

## THE FORTUNES OF LONGFELLOW IN ITALY

Although Henry Wadsworth Longfellow was a name to conjure with a century ago, in the intervening years his literary reputation has plummeted from noon to starry night. In the sociology of literature it would be hard to find a more interesting topic than the fortunes of Longfellow. Between the flattering comments of such astute observers as Howells in the late 19th Century and the scornful opinions of contemporary critics, there is an unbridgeable gulf. American scholars today are embarrassed that this kindly, erudite, eminently respectable but bloodless Victorian poet is the only American whose bust is in Westminster Abbey, and students and professors alike in the last third of the 20th Century will hardly give Longfellow's poetry the time of day. European scholars and students, moreover, share the American indifference and contempt for the poetry their ancestors loved a century ago. To study Longfellow's reputation is to inquire into the tastes and preoccupations of the Victorian era, and while my essay is only a beginning, it illuminates the contrasts between the comfortable world of a century ago and our own anxious age. My window into this large topic is through a study of the vicissitudes of Longfellow's fortunes in Italy. What is true for the part is true for the whole<sup>1</sup>.

Longfellow's reputation in Italy is quite clearly a microcosm of his American and international reputations. Although

1. One indication of Longfellow's popularity in Italy lies in two earlier book-length studies of this subject: INA TOSI, *Longfellow e l'Italia* (Bologna, 1906), and FRANCESCO VIGLIONE, *La critica letteraria di Henry W. Longfellow* (Firenze, 1934), 2 vols. I have drawn on these works plus an unpublished thesis by LUCILLA PASINI written at the University of Milano in 1964: «Longfellow e la critica italiana».

Italian students of American literature always have known that he often was translated, it may come as a surprise to them to find out just how frequently he was turned into Italian verse or prose, how many times his works were reprinted, how often his poems were put into anthologies. It is especially fruitful to study Longfellow's fortunes in Italy, for his translations amount to « more than [were] attempted in any other language »<sup>2</sup>. A definitive count can never be made, but my search of ten Italian libraries in Milan, Venice, Florence, and Rome has turned up 116 editions or printings of his work distributed over the span of 107 years between 1856 and 1963. If one had world enough and time, this list could be expanded considerably, but even then it would not be complete. Longfellow's extreme popularity resulted in many printings of highly ephemeral pamphlets, only part of which have managed to find their way into libraries.

The only American poet who comes anywhere close to Longfellow in 19th Century Italian esteem is Poe, but he runs a poor second. The well-stocked library of the Centro di Studi Americani in Rome has 25 translations of Longfellow to 13 for Poe, and these include both 19th and 20th century translations. In the 20th Century, as Longfellow's reputation has faded, Poe's has brightened, and for the past half century there has been no question of Poe's preeminence. An analysis of the holdings in the Biblioteca Nazionale in Rome is revealing: 73 editions of Poe in translation but only five published before 1900; 34 editions of Longfellow, most issued prior to 1900. In scholarly interest in the 19th Century, however, Longfellow and Poe attracted about equal attention, but readers, judging from editions and printings, decidedly preferred Longfellow. If one were to separate Poe's fiction from his poetry, as the above statistics do not, the balance favoring Longfellow's poetry over Poe's would be overwhelming.

2. CARLO IZZO, *Storia della letteratura nord-americana*, (Milano, 1957), p. 332.

While Cooper's fiction surpasses Longfellow's poetry in overall popularity in Italy and there have been far more editions of Harriet Beecher Stowe's *Uncle Tom's Cabin* than of any one work of Longfellow, the great number of editions of *Evangeline* and the frequent reprintings of other familiar Longfellow pieces is impressive. Pietro Rotondi's translation of *Evangeline* in 1856<sup>3</sup> introduced Italian readers to Longfellow, and they have liked his bucolic idyl so well that it has run through 33 editions in 101 years. Twice, in 1904 and 1955, it even has been turned into an opera. The history of this venerable work in Italy temporarily ended with a flourish in 1957 with two ambitious translations, one in Longfellow's own dactylic hexameters. His other romances also have been substantially popular and issued in multiple editions: *The Courtship of Miles Standish*: 12, *Hiawatha*: 11, *The Spanish Student*: 7, *The Golden Legend*: 6, and *Tales of a Wayside Inn*: 5. Individual poems like « Excelsior » and « The Psalm of Life » have been reprinted over and over: the former published separately seven times and in anthologies at least 13 more and the latter anthologized at least 15 times.

