to the contemporary reader.

4

Italian Music and Anglo-Irish Literature

The presence of a rich musical season made up of Italian operas and Italian opera singers could be traced by carefully examining Irish plays and novels. In James Joyce's *The Dead*, for instance, we learn about the Italian companies who used to go to Dublin and perform at the Theatre Royal, in Hawkins Street, now Screen Cinema in D'Olier Street. From 1827, in that theatre, the Irish public attended a good number of operas, from Ferdinando Paer's *Agnesi* to Rossini's *Tancredi*, *L'italiana in Algeri*, *Il turco in Italia*, *La gazza ladra*, *Il barbiere di Siviglia*, Donizetti's *L'elisir d'amore*. This lasted with much success until 1871 when the Gaiety Theatre opened. As John Allen⁶⁴ writes in a volume about music in Ireland, the operas performed at the Gaiety were more or less the same as those staged at the Theatre Royal during the nineteenth century.

Two most notable examples of 'influence' of Italian music on Anglo-Irish literature and drama are Tom Murphy's *The Gigli Concert* (1983) and Jim Nolan's *The Salvage Shop* (1998). From Caruso, quoted in Joyce's novella, to Beniamino Gigli and Luciano Pavarotti, the voice of Italian tenors resonates within Anglo-Irish literature.

4.1

Tom Murphy's *The Gigli Concert*

It is thanks to Tom Murphy (1936-) that a tenor like Gigli has become famous at least among theatregoers and scholars of Irish drama. Gigli undoubtedly became a messenger of Italian culture abroad and contributed to the diffusion of the myth of the Italian tenor. He gave concerts in Ireland at different times in 1934, 1937, 1939, 1946, 1949 and in 1954 but was generally less known than Caruso. This was the reason why Murphy chose him to give voice to his character's dramatic vicissitudes. Murphy was eighteen when Gigli went to sing in Ireland for the first time. It was his voice that he sometimes heard on the radio during his youth spent in Tuam:

But I had heard Gigli when I was growing up as a boy and I thought his voice was very beautiful and I think that if you talk about great singers you have to think about Italians [...] when we talk about opera for the general public that has to be [...] with La Scala, Italy in general. But, mainly, I think quality, the type of voice that Gigli had⁶⁵.

Murphy chose eleven excerpts from operas, recitals sung by Gigli and used them as preludes and in between the various acts of each scene: from *O'Paradiso* to *Tu che a Dio spiegasti l'ali* to *Lucia De Lammermoor*, to name just a few.

The Irish Man is obsessed by the idea of singing like Gigli. To be helped in overcoming such a difficult moment of his life, he stops to see a dynamotologist, JPW, who lives in his studio. While trying to convince him that he will make him sing like Gigli, JPW listens to his story. An overlapping of identities makes the understanding more difficult: the Irish Man starts telling details of the tenor's life as if they were his own. He is certainly a weak person who often gets depressed and when he does, he is each time overcome by strange fixations. In the meantime it is JPW who convinces himself that he will reach his goal. He documents himself by listening to a CD all night and once learnt the cues by heart, he even tries to sing like him.

Gigli's *Memoirs* play an important role in the making of the play. Some of the Irish Man's lines are quoted from the English translation of Gigli's *Memorie*. The information quoted does not integrate with the rest of the script: the story the Irish Man tells is not his. There is a literal transposition of its contents. The script reads:

IRISH MAN I was born with a voice and nothing else. We were very poor.

JPW What did your father do?

IRISH MAN A cobbler

JPW Making or mending them? It could be significant.

IRISH MAN He started by making them but factory-made shoes soon put paid to that.

Which is almost the same as the following passage from *Memoirs*:

I was born with a voice and very little else: no money, no influence, no other talents. Had it not been for the peculiar formation of my vocal cords, I should probably at this moment be planning tables or sewing trousers, or mending shoes as my father did, in the little Italian station town of Recanati where I was born on March 20th, 1890⁶⁶.

Murphy gives authority to Gigli's voice, to his written voice and with many details he gives his account of the way he first played the role of Angelica in an operetta in Macerata. JPW keeps asking him questions about his life and he does so to justify the narration itself of the tale.

The superimposition of details from two people's lives and the resulting confusion reaches its climax when the Irish Man states that he gave up his job and shortly after that he had come to this country. Which country is he talking about? It's only going back to Gigli's *Memoirs* that the audience can find further interesting details about the tenor's life. Not providing any reference to a bad relationship with his brother, the autobiographical account of his childhood confirms the Irish Man's inability to identify with an identity which is other in a credible way. By scene four JPW and the Irish Man have become almost friends and their roles are paradoxically inverted by the playwright. With a glass of vodka, sitting around the record-player as if «around a fire»⁶⁷, the Irish Man continues the story of Gigli and his falling in love with Ida. Words give voice to a dialogic orientation which is at the core of the play itself. Language becomes the ground for social and cultural contradictions which lead to a misunderstanding of the content of the play itself when at the end it is JPW who sings like Gigli and not the Irish Man.

Whereas at the beginning the playwright shares a feeling for the truth with us as audience – we know he is talking about someone else's life, he is not expecting us to know about Gigli's life nor the meaning of the arias – he then deceives us by making JPW sing like the Italian tenor. He expects us to believe he is singing like Gigli. How do we interpret *The Gigli Concert's* final scene then? Is it JPW who has finally taken a step forward and been able to sing like Gigli, or do we have to accept it as an illusion? Stage directions clearly specify that he is singing but on the stage he's miming the act of singing.

Tom Murphy leaves us with an open ending by way of a number of misunderstandings. He enacts a mere piece of fiction within fiction; he asks us to believe in the impossible, in magic.

He thus answers to my objections:

What about the singing itself? What about music? That when I listen to music I believe there is something spiritual within myself and any cause of blame would be that people in the audience would believe that he was singing or would believe that he believes he's singing⁶⁸.

4.2

Jim Nolan's *The Salvage Shop*

It is to the sounds produced by Luciano Pavarotti that the characters of the play *The Salvage Shop* by the Waterford-based writer Jim Nolan (1958-), seem to commit their emotions and their most intimate feelings. The presence of seven opera pieces, taken from different works, being played twice or sung, or referred to by the characters, give the play a very musical aspect and a role which could be defined as major in the deployment of the plot.

Opening at the Garter Lane Theatre in Waterford on January 1998 and restaged during the Dublin Theatre Festival at the Gaiety Theatre in October 1998, *The Salvage Shop* is a story about the relation between a father and a son, Sylvie and Eddie Tansey, in the town of Garris.

From the beginning of the theatrical performance, when the scene opens in the salvage shop, where raw material is worked and given new life – the idea of salvation, redemption recurs throughout the play – the aria *A te o cara* from Bellini's *I Puritani*, sung by Pavarotti, introduces us to the musical atmosphere of the play. We soon learn that Sylvie is concerned about the future of the local brass band he plays for and the fact that a certain Master Reilly is to take his place in directing the band during the upcoming competition. As he makes clear, he should have left the band before, were it not for his son's decision not to follow what was the family tradition, i.e. becoming a band conductor.

He refuses to eat and as soon as he goes to his room we can hear another piece, *Amor ti vieta*, from Giordano's *Fedora*: «That's a bad sign», comments Katie, Eddie's daughter who has just arrived. As the characters themselves will explain, music is for Sylvie a «comfort blanket»⁶⁹, able not only to console and relieve his preoccupations, helping and accompanying him in the memory of the past, but above all to give voice, speak for the most profound sentiments, thoughts, which, often, cannot be expressed with words. The next aria, *Una furtiva lagrima*, from Donizetti's *L'elisir d'amore*, for instance, used to be played, Eddie reminds Katie: «[...] for your grandmother. Not Pavarotti, of course – Tito Schipa or one of them boys... the lost evenings by the fire...he'd play her that song. This is for you, he'd say, this is for you. And she'd know the music was speaking for him. (Pause) I must try it myself sometime»⁷⁰.

The case of Mozart's *Idomeneo* comes as a perfect example: the very simple fact that it is to Eddie and not, as it usually happens, to Pavarotti's voice, that is assigned the task to tell the story of the King of Crete, testifies to the author's intention to render more direct and accessible the audience's understanding of the character's self-realisation of the damaging power of vows, promises and father's expectations and desires.

As a matter of fact, not everybody knows Italian nor is musically cultured⁷¹: then, instead of letting the music and sounds, not clearly recognisable,

speak for him, the playwright decides to assign to Eddie's language the role of giving voice to his feelings and thoughts. It is as if, after and before all the playing of the opera pieces interpreted by Pavarotti, the playwright wanted to pause for a while and more directly involve the audience⁷².

Nevertheless, no matter what the language and the vehicle employed, the play presents itself as a celebration of the power of the word. Indeed if music is most of the time in the background, it is primarily the voice, the words of the characters and of Pavarotti that stand out. In this respect, Nolan's choice of the Italian tenor is emblematic, for his story is a perfect example of a beautiful relationship between a father and a son and at the same time of a successful career as musical missionary of emotions.

The brief account of Pavarotti's life is of help to Sylvie, who, as secretly agreed between his friend Stephen, his son and the band, should leave the group after the following competition and who will insist on the significance of the band for the community's life:

(Gestures to the music upstairs room) Listen. A baker's son, you know. Luciano, I mean. Had the common touch and never lost it. But his voice, his voice, they say, touched by the hand of God, touched by something greater than the baker's son could ever dream of. All the great ones are. And so they strive to sound the sacred note, the one that joins us with them and enable us to soar as well, to remember what is still possible on the other side of the mountain *(Pause)* [...] He sang in the church choir at Modena, you know. That's where he started. And his father with him by all accounts. That must have been nice. Father and son, side by side. They say he still goes back there. Each summer, returns to his native place and offers his gift again to his own. And I wouldn't wonder if he receives more than he bestows. Maybe no more than a memory, a drink again from the wellspring. But maybe, too, amongst his own, he remembers something else – the sacred purpose of his gift. That his voice belongs to those who have none, that when he sings, he sings for those who cannot speak. I like that. There's a form of symmetry in that exchange, don't you think?⁷³

Sylvie's claim, after all, for a certain continuity in the family tradition, should not be blamed so much, if Eddie, from what his fiancée Rita reports, was «the best musician the band ever had»⁷⁴. The events of his life have rendered him a rather cold man, very much in the same way his father is, unable to define and give voice to his feelings, unable to free himself from the chains – and of chains his daughter will speak of chains later on – of the village life of Garris and its petty relationships of past and present grudges.

The band's defeat will have the result of opening Sylvie's eyes, making him realise that music is not the most important thing in his life now that he has to face the reality of his disease: the blindness that has characterised his behaviour has now taken the place of a straightforwardness that will sharply contrast with his son's future decisions.

Indeed, as far as Eddie is concerned, he seems to lose himself in daydreams as, reflecting upon the story of Pavarotti and his father, he begins to nourish the idea of inviting the great tenor to give a concert in the town:

That when he sings, he sings for those who cannot speak...Luciano! Luciano and his old man. Sylvie says they sang together in the church choir at Modena.

Rita: "Who the bloody hell is Luciano? Eddie: Luciano Pavarotti! Modena's where he comes from, see. Sylvie says he goes back there every summer and sings again for his own. I wonder is the oul' fella still in the choir...but where? A concert! For Sylvie. Tansey Productions presents for one night only, venue to be confirmed, Luciano Pavarotti in concert! (*Silence*) What d'yous think?"⁷⁵

Organizing a concert by Pavarotti for his father then develops as the last chance – and the focus of the second part of the play – Eddie has, of making his father happy for the last time in his life and making him really believe, as Stephen puts it, that «nothing is beyond redemption»⁷⁶. Eddie's thoughts and movements from now on appear as an obstinate attempt to organise every detail of the biggest event: we will observe him calling a public meeting, constituting a committee, appointing a secretary and a personal assistant, optimistically and incessantly typing letters, sending faxes, making calls, only temporarily interrupted by both Rita's and Katie's calls about the state of his father's health.

Besides, what convinces him to undertake such a project is the same belief in the power of music and of Pavarotti's voice: the tenor is able to bring out, show to ordinary people not just the different composers' intentions, the characters' emotions and his own but also and, most importantly, that of mankind itself apart from giving relief and accompaniment to the old man's last weeks⁷⁷. A detail of Sylvie's life given by Eddie helps us understand how much time the man has dedicated to music: at the age of seventeen he left for New York where he saw Ezio Pinza and Rosa Ponselle at the Metropolitan Opera House singing in Giordano's *Fedora*.

A musical background is used again to introduce the ending of the play, this time provided by Stephen's, Sylvie's and Rita's voices singing *La donna è mobile*, from Verdi's *Rigoletto*. They seem to be in good humour and propose a toast, but the idea of celebrating the night makes Eddie enraged, almost hysterical: the failure of his project has rendered him vulnerable, especially now that his father's health keeps deteriorating.

On the contrary, the fact that Pavarotti will never make his appearance in Garris is central in the process of self-realisation that it is not through music that one can save a relationship, but it is through love and friendship and communication.

The use made of Pavarotti's image and the story of the 'origin' of the play – Jim Nolan wrote it just after his father's death – help confirm that, though music is there with its inexpressible, unspeakable essence and universe of

sounds, it is words and human relations that play a primary role. The choice itself of the genre of opera agrees in a way with the playwright's intent to use musical invention as a great literary pretext.

4.3

More Books about Italian Music

Kate O'Brien's (1897-1974) *As Music and Splendour* and the most recent *As it is in Heaven* (1999), by Niall Williams (1958-) share an interest in the world of music and its performers. O'Brien's 1958 novel also reflects upon the relationship between art – here provided by music – and life in an Italian background. O'Brien spent the first months of 1954 in Rome, to work on her ninth novel. To this purpose, she went to Naples, Milan and Ferrara to visit the opera theatres and to listen to operas; she read some librettos and discussed about the world of opera with a soprano named Marguerite Burke-Sheridan, who was very famous in Ireland whom she used to meet at the Shelbourne Hotel in Dublin. After a brief stay in Paris where they are supposed to receive their education and be initiated in the career of opera singers, Clare Halvey and Rose Lennane are sent to Rome where they live with professor Buonatoli, conductor, teacher and manager of the two of them. «What's wrong with Ireland?» asked Rose in a fury. «Nothing, child, save its total ignorance about music»⁷⁸. From the beginning, Ireland is then presented as the antithesis to passionate, wordly and cosmopolitan Italy. The life the two girls would have lived had they stayed in their country is imagined and not at all desired. It is in Italy that the two women, once their traineeship is finished, will reach independence: Rose, who is luckier and more beautiful than Clare, will become the lover of a French tenor. After a few roles as *prima donna* and *seconda donna*, Clare realizes that she has been interpreting absurd and melodramatic roles which she comes to refuse. Being an artist makes her feel distant from reality.

Kate O'Brien explores the world of Italian opera in detail and she does so to illustrate the futility of love, to explore the consequences and the limits of independence and to assert her relationship with artistic and literary creation. Sometimes, though, it seems as if she is spending too much time and space on lesser matters. Whole pages describing the plots of the operas, the roles in each melodrama, the singing techniques and the history of Italian theatres monotonously follow:

In Italy, in the nineteenth century, through the persistence of a long tradition, theatre meant almost entirely il teatro lirico – opera. Almost every Italian town which was not a village had an opera house, a *teatro lirico* which was held in veneration of its citizens. Those theatres were used throughout the year for local concerts, lectures and amateur [...] performances of opera and drama. The tours stretched, in importance and in place, between say, Naples and Treviso, Turin and Bari. They presented therefore, up and down the peninsula, a considerable field for the speculation of impresarios.

These business men liked well to reap the summer profits [...] because in June, July, August and September, when all the great opera houses were dark, it was possible to get singers and conductors of standing, and even of fame, to perform in the lesser theatres – they always needing money, also desiring to extend their experience and their repertoires. Further, for the summer months it was possible to handpick singers, orchestral players and conductors out of the thousands of cadets and hopefuls thronging the musical academies and conservatories in Italy⁷⁹.

This is not the only example as O'Brien continues describing the contracts and the practices of managers and of artists; discussing the opening of the old Teatro Nobile di Torre Argentina in 1888, which had been closed for almost twenty years; the orchestra and choir groups that used to work in the summer; the precarious economic situation of those who worked in the field. From the beginning of her book, the author makes the reader learn about an innumerable number of operas and about the different roles the protagonists interpret: *Otello*, *Orfeo e Euridice*, *I Puritani*, *Lucia de Lammermoor*, *Rigoletto*, *La traviata*, *Le mariage de Figaro*, *Il barbiere di Siviglia*, *Don Giovanni*, *Don Carlos*, *Lucrezia Borgia*, *Figaro*, *Alceste*, *Norma*, *Fidelio*, *Il trovatore*, *Vespri siciliani* and *La serva padrona* are all the ones from which she selects the roles to assign to the characters; the arias they sing and the techniques they learn for a better execution.

The works that have here been examined show that when Irish writers think about opera they immediately think about Italy. As pretext, reason, opportunity, Italian music becomes the topic discussed by Irish characters. Music represents a way of living, an alternative to language and life; it solves theatrical problems; it functions as metalanguage which conveys the meaning of the text.

Other works make such different uses of Italian music such as Pat Kinevan's play, *The Plains of Enna* (1999) – where we see one character, Julia, in Italy while trying to learn how to sing – or as in the more recent Niall Williams' novel *As it is in Heaven* – where the protagonist, Stephen Griffin, meets and falls in love with an Italian violinist.

5

Italians in Anglo-Irish Literature

Adjacent to the men's public urinal they perceived an icecream car round which a group of presumably Italians in heated altercation were getting rid of voluble expressions in their vivacious language in a particularly animated way, there being some little differences between the parties. -Puttana madonna, che ci dia i quattrini! Ho ragione? Culo rotto! Intendiamoci MEZZO SOVRANO PIU. DICE LUI, PERO! MEZZO. FARABUTTO! MORTACCI SUI! MA ASCOLTA! CINQUE LA TESTA PIU ...

[Eumaeus, Episode 16] James Joyce, *Ulysses*

The sound of a barrel-organ playing is not a very unusual thing in Kensington, and why I took particular notice of a special organ, which was grinding loudly, I cannot tell, but I did, as it most strangely came to pass.

“Hilda,” I said, “do look at that little monkey on the Italian’s organ”.

Rosa Mulholland, *Giannetta*

Going through such a rich corpus of literary references to Italian culture, we can say that there is a real movement back and forth between Italy and Ireland, in the adaptation of techniques as well as in the use of settings, of allusions and of characters.

If we look at Anglo-Irish literature written during the last sixty years we find a good number of Irish writers intent, willingly or not, on reflecting in their works their opinions concerning the character of Italians, opinions which are bound to be subjective and affected by religious, political or personal prejudice. Understanding the reasons for attitudes of both ‘italophobia’ and ‘italophilia’ in the works that have been examined requires a cultural and historical knowledge of Italians living in Ireland.

The first groups of Italians started to settle in Ireland during the 1880s when the first chipper – that is the shop where they sell fish and chips – was opened in the Dublin central area of Pearse Street⁸⁰. In 1936 there were 325 Italian-born registered residents in Dublin. In 1961, they were 689. The growth of migration flux has been constant and in 1981 the number of immigrants amounted to 1,351. The 2002 Irish census revealed 3,770 people with Italian nationality resident in Ireland. The following year, the Italian embassy list records 5,000 Italians resident in Ireland although a more likely estimate is 7,000.

Many of the literary representations of Italian migrants not surprisingly focus on the activity of fish and chip shops which they seem to have introduced to Ireland. For many people in Ireland, fish and chip shops have been associated with Italian migrants, and with Italianness, in general.

One of the main characters of a 1963 short story by Benedict Kiely (1919-2007) is chipper during the winter and ice-cream seller during the summer. In *The Enchanted Place* from the collection *A Journey to the Seven Streams* (1963), the Italian Renato speaks through the voice of the unnamed narrator he works with. Renato, whose foreignness is persistently signalled by the epithet «the Italian», talks «in whispering Italian, vocalic as the songs of angels and strange at the same time»⁸¹. As a consequence, he obviously does not understand English very well nor does he try to improve it – and this is not after all the point of the short story – especially when Jack McGowan, from the town’s amateur dramatic society, talks about the films that are shown in the cinema. He sometimes attempts, though, to familiarize himself with English sounds as when, in a sort of ritual gesture, in a place which is extraordinarily enough «fragrant with the smell of spilt vinegar and fried chips he unrolled

his sleeves and read out aloud and very slowly the three-coloured poster»⁸². In the same way, he functions as an intermediary between his own culture and the Irish one as when he translates for the narrator «the words of some Italian song about love gone right and love gone wrong, about the world quiet and the heart at peace, about the world gone mad, the body burning, the heart in pain»⁸³ and as when he quotes an Italian saying.