Though the contemporary attraction of things Victorian makes one hesitate to pass a categorical judgment, no one really expects a revival of interest in Longfellow, and the downward curve of his Italian fortunes, plotted graphically, now is approaching zero. It seems clear that he has had his day, despite the six editions of *Evangeline* since World War II. Actually Longfellow's star began to set after the turn of the century. Of the 114 items listed in the accompanying bibliography, 69 of them appeared before 1900 and only 41 after. It is surprising, however, to discover how slowly his literary fortunes faded, for the 41 items published in this century are well spaced: 9 between 1901 and 1918, 20 from 1920 to 1940, and 13 from 1941 through 1963.

3. This translation is no. 1 in the following bibliography. Hereafter numbers in parentheses in the text of this article refer to the items in the bibliography.

It probably is true, as Luigi Berti complained in his *Storia della letteratura americana*<sup>4</sup>, that the only people who read Longfellow today are unlucky students, and the bibliography suggests that generations of aging schoolmasters have continued to translate and publish Longfellow and to assign him to their students. Typical was the industrious Desiderato Scenna, who taught in the liceo at Chieti and whose translations began appearing in 1899 and last were issued in 1937. Thus Longfellow's once-bright reputation dims slowly and the dying embers occasionally emit little bursts of flame. Yet Longfellow presents a real problem to scholars, for under the Victorian sentimentality and the avalanche of dactyls there is a genuine minor poet.

Contemporary Italian editors and critics are unwilling to drop Longfellow completely and have treated him much in the manner of their American counterparts. They have selected the less hackneyed lyrics for inclusion in their anthologies, as Mario Praz did in using « My Lost Youth » (no. 101) and Gabriele Baldini in translating « The Cross of Snow » (no. 102). Both of these poems had been overlooked in the earlier era when « Excelsior » and « The Psalm of Life » seemed perfect lyrics to 19th Century translators. The most enthusiastic Longfellow translator today is Giuseppe Tusiani, who writes from Chicago. In his *Sonettisti americani* (1954) he makes a good case for Longfellow's sonnets as a permanent contribution to American poetry and in his translation of « Michelangelo » introduces Italian readers to the later and more restrained Longfellow (no. 106).

When Pietro Rotondi presented Longfellow to an Italian audience in 1856, the American poet was at the peak of his career. He already had published several volumes of lyrics, *Evangeline*, *The Spanish Student*, *The Golden Legend*, and *Hiawatha*. He had retired from his chair at Harvard where he had taught modern foreign languages for 18 years, and his reputation already was international. Rotondi's translation was

4. Milano, 1950, II, 10-20.

a success and went through four editions before it was superseded and engulfed by other translations. Rotondi did not feel obliged to use a « hard sell » in his introduction (« Intorno a Longfellow », pp. 5-13) but wrote a low-keyed summary of Longfellow's life and literary career to that time. The pathetic story of Evangeline and her lost lover was enough to insure the success of the venture. Longfellow's brand of verse narrative contained just the right amount of sentiment and pathos to please the palate of the rising middle class, whether in Italy or America. Rotondi was much interested in Longfellow's use of American materials in *Evangeline* and *Hiawatha*, and praised the verses as clear, dignified poetry « which you would mistake for ancient Greek or a Biblical narrative ». If this judgment does not stand the test of time, Rotondi's general view of American literature was sound. He summarized American literature as the off-spring of European literature: « a new and blooming . . . shoot springing from a good old trunk ».

During the 1860's Longfellow strengthened his hold on Italian readers through his painstaking and devoted translation of *La divina commedia*, a translation that 19th Century scholars regarded as the best English version and a translation that knowledgeable critics today still praise. It certainly was a labor of love on Longfellow's part and climaxed his years of professional interest as a teacher of Italian literature. Even as late as 1933 an Italian monograph praised the translation as « the only one which, it seems to me, achieves perfection »<sup>5</sup>, and in 1957 Carlo Izzo believed that while the translation had no fire in it, it did allow the reader to get at Dante by adhering closely to the text<sup>6</sup>. This is exactly what Longfellow intended, and his effort was a success. When Caterino Frattini translated *Miles Standish* in 1868, he praised the great translation of Dante with which Longfellow had united

5. VALERIA CENAMI, *La divina commedia nelle traduzioni di H. W. Longfellow e di H. F. Carey*, (Lucca, 1933).

6. *Op. cit.*, pp. 322-333.

Europe and America and wrote in his introduction: « It is superfluous to discourse on Henry Wadsworth Longfellow, who among Anglo-American poets and among the cultivated of Europe is the best known and most admired » (no. 7).