From a poem by Michael O'Loughlin (1958-), titled *Exiles* (1988), in which the double exile of Italian migrants from Italy and within Ireland is narrated, to a short story by Eugene McCabe, Italian chippers then seem to take over. «You will find the Italian chippers in all the dead ends of Dublin»⁸⁴: O'Loughlin's voice well introduces the four Italian chippers who feature in Eugene McCabe's (1930-) short story *Roma* (1979), later adapted for television.

Both the short story and the film script are set in a fish and chip shop owned by Mr Digacimo, who, as the stage directions specify, despite the fact of being born in Portadown, has Italian origins, and by his all-Italian wife, who «speaks little English and cares less, lives her life surrounded by louts, pigs, chips, pots and pans»⁸⁵. The characterisation of Mrs Digacimo with all her lines in incorrect Italian and incorrect English, typical of Italian émigrés of a low social status, avails itself of all the elements of the cultural stereotype. Contrary to her husband who deals with their customers and who claims to prefer the Irish village they live in to the Italian place their family came from, the woman seems to represent the perfect stereotype of the Italian who does not make any effort to integrate into the new world and instead she is seen as different and 'other', especially when a role is given to her: «The voice said something in their speech», says the narrator referring to Mrs Digacimo addressing her teenage daughter named Maria. Mrs Digacimo's words culminate with the final comments on Benny, Maria's suitor. These are pronounced with a firm tone and are typographically distinguished by letters in block capitals and exclamation marks: «BRUTO, BRUTO... [Brute] LOUTS! (*She comes angrily into the shop*), Paulo [*talking to her husband*] is too much, no more [...] Ora BASTA! BASTA!»⁸⁶.

«E matto, matto» she insists in one grammatically incorrect scene, giving rise to angry remarks from her husband who does not hesitate to call her a stupid fool: «He frightened the child. Poveretta!!!! Poveretta!!!! Paulo, we should get police»⁸⁷.

Mrs Digacimo's exaggerated concern for her daughter, finally expressed by her suggestion to go back to her home place – «Poveretta Maria. We should go home to Sperlonga»⁸⁸ – only because Maria has been talked to by a very religious man called Benny, seems to be a trait common to one other Italian named Maria, i.e. one of the main characters of an Irish play by Bernard Farrell (1939-).

Kevin's Bed which opened in the Abbey Theatre in April 1998 is the story – set in the early seventies – of Kevin who, while studying for priesthood at the Irish College in Rome, meets an Italian woman.

After a period spent there, he comes back to Ireland. He is soon joined by a young woman presented as a «nun» to please his parents: «a nun singing, gallaring, yapping», who comes from Rome, will very reluctantly be accepted by Kevin's family who describe her as «roaring and shouting and ordering people around, when she's not frightening the life out of everyone – and that voice of her's would strip paint off the wall»⁸⁹. To such a cultural gap, Farrell adds the linguistic divide: except for Kevin, none of the characters know Italian nor does Maria initially understand English. Gradually, though, we see Kevin's mother, Doris, adjusting her English in order to make herself understood by Maria with the inevitable result of having hilarious scenes where stress is laid upon accent and intonation. The stage directions specify: «Doris, Kevin's mother (*In a similar accent*) Ah, Sister, come-a-in, come-a-in, there-a is something you-a want, yes?» (54); and a little further: «Doris: Kevin, does Sister want the toilet? (*To Maria in an accent*) Toileta? Lav-a-tory?» (55) or «Now sister, I'll leave you here with Kevin. (*In an accent*) With Kev-in. Me go. You stay. And no disturb. Okay» (60).

Farrell strongly stresses the role of language as when the hidden truth is revealed: Maria is not a nun. She is in Ireland because she is expecting a baby by Kevin, i.e. she is «incinta» and, because of this, herself and Kevin will soon have a family. Throughout the play, we are given another stereotypical image of the Italian who shouts, gestures, talks all the time, gives orders and is, after all, very emotional. Though a member of the family, Maria is still looked at as a «stranger» even after having spent twenty-five years in Ireland. When it comes to letting her character speak, the playwright himself forgets to check the spelling of Italian words and of Italian people's names.

The three examples shown above prove that there is not a real prototypical Italianness that is to be shown. There is not so much an essential Italianness as a basic desire to have such an essentialism at one's disposal for the strengthening of Irish identity.

If we look for more literary representations of Italianness, their absence in most of recent works tells a lot. If they are presented, Italians seem to be so more as some sort of an 'autochthonous foreign' presence, a little more Irish than other migrant groups, probably still in the background but more integrated. This is the case of Roddy Doyle's (1958-) novel *Paula Spenser* (2007)⁹⁰ where Italians are seen not in a chipper, but in a café, almost sending us back to the football atmosphere of Doyle's earlier *The Van*, where Italians are blamed for having defeated the Irish team.

Italians, here admired for their darker complexion and for their cooking abilities are somewhat easily replaced by Poles and Black people doing the job the protagonist does in order to earn a living, that is cleaning the toilets of public places.

Such a portrayal is very instructive about the workings of both Italian and Irish cultures and about the fundamental changes occurring in Irish society.

Overall, the presence of Italians in Anglo-Irish literature seems to reflect a smooth and successful integration process which is a synonym for cultural pluralism as opposed to the examples of assimilation and amalgamation previously given.

Such representations fulfil the social function of explaining a modified use of the image of Italians which is closely linked to the so-called Celtic Tiger immigration net of Poles, as well as of people from Africa and China and which is now characterised by *imagotypes* rather than stereotypes.

Novels by Irish writers which are set in Italy can still be found on the bookshop shelves but with more difficulty. Internationalism or internationalization, with a view to America, Asia, Africa and some European countries still dominates the market of Irish writing with Italy now occupying a lesser position than in the past.

6

Conclusions

There are still forms of 'influence' which are sometimes difficult to trace at a first reading and have here only been mentioned because they need further study. Other topics – like Yeats or Joyce in Italy, to take just two examples – have obviously been left aside because they have been dealt with by colleagues⁹¹.

The choice has been determined by the need to find a coherent pattern among all the different examples detected. The role of Pasolini, of his places and his ideas, for instance, has been acknowledged and remembered by Irish writers like Harry Clifton and Mahon. Antonio Fogazzaro is taken by Sean O'Faolain as a model of passionate religiosity, of a combination of both sensuality and spirituality, that is that sort of more liberal religious experience which the Irish writer was after.

We also have to remember, among others, the poet MacDara Woods, who, apart from living for long periods in Italy, has written poems evoking people, situations and places of his adopted country.

Translations, rewritings, influences, imitations, allusions, quotations, sources, intertexts: these are only some of the modes in which Irish writers have drawn from our cultural background. By physically and imaginatively setting their works/poems in a different country they have created their own personal small worlds, be they religious, artistic and literary or political.

Past rather than present, works of art more than landscapes are observed, admired and imitated by them. This was made possible also due to the great number of changes occurring in their home country: entering the European Union has certainly helped to renovate the country; the Second Vatican Council contributed to a wave of renewal especially among Christian devotees; artists were exempted from paying taxes. The economic boom of the 1990s turned Ireland into one of the wealthiest countries in Europe with obvious consequences for Irish writers

living both within and outside their country. In a multicultural, cross-cultural and intercultural context, the Celtic Tiger economy helped redefine the notion of space.

Ireland is no longer an isolated island but a place from which Irish writers can move even when staying at home. With a constant flux of people coming and going, with boundaries dissolving, they do not ask nor do they want their work to be solely Irish. They feel citizens of the world and in that world they learn more about themselves by meeting others and discovering otherness.

A question still needs to be answered though: how will they respond to the last two-years-period of recession which brought with it a high unemployment rate (and which is to change again the face of their country)? Will this change Irish writers' perception of both Italians living in Ireland and in Italy?

Endnotes

¹ John Montague, Thomas Kinsella, Tom McCarthy, Sean O'Faolain, Julia O'Faolain, Nuala Ní Dhomnaill, Eiléan Ní Chuilleanáin, MacDara Woods, Jennifer Johnston, Deirdre Madden, Harry Clifton, Tom Murphy, Jim Nolan, Pat Kinevane, Desmond O'Grady, Peter Sirt, Ciarán Carson and Maeva Binchy are some others.

² *The Loves of Cass McGuire* (1966) and *Living Quarters* (1977) seem to be of Pirandellian influence in their deployment of the plot.

³ By Henri Boyd, author of *A Translation of the Inferno of Dante Alighieri, in English Verse. With Historical Notes, and the Life of Dante. To which is added a specimen of a new translation of the Orlando Furioso of Ariosto*, published in Dublin in 1785.

⁴ P. De Brun, *Coimeide Dhiaga Dante*, Gill & Son, Dublin 1963.

⁵ Yeats started to read Dante with Lady Gregory and somehow learnt more about his work while being in Rapallo where he visited Ezra Pound. See F. Fantaccini, *Yeats e la cultura italiana*, Firenze University Press, Firenze 2009.

⁶ The influence of the Florentine poet on Heaney has been identified and extensively examined by critics in relation to such collections as *Seeing Things* (1991), *The Spirit Level* (1997) and *Station Island* (1985).

⁷ S. Heaney, *Envious and Identifications: Dante and the Modern Poet*, «Irish University Review», 1, XV, 1985, pp. 5-19.

⁸ C. Carson, *The Inferno of Dante Alighieri. A New Translation*, Granta Books, London 2002, p. xxi.

⁹ S. Beckett, *Recent Irish Poetry*, in R. Cohn (ed.), *Disjecta: Miscellaneous Writings and a Dramatic Fragment*, J. Calder, London 1983, pp. 70-76.

¹⁰ Devlin's home also became a meeting place for a number of Italian writers, including the neorealist novelist Ignazio Silone to whom the published version of *The Tomb of Michael Collins* is dedicated. A. Davis, *A Broken Line. Denis Devlin and Irish Poetic Modernism*, University College Dublin Press, Dublin 2000, pp. 117-118.

¹¹ D. Devlin, *Translations into English*, Dedalus Press, Dublin 1992, pp. 304-305. G. Ungaretti, *Sentimento del tempo*, Novissima, Roma 1933, p. 104.

¹² D. Devlin, *Translations into English*, cit., p. 307. S. Quasimodo, *Strada di Agrigentum*, in Id., *Poesie e discorsi sulla poesia*, Mondadori, Milano 2000, p. 102.

¹³ S. Quasimodo, *The Night Fountain. Selected Early Poems*, trans. by G. Dawe and M. Sonzogni, Arcpublications, Todmorden 2008, p. 150; S. Quasimodo, *Poesie e discorsi sulla poesia*, cit., p. 1101. Dawe studied at the University of Ulster, Coleraine and UCG, Galway where he taught from 1977 to 1987. He teaches English at Trinity College Dublin. He is the recipient of various awards, the author of collections of poems and essays and editor of «Krino», a literary magazine.

¹⁴ See Tom Paulin's *A New Look at the Language Question*, in Id., *Writing to the Moment. Selected Critical Essays 1980-1996*, Faber and Faber, London 1996, pp. 51-67.

¹⁵ T. Paulin, *The Road to Inver. Translations, Versions, Imitations 1975-2003*, Faber and Faber, London 2004, p. 11.

¹⁶ This is also evident from the fact that Mahon does not use Italy as setting.

¹⁷ *The Coastguard House* was published in «Translation Ireland», 14, 3, 2000, p. 14.

¹⁸ See D. Mahon, *Collected Poems*, The Gallery Press, Co. Meath 1999.

¹⁹ E. Montale, *Languilla*, in Id., *Tutte le poesie*, a cura di G. Zampa, Mondadori, Milano 2000, p. 58. P. Muldoon, *The Eel*, in *Moy Sand and Gravel*, Faber and Faber, London 2002, pp. 58-59.

²⁰ Quoted from E. Longley, *The Living Stream. Literature and Revisionism in Ireland*, Bloodaxe Books, Newcastle Upon Tyne 2004, p. 55.

²¹ E. Montale, *Languilla...*, cit., p. 58; P. Muldoon, *The Eel...*, cit., p. 58.

²² For more details see Giacomo Leopardi, *Selected Poems*, ed. by E. Grennan, Dedalus Press, Dublin 1995.

²³ E. Ní Chuilleánáin, *After Leopardi's Storm*, in *Or volge l'anno/At the Year's Turning. An Anthology of Irish Poets Responding to Leopardi*, ed. by M. Sonzogni, Dedalus Press, Dublin 1998, pp. 190-191; also in E. Ní Chuilleánáin, *The Girl Who Married the Reindeer*, Gallery Press, Co. Meath 2001, p. 36.

²⁴ The perspective of a woman who shares and sympathizes with another woman is the one adopted by the Irish poet when translating two poems by the Sicilian Maria Attanasio, *Double Listing (Doppia elencazione)* and *Nocturne 3 (Notturmo 3)*. The translator singles out and places her identity as a woman, as a mother, as a foreigner in a liminal space, between spirituality (it is no surprise to have the Italian «sciama» as neutrally identified as «holy») and corporality, between one place and another, between one language and another. The exaltation of the body, point of departure and of arrival, with its femininity and its limits too, in such lines, is inexorably linked to the awareness that her son, who is now different, is evidence of the inexorable changes brought about by the passing of time, as in *Nocturne 3*. The physical sensuousness given by the nudity of the dancing women's feet – a theme which is dear to Ní Chuilleánáin – and the glittering movement of the boy widen the horizon and are sustained by a clear language, made of simple lists of words that identify the various images. Strengthened by the target text verbs «wipe» and «blot out», these images emphasize the power of nature:

Ní Chuilleánáin's statement about the faithfulness to the source text, to its rhythm and to its fluency in order to provide some help to the reader who does not know the language, comes as no surprise: «I used to feel the business of the translator was to write a new poem, and I now feel that the business of the translator is to be as close as possible to the original poem; I think it gives important access for people who don't have the original language. It is nice to see the two languages swimming along in tandem; it's even better to think that you're actually making a lot of people understand something they wouldn't normally» (M. Böss, E. Maher, eds., *Engaging Modernity*, Veritas, Dublin 2003, p. 172).

²⁵ H. Clifton, *The Dead of Poggio*, in *Or Volge l'anno*, cit., pp. 108-109.

²⁶ D. O'Grady, *Trawling Tradition. Translations 1954-1994*, University of Salzburg, Salzburg 1994, p. xii. O'Grady is the author of *Rome Reshaped. An Account of the History of Roman Jubilees* (1999), Continuum, London 2007. He is also the author of an article on aspects of Italian history and culture: *The Wrong Targets*, «America. The National Catholic Weekly», 18 February 2002, which is about Aldo Moro, the politician who was killed by the group Brigate Rosse.

²⁷ D. O'Grady, *Trawling Tradition*, cit., pp. xi, xii.

²⁸ Leopardi, Montale, Ungaretti, Quasimodo, Pavese, Pasolini, Luzi, Guidacci, Sanguineti, Gentili, Cardarelli, Covoni, Palazzeschi, Campana, Onori, Bertolucci, Rosselli, Spaziani, Giuliani, Pagliarani, Lippi, Garufi, De Santis, Pozzi.

²⁹ V. Cardarelli, *Sera di Gavinana*, in Id., *Poesie*, Mondadori, Milano 1972, p. 101; D. O'Grady, *Trawling Tradition, Translations 1954-1994...*, cit., p. 431.

³⁰ D. O'Grady, *Roman Autumn*, in *The Wandering Celt*, Dedalus Press, Dublin 2001, pp. 130-131.

³¹ P.M. Chiesa, G. Tesio (a cura di), *Le parole di legno. Poesia in dialetto del 900 italiano*, Mondadori, Milano 1984. S. Penna's *To a latrine cool in the railway station...*, lines from E. Vittorini's *Conversation in Sicily*, N. Risi's *The maxim that torture degrades...* and A. Giacomini's *Mad Toni* are some of the poems that appear in P. Hutchinson's *Done into English. Collected Translations*, Gallery Press, Oldcastle 2003.

³² In two other works Goldsmith writes about Italy: *Some Account of the Academics of Italy*, «The Bee», 3 November 1759, and *Of the Present State of Polite Learning in Italy*, in *An Inquiry into the Present State of Polite Learning in Europe*, published in the same year in London by R. & J. Dodsley. See *The Miscellaneous Works of Oliver Goldsmith* (1868), with *Biographical Introduction* by David Masson, Macmillan, London 1915, p. 399.

³³ Lady Morgan visited Milan, Genoa, Piacenza, Parma, Modena, Bologna, Naples and spent longer sojourns in Rome, Florence and Venice. Despite the fact that the travel book was rather long, it sold quite well. *The Times and Life of Salvator Rosa*, Colburn, London 1824.

³⁴ Pandora, London 1988.

³⁵ *Lady Morgan, Un'irlandese a Torino*, Trauben, Torino 2003. *Lady Morgan's Italy: Anglo-Irish Sensibilities and Italian Realities*, Academica Press, Bethesda, Md. 2007.

³⁶ L. Stevenson, *The Life of Charles Lever*, Chapman, London 1937. Chapter XX (*Onlooker in Florence*) and XVI (*Exile on the Adriatic*) in particular recount these experiences.

³⁷ W.S. Dowden (ed.), *The Journal of Thomas Moore. Vol. 1. 1818-1820*, Associated University Presses, London 1983; *Travels of an Irish Gentleman in Search of a Religion*, Longman, London 1833. See D. Abbate Badin, *Lady Morgan and Thomas Moore: Irish Perceptions of Italy and the Uses of National Images in the Nineteenth Century*, «Journal of Anglo-Italian Studies», 10, 2009, pp. 109-111.

³⁸ *Ercoli e il guardiano notturno*, trad. it di I. Pittoni, Editori riuniti, Roma 1999. She also lived in Italy for a good while, studying at the University of Rome and teaching from 1957 to 1961 in Florence.

³⁹ Sean O'Faolain's travels to Italy have been extensively dealt with during a conference held in Turin which led to the volume edited by D. Abbate Badin *et al.*, *Sean O'Faolain, A Centenary Celebration (Proceedings of the Turin Conference, Università di Torino, 7-9 April 2000)*, Trauben, Torino 2001.

⁴⁰ S. O'Faolain, *A Summer in Italy*, Eyre & Spottiswoode, London 1950, pp. 228-229.

⁴¹ M. Arndt, *Sean O'Faolain's Italy*, in D. Abbate Badin *et al.* (eds.), *Sean O'Faolain, A Centenary Celebration*, cit., p. 247.

⁴² W. Starkie, *The Waveless Plain. An Italian Autobiography*, John Murray, London 1938.

⁴³ It took four years to Starkie to work on *Luigi Pirandello*, J. Dent & Sons, London 1926.

⁴⁴ E. Bowen, *A Time in Rome*, Penguin, Harmondsworth 1960, p. 49.

⁴⁵ Ivi, p. 51.

⁴⁶ E. Bowen, *The Secession*, in Ead., *Collected Stories of Elizabeth Bowen*, Vintage, London 1999, p. 160, p. 164.

⁴⁷ The short story is set in Italy, close to Bellagio, in the north. The protagonist, the little countess, is a 16-year-old girl from a rich family, who is seduced by a married English man; ivi, pp. 136-146.

⁴⁸ Her novel *The Hotel* (1927), set in the Italian Riviera, for instance only regards British characters. Only the setting is Italian.

⁴⁹ H. Clifton, *On the Spine to Italy. A Year in Abruzzi*, cit., p. 17.

⁵⁰ Ivi, p. 15.

⁵¹ Ivi, p. 186.

⁵² H. Clifton, «In our own cities we are like exiles...», in *Night Train Through the Brenner*, Gallery Press, Co. Meath 1994, p. 11.

⁵³ See I. Silone, *L'avventura di un povero cristiano*, Mondadori, Milano 1968.

⁵⁴ The story of a young man who gives up his studies for the priesthood to become seriously involved in politics – which is the topic of one of Silone's books – is to Clifton a brilliant example of how one can well conceive the simultaneous co-existence of socialism and Christian values.