After completing his version of *La divina commedia*, Longfellow made a long visit to Italy where he received an enthusiastic welcome and further reenforced his popularity. His engaging personality, his dignity and modesty charmed the Italians. His fluency in the language also was impressive and his ability to write a sonnet (« Firenze ») in excellent Italian proved irresistible. He met some of his translators on this trip as he visited Rome, Florence, Venice, and other major cities. One of the translators he certainly met and one of his earliest admirers in Italy was Angelo Messadaglia, a professor of political economy and statistics at the University of Padua, who amused himself by translating English verse. William Dean Howells, who as American consul in Venice during the Civil War had met Messadaglia, already had put him into contact with Longfellow, and when the King of Italy in 1866 offered Longfellow the Cross of Saints Maurizio and Lazzaro, « it came through the good offices » of Professor Messadaglia<sup>7</sup>. Messadaglia was one of Longfellow's first Italian translators and had published his *Alcune poesie* (no. 3) as early as 1866, including, of course, « Excelsior »<sup>8</sup> and « The Psalm of Life ». Longfellow also must have met Frattini, another professor at Padua and another friend of Howells, when he visited Venice. Just before Longfellow had left for Europe, Howells had forwarded a letter from Frattini addressed to « Mr. Professor Greatest Poet » and in his ac-

7. HOWELLS, *Literary Friends and Acquaintance*, (New York, 1902), p. 198. See also SAMUEL LONGFELLOW, *Life of Henry Wadsworth Longfellow*, (Boston, 1886-87), III, 81. The latter source does not mention Messadaglia. Longfellow declined the honor, believing he could not consistently accept an order of knighthood as an American citizen, Protestant, and republican.

8. Messadaglia's version of « Excelsior » was reprinted in a pamphlet for the Società Alpina del Trentino, Sede di Arco, which had adopted the poem and its refrain for its motto (no. 14).

companying note Howells had written that Frattini was « one of your many Italian translators and admirers and one you should meet when you go to Padua »<sup>9</sup>.

Longfellow's vast patience and generosity towards his Italian translators was no detriment to his Italian popularity. The most energetic of all his translators was Carlo Faccioli of Verona, who began translating his work in the 1870's, beginning with individual lyrics and an edition of *Evangeline* in 1877 (no. 25). He eventually brought out a large collection, *Liriche e novelle*, which went through four editions between 1890 and 1907. Before Longfellow's death he sent his work to the poet, who thanked him and tactfully called the work (his translations of *Evangeline*) a « successful and elegant version »<sup>10</sup>. That Longfellow was merely being kind is suggested by Ina Tosi's view that Faccioli's translations transform the natural harmony, confuse or lose the images, and over-elaborate Longfellow's natural simplicity<sup>11</sup>. Another translator who solicited and received a letter of praise was Luigi Carnevali (no. 49). As did Faccioli, he printed Longfellow's letter, which said graciously, though perhaps ambiguously: « I have always said that only a poet can translate a poet. You have proved it ».

During the peak of Longfellow's popularity, the years between 1870 and the end of the century, he became what one might call the leading Italian author of epithalamia. The pleasant Italian custom of printing up a pamphlet of verses in honor of a friend or relative's marriage produced at least 19 of these tributes, also honoring Longfellow, in this span of years<sup>12</sup>. Usually these pamphlets printed one of Longfellow's poems in translation, though sometimes there were two,

9. JAMES WOODRESS, *Howells and Italy* (Durham, N. C., 1952), p. 106.

10. This letter is reprinted in no. 51, p. 233.

11. TOSI, *op. cit.*

12. Another of these pamphlets appeared in 1909, but it is the only one noted after 1899.

and at least once a generous selection. They came from a variety of hands, though Carlo Faccioli was an indefatigable producer of them, and they mirror rather well late 19th Century taste at the grassroots level. «Excelsior» was a popular choice for this purpose, but «The Psalm of Life» also appears as well as a rather wide selection of lyrics celebrating children and domesticity. Issued by brothers, cousins, and friends, these pamphlets run the gamut from bungled, amateurish translations to very good ones. When Giuseppe Zanella wanted to honor a friend's marriage, he was able to borrow a translation from his poet-brother Giacomo, whose translations, in Tosi's opinion, are the best of all the 19th Century versions. Usually, however, these efforts are models of good intentions and little else. How many more of these ephemeral works appeared during this era than the 19 here listed, one would like to know, but surely a large number of them have not survived.