⁵⁵ F. McGuinness, *Innocence. The Life and Death of Michelangelo Merisi, Caravaggio*, Faber and Faber, London 1996. Directed by Patrick Mason, it was staged for the first time at the Gate Theatre, Dublin in 1986.

⁵⁶ R.A. Cave, *Innocence by Frank McGuinness*, in C. De Petris, J. Ellis D'Alessandro, F. Fantaccini (eds.), *The Cracked Looking Glass*, Bulzoni, Roma 1999, p. 227.

⁵⁷ F. McGuinness, *Innocence. The Life and Death of Michelangelo Merisi, Caravaggio...*, cit., pp. 34-35.

⁵⁸ See Bellini, Veronese, Titian and Carpaccio compose the sequence «Four Ways to See your Lover in Venice» in F. McGuinness, *Boosterstown*, Gallery Press, Co. Meath 1994, pp. 36-39.

⁵⁹ F. McGuinness, *Dolly West's Kitchen*, Faber and Faber, London 1999, pp. 39-40. The play was staged in Dublin from 1 to 20 November 1999.

⁶⁰ D. Madden, *Remembering Light and Stone*, Faber and Faber, London 1994, p. 9.

⁶¹ F. O' Toole, *Black Hole. Green Card. The Disappearance of Ireland*, New Island Books, Dublin 1994, p. 123.

⁶² P. Casey, *The Fisher Child*, Picador, London 2001, p. 9.

⁶³ W. Trevor, *Other People's Worlds*, King Penguin, London 1982; *Two Lives. Reading Turgenev and My House in Umbria*, Viking, London 1991; *Excursions in the Real World*, Penguin, London 1994; *After Rain*, Viking, London 1996.

⁶⁴ J. Allen, *Italian Opera in Dublin*, in R. Pine (ed.), *Music in Ireland, 1848-1998*, Mercier Press, Cork 1998, pp. 56-64.

⁶⁵ Personal interview, 21 November 2001.

⁶⁶ T. Murphy, *The Gigli Concert*, Methuen Drama, London 1997, p. 176. B. Gigli, *The Memoirs of Beniamino Gigli*, trans. by D. Silone, Cassell Company Ltd, London 1957, p. 1.

⁶⁷ Personal interview, 21 November 2001.

⁶⁸ Personal interview, 21 November 2001.

⁶⁹ J. Nolan, *The Salvage Shop*, The Gallery Press, Dublin 1998, p. 17.

⁷⁰ Ivi, p. 19.

⁷¹ It seems to me that the use of opera made by Nolan in a way is aimed at rendering the presence of music in the play more accessible. Besides, music is there as a background either when we observe a character moving around on the stage or when we have two voices speaking. In this case, we would have two registers at the same time, which of course could not be easy to follow. Nevertheless Nolan's technique – which could hazardously be defined contrapuntal – assigns a different voice and a well-defined role to each «melody», rendering the final product an ensemble of sounds perfectly in accordance the ones with the others.

⁷² Pavarotti will also be assigned a sort of minor role later during the play.

⁷³ J. Nolan, *The Salvage Shop...*, cit., pp. 34-35.

⁷⁴ Ivi, p. 36.

⁷⁵ Ivi, p. 44.

⁷⁶ Ivi, p. 41.

⁷⁷ «When he knows why, he just might, yes, I'll tell him why...it won't change the course of the events, but it would give the old fucker a reason to put his hat on. That would be something, wouldn't it, Rita?», ivi, p. 45.

⁷⁸ K. O'Brien, *As Music as Splendour*, Heinemann, London 1958, p. 46.

⁷⁹ Ivi, pp. 85-86.

⁸⁰ U. Power, *Terra Straniera. The Story of Italians in Ireland*, Nationalist & Leinster Times Ltd, Carlow 1988, p. 23; B. Reynolds, *Casalattico and the Italian Community in Ireland*, UCD Foundation for Italian Studies, Dublin 1993, p. 46.

⁸¹ B. Kiely, *The Enchanted Place, in A Journey to the Seven Streams*, Methuen, London 1963, p. 79.

⁸² Ivi, p. 80.

⁸³ Ivi, p. 87.

⁸⁴ M. O'Loughlin, *Exiles*, in *Invisible Cities. The New Dubliners*, ed. by D. Bolger, Raven Arts Press, Dublin 1988, p. 51.

⁸⁵ E. McCabe, *That's Enough*, in *Roma*, Turve Press, Dublin 1979, p. 8.

⁸⁶ Ivi, p. 38.

⁸⁷ Ivi, p. 53.

⁸⁸ *Ibidem*.

⁸⁹ B. Farrell, *Kevin's Bed*, Mercier Press, Cork 1999, p. 91.

⁹⁰ R. Doyle, *Paula Spencer*, Vintage Books, London 2007.

⁹¹ See F. Fantaccini, *W. B. Yeats e la cultura italiana*, Firenze University Press, Firenze 2009. See J. McCourt, *James Joyce. A Passionate Exile*, Orion Media, London 1999 and *The Years of Bloom. James Joyce in Trieste, 1904-1920*, The Lilliput Press, Dublin 2001.

Works Cited

Abbate Badin Donatella, Serpillo Giuseppe (eds.), *Insulae/Islands/Ireland: The Classical World and the Mediterranean*, Tema, Cagliari 1996.

Abbate Badin Donatella et al. (eds.), *Sean O'Faolain. A Centenary Celebration (Proceedings of the Turin Conference, Università di Torino, 7-9 April 2000)*, Trauben, Torino 2001.

——, *Smitizzare i miti. L'Italia di Julia O'Faolain*, in G. Serpillo (ed.), *Irlanda. Miti antichi e nuovi*, Trauben, Torino 2002, pp. 119-132.

——, *Un'irlandese a Torino. Lady Morgan*, Trauben, Torino 2003.

——, *Lady Morgan's Italy: Anglo-Irish Sensibilities and Italian Realities in Post-Restoration in Italy*, Academia Press, Bethesda, MD 2007.

——, *Lady Morgan and Thomas Moore: Irish Perceptions of Italy and the Uses of National Images in the Nineteenth Century*, «Journal of Anglo-Italian Studies», 10, 2009, pp. 109-111.

Adamo Giuliana et al., *Echi Danteschi, Dantean Echoes*, Trauben, Torino 2003.

Agnew Paddy, *When in Rome*, «The Irish Times», 7 February 2004.

Allen Michael, *Seamus Heaney*, Macmillan, London 1997.

Allen Nicholas, Kelly Aaron (eds.), *The Cities of Belfast*, Four Court Press, Dublin 2003.

Andrews Elmer, *The Poetry of Seamus Heaney*, Macmillan, London 1990.

—— (ed.), *Seamus Heaney. A Collection of Critical Essays* (1992), Macmillan, London 1993.

Arnold Bruce, *The Spire and other Essays in Modern Irish Culture*, The Liffey Press, Dublin 2003.

Banville John, *The Other Great Renaissance. Review of Hyman Timothy, Sienese Painting: the Art of a City Republic*, «The Irish Times», 20 December 2003.

Binchy Mave, *Evening Class*, Orion, London 1996.

——, *Self-Portrait on a Summer Evening*, in Ead., *The Journey and other Poems*, Arlen House, Dublin-Carcanet, Manchester 1986.

- Bloom Harold (ed.), *Seamus Heaney*, Chelsea House Publishers, New Haven-New York-Philadelphia 1986.
- Bodkin Thomas, *Report on the Arts in Ireland*, Stationery Office, Dublin 1949.
- Boland Eavan, *Canaletto in the National Gallery*, in *The Journey and Other Poems*, Carcanet, Manchester, Dublin 1987, p. 63.
- , *Object Lessons. The Life of the Woman and the Poet in Our Time*, W.W. Norton, New York 1995.
- Bolger Dermot (ed.), *Invisible Cities. The New Dubliners*, Raven Arts Press, Dublin 1988.
- , *A Second Life*, Viking, London 1994.
- (ed.), *Ireland in Exile. Irish Writers Abroad*, with an introduction by J. O'Connor, New Island Books, Dublin 1993.
- Böss Michael, Maher Eamon (eds.), *Engaging Modernity*, Veritas, Dublin 2003.
- Bowen Elizabeth, *The Hotel*, Penguin, Harmondsworth 1943.
- , *A Time in Rome*, Penguin, Harmondsworth 1960.
- , *Collected Short Stories*, Vintage, London 1999.
- Bowen Zack, *Mary Lavin*, Bucknell University Press, Lewisburg; Associated University Presses, London 1975.
- , *Musical Allusions in the Works of James Joyce*, State University of New York Press, New York 1974.
- Bradley Anthony, Valiulis Gialanella Maryann (eds.), *Gender and Sexuality in Modern Ireland*, University of Massachusetts Press, Amherst 1997.
- Brown Terence, *Ireland's Literature. Selected Essays*, The Lilliput Press, Co. Westmeath, Ireland 1988.
- , *Ireland. A Sociological and Cultural History 1922-2002*, Fontana Paperbacks, Glasgow 2002.
- Campbell Mary, *Lady Morgan. The Life and Times of Sidney Owenson*, Pandora, London 1888.
- Cardarelli Vincenzo, *Poesie*, Mondadori, Milano 1972.
- Carey Phyllis, Malloy Catherine (eds.), *Seamus Heaney. The Shaping Spirit*, Associated University Presses, Cranbury, New Jersey 1996.
- Carlson Julia, *Banned in Ireland*, Routledge, London 1990.
- Carpenter Andrew (ed.), *Place, Personality and the Irish Writer*, Gerrards Cross 1977.
- Carson Ciarán, *The Inferno of Dante Alighieri. A New Translation*, Granta Books, London 2002.
- Casey Philip, *The Fisher Child*, Picador, London 2001.
- Castorina Giuseppe G., *Dante e il poetico mondo di Seamus Heaney*, «Quaderni del Premio Letterario Giuseppe Acerbi», 11th edition, Comune di Castel Goffredo, Associazione Giuseppe Acerbi, Castel Goffredo 2003, pp. 122-126.
- Cataldi Melita, *Lady Gregory's Italian Sketchbook*, in P. Deandrea, V. Tchernichova (eds.), *Roots and Beginnings. Proceedings of the 2nd Aisli Conference*, Cafoscarina, Venezia 2003, pp. 303-316.
- Cave Richard Allen, *Innocence by Frank McGuinness*, in C. De Petris, J.M. Ellis D'Alessandro, F. Fantaccini (eds.), *The Cracked Lookingglass. Contributions to the Study of Irish Literature*, Bulzoni, Roma 1999, pp. 227-243.
- Chiesa Mario, Tesio Giovanni (a cura di), *Le parole di legno. Poesia in dialetto del 900 italiano*, Mondadori, Milano 1984.