From his first trip to Italy when he was preparing himself to teach modern languages at Bowdoin College until his death, Longfellow loved Italy and things Italian. When young Howells returned from his consulship in Venice to be assistant editor of the *Atlantic Monthly*, he found his own competence in Italian an immediate entré into the Italianate circle that surrounded Longfellow. Together with James Russell Lowell, who had succeeded Longfellow in the Smith professorship at Harvard, Charles Eliot Norton, also a translator of Dante, and other Italophiles, Howells attended weekly meetings at Longfellow's house in Cambridge where the poet would read and discuss with his friends his in-progress version of *La divina commedia*. Longfellow's visit to Italy in 1868-69 further cemented his passion for Italy, and it is no wonder that his poetry is filled with verses celebrating Italian subjects. It also is not the least astonishing that the Italians reciprocated his interest. Longfellow's Italian subjects received a good bit of attention from translators during the years, and as late as 1926 they resulted in a collection in English published in Milan by Luigi Pratesi: *Longfellow and Italy — A Choice*



of *Poems* (no. 83). Here are found poems on the Ponte Vecchio in Florence, Monte Cassino, Amalfi, Vittoria Colonna, and others.

Longfellow's Italian subjects, however, had attracted the attention of Gustavo Strafforello as early as 1859. The second work of Longfellow to be translated into Italian, following Rotondi's *Evangeline* by three years, was the Italian portion of *Outre Mer*, which Strafforello rendered into Italian under the title « Viaggi in Italia » and put into his *L'Italia nei canti dei poeti stranieri contemporanei* (no. 2). This seems to be the only piece of Longfellow's prose ever translated, but Strafforello's distinctions *vis-a-vis* American literature does not lie here. Far more important was his later book, *Letteratura americana* (Milano, 1884), the first Italian work on its subject. Strafforello was a competent critic for his time, and his judgments on American writers were usually sensible and informed. He was only stating the obvious (pp. 17-23) when he noted that Longfellow was America's most famous poet, and his enthusiasm for Longfellow is a clear indication that scholars and ordinary readers alike admired the poet.

Of all American poets, thought Strafforello, Longfellow was the richest in thought, the most cultivated, the most complete. Nothing was more tender and pleasing than some of the poems in *Voices of the Night*, nothing more picturesque and dramatic than some of the ballads. He was the most cosmopolitan of all contemporary poets. Strafforello praised his moral truth and intellectual beauty, and even his moralizing did not go too far. He thought that « Excelsior » contained such beauty of sentiment and thought that it would be eternally popular. And he called for Italian poets to stop their mawkish, cruel, and satanic cries and give their public manly songs like Longfellow's poems of the struggle of humanity, poems of the activity and progress of unlimited perfection.

Strafforello's opinions were reinforced by Francesco Rodriguez, another late 19th Century critic who wrote about the same time. In an essay originally written in 1883, the year after Longfellow died, and later collected in *Lord Ten-*

nyson, Henry W. Longfellow, William Cowper: studi e saggi (no. 53), Rodriguez wrote a very respectable and well-documented analysis of Longfellow's work. It is 111 pages long, studded with translations ranging over all of Longfellow's career, and written with enthusiasm and good taste. Rodriguez' aim was to remind Italy of one of the noblest, most inspired, and kindest poets that the world had known. He knew his author well and based his comments on a careful reading. Major works like *Evangeline* or *The Golden Legend* received full treatment. Like Strafforello, he had high praise for the translation of Dante and great enthusiasm for nearly the entire corpus of Longfellow's work. His essay contains a good account of Longfellow's visit to Manzoni in 1869, which he saw as the communion of two kindred spirits, and his comparison of the two writers is not to Longfellow's disadvantage.

A more perspicacious critic, however, than either Strafforello or Rodriguez was Enrico Nencioni, who published a significant essay, « I poeti americani », in 1885, later collected in his *Saggi critici di letteratura inglese* (Firenze, 1897). In Nencioni's view of Longfellow one begins to get a 20th Century outlook, for he sees Poe and Whitman as clearly America's best poets and relegates Longfellow to a lesser status, though he admits that Longfellow is the most popular American poet in Italy. But as the most European of American poets, Longfellow represents too much the old feudal literature rather than the daring new democratic American literature. In Longfellow's most praised works one was constantly remembering German or Spanish models, and his most popular ballads were echoes of various European writers. Nencioni did believe that *Evangeline* was justly admired, but *Hiawatha*, though the subject and local color were American, was the « studied and artificial naïvete of the dilettante artist rather than the natural and frank simplicity of the true poetic creator ».

Ina Tosi's book, which appeared in 1906, is something of a milestone in the history of Italian-American literary re-

lations. Though it takes a long step backward from Nencioni's shrewd judgments, the book seems to be the first full-length study of any American author published in Italy. Its 177 pages are all any Longfellow-lover could have asked for from a member of his guild. The tone is admiring and deferential and the comments saccharine to any present-day reader: « We will not call him our favorite author, but we will never be able to forget him in moments of discomfort, because when we feel solitude in our tired hearts, we seem at once to see him return to us as a good friend we had forgotten ». And so it goes. Tosi's most valuable contribution is her specific comment and analysis of various translations.

While the 1920's in the United States were producing a whole new generation of important writers like Fitzgerald, Hemingway, and Faulkner, the Longfellow industry in Italy underwent a sort of revival after the silent years of World War I. It was a sort of Victorian afterglow which lingered following the destruction of the Victorian world by the great holocaust. *Evangeline*, *Hiawatha*, *The Spanish Student*, and *The Divine Tragedy* all were reprinted in this decade, some of them more than once. Sebastiano Spina's *Alcune liriche* appeared in 1934 (no. 82), and the *Selected Poems* (no. 78) that Treves had issued in English in 1918 was on sale during the decade. In the middle of the period Pratesi's collection, *Longfellow and Italy*, came out.

This recrudescence of interest in Longfellow's poems was matched by a considerable amount of Longfellow criticism. Felix Schelling, a professor of English at the University of Pennsylvania, was commissioned to write a book on Longfellow for a series called « Americani illustri », which appeared as *Enrico W. Longfellow: poeta dantista (1807-1882)* (Firenze, 1920). Schelling put Longfellow in his proper perspective as a poet of his time rather than of all time, but the criticism is gentle and leaves Longfellow as a great poet and a great human being. Another American professor, Kenneth McKenzie, who taught in Italy in 1921-22, included his lecture on Longfellow in a subsequent book, *Conferenze sulla let-*

*teratura americana* (Bari, 1922). His general purpose was to interpret American literature to Italians as the reflection of the national spirit. His view of Longfellow is mild and laudatory, and while Whitman and Twain and Hawthorne and Poe have to share chapters, Longfellow gets 14 pages all to himself. To McKenzie Longfellow «knew how to speak to the heart of the masses and to interpret common ideals in a language accessible to all». This surely is true, and it rather clearly states why Longfellow was the popular idol of the Victorian world, but McKenzie begs the question, as many admirers of Longfellow did, when he says that it is futile to ask whether or not Longfellow is a great poet.

While the world plunged into depression and the fires smouldered that were to erupt in 1939, Longfellow's Italian translators continued their labors. By this time they were competing with the work of writers and scholars like Carlo Linati, Emilio Cecchi, Cesare Pavese, and others who were discovering contemporary American literature and putting 19th Century authors into a modern perspective. Nonetheless, the decade of the Thirties saw more Longfellow editions than the Twenties: eight editions of *Evangeline*, for instance, plus a good many others of the metrical romances. Also the most ambitious critical work of all appeared in 1934: Viglione's two-volume work, which had for at least one of its purposes the correction of the then low opinion of Longfellow. Viglione tried to write a critical history of American literature which put Longfellow in his proper niche, which he believed to be a high one. He saw Longfellow as a major figure in his role as teacher and transmitter of culture and believed that the world had undervalued him. Surely Longfellow did fulfil these functions and certainly he occupies a secure place in literary history, even if he has little to say to contemporary readers. Viglione's book is a curiously padded and overly ambitious work, and for all the effect it seems to have had, he was a small voice crying in the wilderness.

On balance, it seems that the dying embers have just about burned out for Longfellow in Italy. Since 1963 when

*La divina tragedia* was republished with a somewhat revised version of Cardamone's venerable 1902 translation, there have been no new editions or translations of Longfellow. The two editions of *Evangelina* that surprisingly appeared simultaneously in 1957 will no doubt supply the demand for a while longer, but one can predict confidently that there will be future editions of *Evangelina* and future school children assigned to read it. Occasionally in coming years students will find a thesis topic in some aspect of Longfellow, such as Mario Mormile's *L'idylle epique de Lamartine et de Longfellow: etude de Jocelyn et d'Evangeline* (Roma, 1967), but it does not seem unreasonable to suggest that now the file on Longfellow's fortunes in Italy can be substantially closed.

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The following bibliography was compiled from the holdings of these libraries: Milano, Brera, Ambrosiana, Biblioteca Comunale, USIS; Venezia, Marciana, Querini Stampalia; Firenze, Biblioteca Nazionale; Roma, Biblioteca Nazionale, Alessandrina, Centro di Studi Americani. I have included 22 items that I was not able to see, but in all cases it seems reasonable to assume that they once existed. Such items are starred and the source given. «Tosi» is Ina Tosi, *Longfellow e l'Italia*, (Bologna, 1906), and «Faccioli Opere» is Carlo Faccioli, *Opere*, (Firenze, 1907), Vol. I.

1856

1. *Evangelina: novella*. Tradotta da Pietro Rotondi. Firenze: Felice Le Monnier, 102 pp. [Titlepage dated 1856; cover dated 1857; all of several copies examined were dated similarly].