- Christensen Lis, *A First Glossary of Hiberno-English*, Odense University Press, Odense 1996.
- , *Elisabeth Bowen. The Later Fiction*, Museum Tusulanum Press, University of Copenhagen, Copenhagen 2001.
- Clifton Harry, *At the Grave of Silone. An Abruzzo Sequence. Poems*, Honest Ulsterman Publications, Belfast 1993.
- , *Night Train Through the Brenner*, Gallery Press, Oldcastle 1994.
- , *On the Spine in Italy. A Year in the Abruzzi*, Macmillan, London 1999.
- , *Berkeley's Telephone & other Fictions*, Lilliput Press, Dublin 2000.
- Coogan Tim Pat, *Ireland in the Twentieth Century*, Hutchinson, London 2003.
- Corcoran Neil, *Seamus Heaney*, Faber and Faber, London, Boston 1986.
- , *Poets of Modern Ireland*, University of Wales Press, Cardiff 1999.
- Corkery Daniel S., *The Irish*, Eyre & Spottiswoode, London 1968.
- Corish Patrick J., *The Irish Catholic Experience. A Historical Survey*, Gill & Macmillan, Dublin 1985.
- Cronin Anthony (ed.), *Heritage Now*, Brandon Book Publishers, Dingle 1982.
- , *Ireland. A Week in the Life of a Nation*, Century Publishing, London 1986.
- , *A Question of Modernity*, Secker & Warburg, London 1996.
- , *Dead as Doornails*, The Lilliput Press, Dublin 1999.
- Cronin Michael, *Across the Lines, Travel, Language, Translation*, Cork University Press, Cork 2000.
- , *Translation and Globalization*, Routledge, London, New York 2003.
- Cronin Michael, Ó Cuilleanáin Cormac (eds.), *The Languages of Ireland*, Four Courts Press, Dublin 2003.
- Curtis Tony (ed.), *The Art of Seamus Heaney*, Poetry Wales Press, Bridgend 1985.
- Dalsimer Adele M., *Kate O'Brien. A Critical Study*, Gill & Macmillan, Dublin 1990.
- Davis Alex et al. (eds.), *Denis Devlin Special Issue*, «Advent», VI, Advent Books, Southampton 1976.
- Davis Alexander, *A Broken Line. Denis Devlin and Irish Poetic Modernism*, University College Dublin Press, Dublin 2000.
- Dawe Gerald, *Against Pity. Essays in Irish Poetry*, Lagan Press, Belfast 1995.
- De Petris Carla, D'Alessandro Jean M. Ellis, Fantaccini Fiorenzo (a cura di), *The Cracked Lookingglass*, Bulzoni, Roma 1999.
- De Petris Carla, *Desmond O'Grady: The Wandering Celt... In Search of Europe*, «HJEAS», 10, 2004, pp. 113-125.
- , *Italian Dialogues. An Interview with Eiléan Ní Chuilleain*, «Irish University Review», 37, 1, 2007, pp. 197-201.
- Dervan Michael, *Luciano Berio. A Leader of the Avant Garde*, «The Irish Times», 22 October 2002.
- Devine Kathleen (ed.), *Modern Irish Writers and the Wars*, Colin Smythe, Gerrards Cross 1999.
- Devlin Denis, *Collected Poems*, ed. by J.C.C. Mays, Dedalus Press, Dublin 1989.
- , *Translations into English*, Dedalus Press, Dublin 1992.
- Doyle Roddy, *The Van*, Martin Secker & Warburg Limited, London 1991; trad. it. e cura di G. Zeuli, *Due sulla strada*, Guanda, Parma 1996.

- , *Paula Spencer*, Vintage Books, London 2007.
- Durcan Paul, *Crazy About Women*, National Gallery of Ireland, Dublin 1991.
- , *Give Me Your Hand*, MacMillan, London & National Gallery Publications, London 1994.
- , *Paul Durcan's Diary*, New Island, Dublin 2003.
- Ellis Steve, *Dante and Louis MacNeice. A Sequel to the Commedia*, in N. Havelly (ed.), *Dante's Modern Afterlife, Reception and Response from Blake to Heaney*, Macmillan, London 1998, pp. 128-139.
- Fallon Brian, *An Age of Innocence. Irish Culture 1930-1960*, Gill & Macmillan, Dublin 1999.
- Fantaccini Fiorenzo, "Dear Mariotto": *Lady Gregory and Mario Manlio Rossi*, in P. DeAndrea, V. Tchernichova (eds.), *Roots and Beginnings. Proceedings of the 2nd Aisli Conference*, Cafoscarina, Venezia 2003, pp. 285-294.
- , *Yeats e la cultura italiana*, Firenze University Press, Firenze 2009.
- Farinella Enzo, *Un'ombra sull'Europa. La tragedia dell'Irlanda del Nord*, Pellicano Libri, Roma 1990.
- , *L'Irlanda. Terra di Magia*, Bonanno, Acireale 1995.
- , *Italia-Irlanda. Un'amicizia secolare al lavoro nell'Unione Europea*, Bonanno, Acireale 1997.
- Farrell Bernard, *Kevin's Bed*, Mercier Press, Cork 1999.
- Fauset Eileen, *Studies in the Fiction of Jennifer Johnston and Mary Lavin*, Department of Liberal Arts - Nova University, Lauderdale 1998.
- Fitzgerald Barbara, Hogan Linda (eds.), *Between Poetry and Politics*, The Columba Press, Blackrock 2003.
- Fleischmann Aloys (ed.), *Music in Ireland: a Symposium*, Cork University Press, Cork 1952.
- Foster Thomas C., *Seamus Heaney*, O'Brien Press, Dublin 1989.
- Fox Ian (ed.), *100 Nights at the Opera, An Anthology to Celebrate the 40th Anniversary of the Wexford Festival Opera*, Town House, Dublin 1991.
- Frazier Adrian, *Proper Portion. Derek Mahon's The Hunt By Night*, «Éire-Ireland», Winter 1983, pp. 136-146.
- Friel Brian, *The Loves of Cass McGuire*, Faber and Faber, London 1967.
- , *Selected Plays*, Faber and Faber, London 1984.
- , *Translations*, in *Plays One*, Faber and Faber, London 1984, pp. 377-451.
- Fuller Louise, *Irish Catholicism since 1950. The Undoing of a Culture*, Gill & Macmillan, Dublin 2002.
- Fumagalli Maria Cristina, *Station Island. Seamus Heaney's Divina Commedia*, «Irish University Review», 26, 1, Spring/Summer 1996, pp. 127-142.
- , *The Flight of the Vernacular. Seamus Heaney, Derek Walcott and the Impress of Dante*, Rodopi, Amsterdam 2001.
- Furay Julia, O'Hanlon Redmond (eds.), *Critical Moments. Fintan O'Toole on Modern Irish Theatre*, Carysfort Press, Dublin 2003.
- Gibbon Monk, *Mount Ida*, J. Cape, London 1948.

- Gibbons Luke, Rockett Kevin, Hill John (eds.), *Cinema and Ireland*, Croom Helm, London, Sydney 1987.
- Gibbons Luke, *Transformations in Irish Culture*, Cork University Press, Cork 1996.
- Goldsmith Oliver, *Some Account of the Academics of Italy*, «The Bee», 3 November 1759.
- , *Of the Present State of Polite Learning in Italy*, in Id., *An Inquiry into the Present State of Polite Learning in Europe*, R. & J. Dodsley, London 1759.
- Grennan Eamonn, *Prime Durcan. A Collage*, in C. Toibin (ed.), *The Kilfenora Teaboy. A Study of Paul Durcan*, New Island Books, Dublin 1996, pp. 42-74.
- Harmon Maurice, Rafroidi Patrick (eds.), *The Irish Novel in Our Time*, Université de Lille, Lille 1975-1976.
- Hart Henry, *Seamus Heaney. Poet of Contrary Progressions*, Syracuse University Press, Syracuse 1992.
- Havely Nick (ed.), *Dante's Modern Afterlife. Reception and Response from Blake to Heaney*, Macmillan, London 1998.
- Heaney Seamus, *Envy and Identifications. Dante and the Modern Poet*, «Irish University Review», 1, XV, 1985, pp. 5-19.
- , *The Government of the Tongue. The 1986 T. S. Eliot Memorial Lectures and other Critical Writings*, Faber and Faber, London 1989.
- , *New Selected Poems, 1966-1987*, Faber and Faber, London 1990.
- , *Seeing Things*, Faber and Faber, London 1991; trad. it. G. Sacerdoti, *Veder Cose*, Mondadori, Milano 1991.
- , *Poesie scelte*, a cura di R. Sanesi, trad. it. di R. Sanesi et al., Marcos y Marcos, Milano 1996.
- , *Station Island*, trad. it. di G. Morisco, A. Oldcorn, Mondadori, Milano 1996.
- , *North*, trad. it. di R. Mussapi, Mondadori, Milano 1998.
- Hunt Mahony Christina, *Contemporary Irish Literature. Transforming Tradition*, St Martin's Press, New York 1998.
- Hussey Gemma, *Ireland Today. Anatomy of a Changing State*, Penguin Books, London 1995.
- Hutchinson Pearse, *Done into English. Collected Translations*, Gallery Press, Oldcastle 2003.
- Istituto Italiano di Cultura, *Italian Presence in Ireland. A Contribution to Irish-Italian Relations*, Dublin 1964.
- , *An Irish Tribute to Dante, on the Seventh Centenary of his Birth*, Dublin 1965.
- Jeffares Norman A., *Anglo-Irish Literature*, Macmillan, London 1982.
- Johnston Dillon, 'Our Bodies' Eyes and Writing Hands' Secrecy and Sensuality in *Ní Chuilleanáin's Baroque Art*, in A. Bradley, M. Valiulis Gialanella (eds.), *Gender and Sexuality in Modern Ireland*, University of Massachusetts Press, Hamherst 1997, pp. 187-211.
- Johnston Jennifer, *How Many Miles to Babylon*, Coronet, London 1975; *Quanto manca per Babilonia?*, trad. it. di M. Bartocci, Fazi, Roma 2001.
- , *The Christmas Tree*, Flamingo, London 1987; *L'albero di Natale*, trad. it. di R. Dossena, La Tartaruga, Milano 1994.
- , *The Gingerbread Woman*, Review, London 2001.