1859

2. «Viaggi in Italia». Tradotti da Gustavo Strafforello e corredati di biografie. In *L'Italia nei canti dei poeti stranieri*

*contemporanei*, pp. 251-284. Torino: Unione Tipografica. [The Italian section of *Outre Mer*].

1866

3. *Alcune poesie*. Traduzione dall'inglese di Angelo Messadaglia. Padova: Prosperini. [i-iv] + 33 pp. [« Encelado », « Excelsior », « Salmo della vita », « Il Vecchio orologio sulla scala », « L'arena del deserto nell'orologio », « Il Crepuscolo », « Lo spuntare del giorno », « La fanciulla meticcica », « Torquemada »].
4. « Encelado ». Traduzione di Angelo Messadaglia. In *Venezia degli Italiani: strenna pel 1867*, Vol. VI, pp. 173-174. Venezia.
5. *La leggenda d'oro*. Dall'inglese recata in versi italiani da Ada Corbellini Martini. [Place and date of publication lacking in only copy found but introduction dated « Torino, febbraio, 1866 »].

1867

6. *Evangelina: novella*. Tradotta da Pietro Rotondi. Nuova edizione. Firenze: Tipografia di G. Barbera. 88 pp.

1868

7. *Miles Standish*. Traduzione dall'inglese di Caterino Fratini. Padova: Prosperini. 71 pp.

1869

8. *Canti di Roma antica di T. B. Macaulay e poesie sulla schiavitù e frammenti di H. W. Longfellow*. Tradotti in versi italiani da Louisa Grace Bartolini. Firenze: Successori Le Monnier. [Pp. 157-238: lyrics, Part I of *Evangeline*, parts of *Hiawatha* linked with prose commentary].
- \*9. « La pioggia nell'estate ». Traduzione di L. Bizio. In *Strenna Veneziana*. Venezia. [Tosi, p. 42].
10. *Lo studente spagnuolo*. Prima versione dall'inglese per Raffaele Cardamone. Napoli: Tipografia De' Fratelli Testa. 126 pp.

1870

- \*11. « Ad una fanciulla ». Traduzione di L. Bizio. In *Strenna Veneziana*. Venezia. [Tosi, p. 42].
12. « Excelsior ». Traduzione di Andrea Maffei. In *Per le nozze Fenzi-Fenzi*, pp. 5-7. Firenze: Successori Le Monnier.

1871

13. *Lo studente spagnuolo: dramma in tre atti*. Prima versione metrica di Alessandro Bazzani. Milano: E. Treves. 136 pp.

1872

14. « Excelsior ». Traduzione di Angelo Messadaglia. Untitled pamphlet published for the Società Alpina del Trentino, Sede di Arco. Arco: Kohn und Emmert. 4 pp.

1873

15. *Evangelina: novella*. Tradotta da Pietro Rotondi. Terza edizione. Milano: Tipografia e Libreria di Lodovico Bartolotti. 142 pp.
- \*16. « I fanciulli ». Traduzione di Carlo Faccioli. In *Per le nozze Messedaglia-Canestrari*. Verona: Franchini. 7 pp. [Faccioli *Opere*, I, lvii].
- \*17. « I fanciulli ». Traduzione di Carlo Faccioli. In *Per le nozze Zanella-Perezani*. Verona: Franchini. 5 pp. [Catalogue of Biblioteca Nazionale, Firenze; pamphlet lost in 1966 flood].
18. « Il ponte ». Traduzione di Leopoldo Bizio. In *Per le nozze De Stefani-Mazzoni*. Venezia: Tipografia Marco Visenti. 8 pp.

1875

- \*19. « La freccia e la canzone ». In *Feliciter* [with verses of E. Teza, Longfellow, Goethe, A. Petoeff]. Pisa. [Catalogue of Biblioteca Nazionale, Firenze; work lost in flood].

1876

20. « *Lo studente spagnuolo: dramma in 3 atti* ». Traduzione di Nazzareno Trovanelli. Atto terzo. In *La Rivista Europea*, Anno VI, Vol. IV, Fasc. II (1 ottobre), pp. 304-330.
- \*21. *Lo studente spagnuolo*. Traduzione di Nazzareno Trovanelli. Cesena. [Tosi, p. 48].