- Jordan Eamonn, *The Feast of Famine. The Plays of Frank McGuinness*, Peter Lang Bern, New York 1997.
- (ed.), *Theatre Stuff. Critical Essays on Contemporary Irish Theatre*, Carysfort Press, Dublin 2000.
- Joyce James, *The Dead*, in Id., *Dubliners*, Penguin, London 1977, pp. 160-202; trad. it. A. Brillì, *Gente di Dublino*, Mondadori, Milano 1987.
- Kee Robert, *Storia d'Irlanda*, Bompiani, Milano 1995.
- Kendall Tim, *Paul Muldoon*, Seren, Bridgend 1996.
- Kennedy-Andrews Elmer (ed.), *The Poetry of Seamus Heaney. A Reader's Guide to Essential Criticism*, Icon Books, Cambridge 2000.
- Keogh Dermot, *The Vatican, the Bishops and Irish Politics 1919-39*, Cambridge UP, Cambridge 1986.
- , *Ireland and Europe, 1919-1989*, Hibernian UP, Cork and Dublin 1990.
- , *Twentieth-Century Ireland. Nation and State*, Gill & Macmillan, Dublin 1994.
- , *Ireland and the Vatican. The Politics and Diplomacy of Church-State Relations 1922-1960*, Cork UP, Cork 1995.
- Kiberd Declan, *Synge and the Irish Language* (1979), Macmillan, London 1993.
- , *Inventing Ireland. The Literature of the Modern Nation*, Vintage, London 1996.
- Kiely Benedict, *A Journey to the Seven Streams*, Methuen, London 1963.
- Kilroy Thomas, *The Shape of Metal*, Gallery Books, Co. Meath, Ireland 2003.
- Knowles Sebastian, *Bronze by Gold. The Music of Joyce*, Garland, New York 1999.
- Kosok Heinz, Zach Wolfgang, *Literary Interrelations. Ireland, England and the World*, Gunter Narr Verlag, Tübingen 1987.
- La Malfa Concetto, *Italians in Ireland. A Brief History*, Privately Printed, Dublin 2005.
- Lee Joseph J., O'Tuathaigh Gearoid, *The Age of de Valera*, Ward River Press in association with Telefís Éireann, Dublin 1982.
- Lee Joseph J. (ed.), *Reflections on Ireland in the E.E.C.*, Irish Council of the European Movement, Dublin 1984.
- , *Ireland. Towards a Sense of Place*, Cork UP, Cork 1985.
- , *Ireland 1912-1985. Politics and Society*, Cambridge UP, Cambridge 1989.
- Leopardi Giacomo, *Selected Poems*, ed. by E. Grennan, Dedalus Press, Dublin 1995.
- Levey Richard Michael, *Annals of the Theatre Royal, Dublin*, Dollard, Dublin 1880.
- Logue Paddy (ed.), *Being Irish. Personal Reflections on Irish Identity*, Oak Tree Press, Dublin 2000.
- Lojek Helen (ed.), *The Theatre of Frank McGuinness. Stages of Mutability*, Carysfort Press, Dublin 2002.
- Longley Edna, *Louis MacNeice. A Study*, Faber and Faber, London 1988.
- , *No More Poems About Paintings*, in Ead., *The Living Stream, Literature and Revisionism in Ireland*, Bloodaxe Books, Newcastle Upon Tyne 1994.
- Longley Michael, *Tuppenny Stung. Autobiographical Chapters*, Lagan Press, Belfast 1995.
- , *The Weather in Japan*, Jonathan Cape, London 2000.
- Luzi Mario, IRLANDA, *Quel riconfermato incontro. ÉIRE. An teagmháil athnuaithe sin. IRELAND. That Reconfirmed Encounter*, Istituto Italiano di Cultura, Dublin 1993.

- MacNeice Louis, *The Collected Poems of Louis MacNeice*, ed. by E.R. Dodds, Faber and Faber, London 1966; *Poesie*, a cura di A. Lombardo, trad. it. di F.R. Paci, Mondadori, Milano 1974.
- Madden Deirdre, *Hidden Symptoms*, Faber and Faber, London 1986.
- , *Remembering Light and Stone*, Faber and Faber, London 1992.
- Mahon Derek, *Selected Poems*, Penguin, Harmondsworth 1988.
- , *Collected Poems*, The Gallery Press, Oldcastle 1999; *L'ultimo re del fuoco. Poesie scelte*, a cura di G. Pillonca, Trauben, Torino 2000.
- Marsack Robyn, *The Cave of Making. The Poetry of Louis MacNeice*, Clarendon, Oxford 1982.
- McCabe Eugene, *Roma*, Turve Press, Dublin 1979.
- McCourt John, *James Joyce. A Passionate Exile*, Orion Media, London 1999.
- , *The Years of Bloom. James Joyce in Trieste, 1904-1920*, The Lilliput Press, Dublin 2001.
- McDonald Peter, *Louis MacNeice. The Poet in his Contexts*, Clarendon Press, Oxford 1991.
- McGrath Francis Charles, *Brian Friel's (Post) Colonial Drama*, Syracuse University Press, Syracuse 1999.
- McGuinness Frank, *Innocence. The Life and Death of Michelangelo Merisi, Caravaggio*, Faber and Faber, London 1987.
- , *Boosterstown*, Gallery Press, Oldcastle 1994.
- , *Dolly West's Kitchen*, Faber and Faber, London 1999.
- , *The Sea With No Ships*, Gallery Press, Oldcastle 1999.
- McKinnon William T., *Apollo's Blended Dream. A Study of the Poetry of Louis MacNeice*, Oxford University Press, New York, Toronto 1971.
- McTigue Andrea, *Resisting, by embracing, nothingness. Reflections of Caravaggio (1573-1610) and his Art in Contemporary Literature*, in J. Morrison, F. Krobb (eds.), *Text Into Image. Image Into Text. Proceedings of the Interdisciplinary Bicentenary Conference held at St Patrick's College Maynooth (September 1995)*, Rodopi, Amsterdam 1997.
- Mikami Hiroko, *Frank McGuinness and his Theatre of Paradox*, Colin Smythe, Gerrards Cross 2002.
- Miller Karl, *Seamus Heaney in Conversation with Karl Miller*, Between the Lines/BTL, London 2000.
- Montale Eugenio, *Tutte le poesie*, a cura di G. Zampa, Mondadori, Milano 2000.
- Montague John, *The Lost Notebook*, Mercier Press, Cork 1987; trad. it. A. Gentili, *Il quaderno smarrito*, Passigli Editori, Firenze 1995.
- Moore Thomas, *Travels of an Irish Gentleman in Search of a Religion*, Longman, London 1833.
- , *The Journal of Thomas Moore. Vol. 1. 1818-1820*, ed. by W.S. Dowden, Associated University Presses, London 1983.
- Morgan Lady (Sydney Owenson), *Italy*, 2 vols., Colburn, London 1821.
- , *Letters to the Reviewers of "Italy"*, Colburn, London 1821.
- , *The Times and Life of Salvator Rosa*, Colburn, London 1824.
- Muldoon Paul, *The Eel*, in *Moy Sand and Gravel*, Faber and Faber, London 2002, pp. 58-59.
- Murphy Thomas, *Plays: 3*, Methuen Drama, London 1994.

- , *The Wake*, Methuen Drama, London 1998.
- Murray Christopher (ed.), *Thom Murphy Special Issue*, «Irish University Review», XVII, 1987.
- Ní Chuilleanáin Eiléan, *Acts and Monuments*, Gallery Books, Dublin 1972.
- , *The Rose-Geranium*, Gallery Press, Oldcastle 1981.
- , *The Magdalene Sermon and Earlier Poems*, Gallery Press, Oldcastle; Wake Forest UP, Winston-Salem, N.C. 1989.
- , *The Brazen Serpent*, Gallery Press, Oldcastle 1994.
- , *The Girl Who Married the Reindeer*, Gallery Press, Oldcastle 2001.
- Nolan Jim, *The Salvage Shop*, Gallery Press, Oldcastle 1998.
- Nowlan David, *Innocence at the Gate*, «The Irish Times», 08 October 1986.
- , Review of *The Salvage Shop*, «The Irish Times», 21 January 1998.
- , Review of *The Salvage Shop*, «The Irish Times», 14 October 1999.
- O'Brien Catherine, Gentili Alessandro (eds.), *The Green Flame. An Anthology of Contemporary Italian Poetry*, Irish Academic Press, Dublin 1987.
- O'Brien Catherine (ed.), *After Many Years. Selected Poems of Mario Luzi*, Dedalus, Dublin 1990.
- (ed.), *In the Eastern Sky. Selected Poems of Margherita Guidacci*, Dedalus, Dublin, 1993.
- (ed.), *Italian Women Poets of the Twentieth Century*, Irish Academy Press, Dublin 1996.
- (ed.), *Renzo Ricci. Selected Poems*, Lee Abbey Press, Cork 1997.
- O'Brien Edna, *Time and Tide*, Penguin, London 1992; *Le stanze dei figli* (1994), trad. it. S. Nono, Edizioni E/O, Roma 2001.
- O'Brien Eugene, *Seamus Heaney. Creating Irelands of the Mind*, The Liffey Press, Dublin 2002.
- , *Seamus Heaney. Searches for Answers*, Pluto Press, London, Dublin 2003.
- O'Brien Kate, *As Music and Splendour*, Heinemann, London 1964.
- Ó Cuilleánáin Cormac, Salvadori Corinna, *The Dark Heart of Italy. Review of Cosa Nostra. A History of the Sicilian Mafia, by John Dickie*, «The Irish Times», 21 February 2004.
- , *Italian Culture. Interactions, Transpositions, Translations*, Four Court Press, Dublin 2006.
- O'Donoghue Bernard, *Dante's Versatility and Seamus Heaney's Modernism*, in N. Havelly (ed.), *Dante's Modern Afterlife. Reception and Response from Blake to Heaney*, Macmillan, London 1998, pp. 242-257.
- O'Driscoll Ciaran, *The Old Women of Magione*, Dedalus Press, Dublin 1997.
- , *Moving On, Still There. New & Selected Poems*, Dedalus Press, Dublin 2001.
- O'Driscoll Dennis, *Weather Permitting*, Anvil, London 1999.
- O'Faolain Julia, *An Afternoon on Elba*, in Ead., *We Might See Sights! And Other Stories*, Faber and Faber, London 1968, pp. 156-165.
- , *Ercoli e il guardiano notturno*, trad. it. di I. Pittoni, Editori riuniti, Roma 1999.
- O'Faolain Sean, *Antonio Fogazzaro*, «The Bell», 6, March 1941, pp. 475-481.
- , *Twilight in Rome*, «The Bell», 7, November 1942, pp. 127-134.
- , *A Summer in Italy*, Eyre & Spottiswoode, London 1950.