1877

- \*22. « L'appendimento della catena del focolare ». Traduzione di P. Levi. Modena. [Tosi, p. 42].
23. *Alcune poesie di E. W. Longfellow, Tommaso Moore, ed altri*. Traduzioni di Angelo Messedaglia. Roma, Torino, Firenze: Ermanno Loescher. vii + III pp. [Contains, besides poems in no. 3, « Il resto dell'opera », « Il naufragio dell'Espero », « Il sogno dello schiavo », « La maestra del villaggio »].
24. *Evangelina*. Saggio di traduzione di Gonippo Rossi. Fio- renzuola d'Arda: Tipografia Giuseppe Pennaroli. 109 pp.
25. *Evangelina*. Traduzione di Carlo Faccioli. Verona: H. F. Münster (C. Kayser Successore). 135 pp.
26. ————. Seconda edizione.
27. « Excelsior ». Traduzione di Giacomo Zanella. In *Per le nozze Lampertico-Piovene*. Vicenza: Tipografia Paroni. 9 pp.
28. *Traduzioni dall'inglese di Longfellow, Hemans, Cook, Burns, Moore, Montgomery*. Da Raffaello Cardamone. Roma, Torino, Firenze: Ermanno Loescher. 60 pp. [13 poems by Longfellow out of 18].

1879

29. *Poesie di Grazia Pierantoni-Mancini*. Bologna: Nicola Zanichelli. 153 pp. [Pp. 99-112: translations of « Orme di angoli », « Un raggio di sole », « La luce delle stelle », « La finestra aperta »].
- \*30. « Traduzioni dall'inglese di Longfellow ». In *Per le nozze Berti-Martignago*. Padova. [Tosi, p. 42].

1880

31. *Due melodie irlandesi di Tommaso Moore e « Il Naufragio dell' 'Espero' »*. Traduzioni di Angelo Messedaglia. 16 pp. [Place and date both lacking. Date assigned here is conjectural. Place no doubt was Venezia or Padova. Copy seen was in Biblioteca Marciana in Venezia].
32. « Selections from *The Divine Comedy* ». In *Galleria dante- sca: trenta fotografie tratte dai disegni di F. Scaramuzza e tre tavole cromolitografiche ideate dal Duca Caetani di Sermoneta con testo illustrato di Cesare Fenini*. Milano: Hoepli.



[Contains excerpts from *La divina commedia* in Italian, German, English, and French. English versions are Longfellow's translation].

1881

- \*33. « Il fabbro del villaggio ». Traduzione di Carlo Faccioli. In *Per le nozze Milani-Martinelli*. Verona: Franchini. [Faccioli *Opere*, I, lvii].
34. « Il salmo della vita » e « Palingencsis ». Traduzione di Gaspare Marengo. In *Versioni poetiche da Chamisso, Bürger, Uhland, Kopisch, Heine, De Sallet, Geibel, Halm, Longfellow, Mürger*, pp. 265-270. Firenze: Successori Le Monnier.

1882

- \*35. *Hiawatha*. Traduzione di Malvasia Tortorelli. In *Per le nozze Ricasoli-Corsini*. Firenze. [Tosi, p. 82; selections in prose].

1883

36. « Case frequentate da spiriti ». Traduzione di Antonio Vigolo. In *Per le nozze Malvezzi-Fabrello*. Vicenza. 12 pp.
37. *Evangelina*. Traduzione di Giacomo Zanella. Milano, Napoli, Pisa: Hoepli. 172 pp.
38. *Miles Standese [sic] e scelte poesie liriche*. Traduzioni di Giacomo Zanella. Milano, Napoli, Pisa: Hoepli. 180 pp. [The lyrics are « Il fabbro del villaggio », « Excelsior », « Il naufragio del *Hesperus* », « Il vecchio orologio sulla scala », « La fanciulla meticcica », « Pomeriggio in febbraio »].
39. « Palingenesis » e « Il salmo della vita » tradotti da Gaspare Marengo; « Il dardo e il canto » e « Lo spuntar del giorno » tradotti da Pietro Turati; « Excelsior » tradotto da Cesare Correnti. In Angelo de Gubernatis, *Storia universale della letteratura*, Vol. IV, pp. 592-597. Milano, Napoli, Pisa: Hoepli.

1884

40. *Emilio Standish*. Traduzione di Filippo Micchini. Campo Basso. vi + 116 pp.
- \*41. « Gasparo Becerra ». Traduzione di Carlo Faccioli. In *Per*

*le nozze Camuzzoni-Turalla*. Verona. 7 pp. [Faccioli, *Opere*, I, lvii].

- \*42. « Il vento sul focolare ». Traduzione di Carlo Faccioli. In *Per le nozze Camuzzoni-Corradini*. Verona. 8 pp. [Faccioli *Opere*, I, lvii].

1886

- \*43. « Excelsior ». Traduzione dall'inglese di G. Pellegrini. In *Per le nozze Loredani-Partesotti*. Udine: Tipografia Patria del Friuli. 8 pp. [Catalogue of Biblioteca Nazionale, Firenze; pamphlet lost in flood].