- , *Autumn in Italy*, Devlin-Adair, New York 1953.
- , *South to Sicily*, Collins, London 1953.
- , *The Vanishing Hero. Studies in Novelists of the Twenties*, Eyre & Spottiswoode, London 1956.
- , *The Collected Stories of Sean O'Faolain*, 3 vols., Constable, London 1980-82.
- , *The Life Story of Eamon De Valera*, The Talled Press Limited, Dublin 1995.
- O'Flynn Christoir, *A Poet in Rome*, Four Courts Press, Dublin 1992.
- , *Van Gogh Chocolates. Poems and Translations*, Obelisk Books, Dun Laoghaire 2000.
- O'Grady Desmond, *A Limerick Rake* (1968), Gallery Books, Dublin 1975.
- , *Off Licence*, The Dolmen Press, Dublin 1968.
- , *On Kavanagh in Rome II*, «Poetry Ireland Review», 35, 1992, pp. 118-128.
- , *Trawling Tradition, Translations 1954-1994*, University of Salzburg, Salzburg 1994.
- , *The Wandering Celt*, Dedalus Press, Dublin 2001.
- , *The Wrong Targets*, «America. The National Catholic Weekly», 18 February 2002.
- , *Rome Reshaped. An Account of the History of Roman Jubilees* (1999), Continuum, London 2007.
- O'Kelly Patricia, *The National Symphony Orchestra 1848-1998. A Selected History*, RTE, Dublin 1998.
- O'Toole Fintan, *Black Hole. Green Card. The Disappearance of Ireland*. New Island Books, Dublin 1994.
- , *The Ex-Isle of Erin. Images of a Global Ireland*, New Island Books, Dublin 1994.
- , *Tom Murphy. The Politics of Magic*, New Island Books, Dublin, London 1994.
- , *The Lie of the Land*, New Island Books, Dublin 1998.
- , *Writing the Boom*, «The Irish Times», 25 January 2001.
- , *After the Ball*, New Island Books, Dublin 2003.
- Parker Michael, *Seamus Heaney*, Macmillan, London 1993.
- Paulin Tom, *A New Look at the Language Question*, in Id., *Writing to the Moment. Selected Critical Essays 1980-1996*, Faber and Faber, London 1996, pp. 51-67.
- , *The Road to Inver. Translations, Versions, Imitations 1975-2003*, Faber and Faber, London 2004.
- Pellizzi Carlo Maria, Vaccaro Luciano (a cura di), *Storia religiosa dell'Irlanda*, Centro Ambrosiano, Milano 2001.
- Pine Richard, *Frank McGuinness: A Profile*, «Irish Literary Supplement», 10, 1, 1991, pp. 29-30.
- , *Music in Ireland, 1848-1998*, Mercier Press, Cork 1998.
- Power U., *Terra Straniera. The Story of Italians in Ireland*, Nationalist & Leinster Timmes Ltd, Carlow 1988.
- Quasimodo Salvatore, *Poems*, Irish trans. by E. Byrne Costigan, M. and C. O'Dálaigh; English trans. by G.H. McWilliam, J. McWilliam, U. O'Connor, L. Reynolds, Istituto Italiano di Cultura, Dublin 1963.
- , *Glendalough*, trans. D. Sealy, «The Irish Times», 22 May 1990.
- , *Poesie e discorsi sulla poesia*, Mondadori, Milano 2000.

- , *The Night Fountain. Selected Early Poems*, trans. by G. Dawe and M. Sonzogni, Arcpublications, Todmorden 2008.
- Ranchetti Michele, *Verbale. Minutes. Tuairisch* (2001), Istituto Italiano di Cultura, Dublino, Garzanti 2002.
- Ray Kevin, *An Interview with Eiléan Ni Chuilleandín*, «Eire-Ireland», Double Issue, 31, 1996, pp. 62-73.
- Redshaw Dillon Thomas, *Well Dreams. Essays on John Montague*, Creighton University Press, Omaha, Nebraska 2004.
- Reynolds Brian, *Casalattico and the Italian Community in Ireland*, UCD Foundation for Italian Studies, Dublin 1993.
- Reynolds Lorna, *Kate O'Brien. A Literary Portrait*, Colin Smythe, Gerrards Cross 1987.
- Roche Anthony, *Contemporary Irish Drama, from Beckett to McGuinness*, Gill & Macmillan, Dublin 1994.
- Roy Foster, *Modern Ireland 1600-1972*, Allen Lane, London 1988.
- Ryan Ray (ed.), *Writing in the Irish Republic. Literature, Culture, Politics 1949-1999*, Macmillan, London 2000.
- Sailer Susan Shaw (ed.), *Representing Ireland, Gender, Class, Nationality*, University Press of Florida, Gainesville, Orlando 1997.
- Salvadori Corinna, *Yeats and Castiglione. Poet and Courtier*, Allen & Figgis, Dublin 1965.
- Shakespeare Nicholas, *Distiller of the extraordinary*, «The Times», 15 March 1986.
- Share Bernard, *Slanguage: A Dictionary of Slang and Colloquial English in Ireland*, Gill & Macmillan, Dublin 1997.
- Silone Ignazio, *L'avventura di un povero cristiano*, Mondadori, Milano 1968.
- Sirr Peter, *The Ledger of Fruitful Exchange*, Gallery Press, Oldcastle 1995.
- Smyth Gerry, *Space and the Irish Cultural Imagination*, Palgrave, New York 2001.
- Sonzogni Marco (ed.), *Or volge l'anno! At the Year's Turning. An Anthology of Irish Poets Responding to Leopardi*, Dedalus Press, Dublin 1998.
- , *The Tiring Trade of Living*, «The Irish Times», 7 August 2004.
- Stack Tom (ed.), *No Earthly State. God and Patrick Kavanagh. An Anthology*, The Columba Press, Blackrock 2002.
- Starkie Walter, *Luigi Pirandello*, J. Dent & Sons, London 1926.
- , *The Waveless Plain. An Italian Autobiography*, John Murray, London 1938.
- Stevenson Lionel, *The Life of Charles Lever*, Chapman, London 1937.
- Stinson John J., *Replicas, Foils and Revelation in some Irish Short Stories of William Trevor*, «Canadian Journal of Irish Studies», 2, XI, 1985, pp. 17-26.
- Synge John Millington, *Plays, Poems and Prose*, Orion Publishing Group, London 1941.
- , *The Autobiography of J. M. Synge*, ed. by A. Price, The Dolmen Press, Dublin 1965.
- Taniguchi Jiro, *A Grammatical Analysis of Artistic Representation of Irish English with a Brief Discussion of Sounds and Spelling*, Shinozaki Shorin, Tokyo 1972.
- Todd Loreto, *The Language of Irish Literature*, Macmillan Education, Basingstoke 1989.

- , *Words Apart. A Dictionary of Northern Ireland English*, Colin Smythe, Gerrards Cross 1990.
- Tóibín Colm, *The Sign of the Cross. Travels in Catholic Europe*, Jonathan Cape, London 1994.
- Trevor William, *The Day We Got Drunk on Cake and other Stories*, Bodley Head, London 1966.
- , *Angels at Ritz and other Stories*, Penguin, Harmondsworth 1979.
- , *Other People's Worlds*, Penguin, Harmondsworth 1980.
- , *Beyond the Pale and other Stories*, Bodley Head, London 1981.
- , *The News from Ireland and other Stories*, Bodley Head, London 1986; *Notizie dall'Irlanda*, trad. it. di L. Pignatti, Guanda, Parma 2002.
- , *Family Sins and other Stories*, Bodley Head, London 1990.
- , *Two Lives. Reading Turgenev and My House in Umbria*, Penguin, Harmondsworth 1992.
- , *Excursions in the Real World*, Penguin, Harmondsworth 1994.
- , *After Rain*, Viking, London 1996.
- Vance Norman, *Irish Literature. A Social History. Tradition, Identity and Difference*, Basil, Blackwell, Oxford 1990.
- Vendler Helen, *Seamus Heaney*, Harper Collins, London 1998.
- Wall Eamonn, *Exile, Attitude and the Sin-É Café. Notes on the New Irish*, «Éire-Ireland», Winter 1996, pp. 7-17.
- Wall Richard, *Dialect in Irish Literature: The Hermetic Core*, in C. Murray (ed.), «Irish University Review», 20, 1, 1990, pp. 8-17.
- , *A Dictionary and Glossary for the Irish Literary Revival*, Colin Smythe, Gerrards Cross 1995.
- , *A Dialect Glossary for Seamus Heaney's Works*, in A. Roche (ed.), «Irish University Review», 28, 1, 1998, pp. 68-86.
- Walsh Caroline (ed.), *Arrows in Flight. Short Stories from a New Ireland*, Scribner, London; Town House, Dublin 2002.
- Walsh Thomas J., *Opera in Dublin 1705-1797*, Allen Figgis, Dublin 1973.
- Ward Patrick, *Exile, Emigration and Irish Writing*, Irish Academic Press, Dublin 2002.
- Welch Robert (ed.), *Oxford Companion to Irish Literature*, Oxford UP, Oxford 2000.
- Williams Nial, *As It Is in Heaven*, Picador, London 1999.
- Wills Clair, *Reading Paul Muldoon*, Bloodaxe Books, Newcastle Upon Tyne 1998.
- Woods Vincent, *The Colour of Language*, Dedalus Press, Dublin 1994.