44. *Versioni poetiche . . .* Traduzioni di Gaspare Margengo. Nuova edizione, Firenze: Successori Le Monnier. 442 pp. [Expanded from no. 34 but with no additions to Longfellow section].

1887

45. « Il salmo della vita ». Traduzione di Pietro Turati. In *Primule: poesie per la giovinezza*, pp. 105-106. Milano: Paolo Carrara.

1888

46. *Evangelina*. Traduzione di Arnaldo Bruschetti. Bologna: Zanichelli. xvi + 118 pp.
47. « La luce delle stelle ». Traduzione di G. Bizzozero. In *Pre-sagio-omaggio alle belle: strenna per l'anno 1888*, Anno XLV, pp. 59-60. Milano: Bontà.

1889

48. *Evangelina: novella*. Tradotta da Pietro Rotondi. Quarta edizione. Milano: Giuseppe Prato. 142 pp.

1890

49. « Appendere la catena al focolare ». Traduzione di Carlo Faccioli. In *Per le nozze Cipolla-Vittone*, pp. 9-23. Verona: Franchini.
50. *Canti inglesi*. Traduzioni di Luigi Carnevali. Seconda edi-

zione con aggiunte. Mantova: G. Mondovi. 102 pp. [Pp. 43-57: «Giorno piovoso», «Un dopo pranzo in febbraio», «La pioggia d'estate», «La sactta e il canto», «Il cieco Bartomeo», «Uccelli di passaggio», «La finestra aperta», «Luce di sole, luce di luna», and fragments of *The Spanish Student*. First edition of this work not found but was published prior to 1879. See letter from Longfellow to Carnevali dated 4 Feb. 1879 praising translations, printed in preface].

- \*51. «Endimione». Traduzione di Carlo Faccioli. In *Per le nozze Camuzzoni-Panizzoni*. Verona. 7 pp. [Faccioli *Opere*, I, lvii].
52. *Liriche e novelle*. Tradotte da Carlo Faccioli. Firenze: Successori Le Monnier. xvi + 357 pp. [Pp. 3-229: lyrics; pp. 237 ff.: *Evangeline* and *Miles Standish*; includes copious notes].
53. «Il salmo della vita». Traduzione del Dott. G. P. In *Per le nozze Pampilli-Dell'Olio*. Rocca San Casciano: Tipografia Cappelli.

1891

54. Francisco Rodriguez. *Lord Tennyson, Henry W. Longfellow, William Cowper: studi e saggi*. Roma: Forzani. 418 pp. [Part of work devoted to Longfellow is liberally illustrated with Rodriguez' translations: «Visite d'Angeli», «Serenate», «Gaspar Becerra», «La freccia e la Canzone», 83 ll. from *Miles Standish*, the first and last of the *Divina commedia* sonnets, fragments from *Tales of a Wayside Inn*, «Morituri Salutamus», «Excelsior», and 37 ll. of «Michelangelo»].
- \*55. «Milton». Traduzione di Carlo Faccioli. In *Per le nozze Camuzzoni-Mantice*. Verona: Franchini. 7 pp. [Faccioli *Opere*, I, lviii].

1892

56. *Amalfi*. Con la versione italiana di Giulio Minervini. Palermo: Tipografia A. Brangi. 12 pp.
57. *Liriche e novelle*. Tradotte da Carlo Faccioli. Firenze: Successori Le Monnier. xvi + 357 pp. [Although this edition

and no. 52 have same overall pagination, this edition devotes an additional 50 pp. to the *novelle*].

1894

58. « Bimbi » e « Fiori ». Traduzioni di Giuseppe Vigolo. In *Per le nozze Vigolo-Venturi*. Vicenza: Tipografia D. Franzoi. 18 pp.
59. « Excelsior ». In F. Chimenti, *Note di letteratura americana*, pp. 3-19. Bari: Tipografia Panzini. [Trans. accompanied by essay on Longfellow and explication of poem].

1895

60. « Fiori d'oltr'alpe ». Verseggiati da Emilio Piamonte. In *Per la laurea in giurisprudenza dal Conte Francesco Rota*. Venezia: Tipografia C. Ferrari. 13 pp. [Includes « Il salmo della vita », « Alba », « Il tramonto del sole », « Delia », « Una freccia ed una canzone », « Giorno di pioggia »].
61. *Traduzioni poetiche: Evangelina, Lo studente spagnolo, varie poesie*. Da Nazzareno Trovanelli. Cesena: P. Tonti. 204 pp. [Varie poesie include selections from *Tales of a Wayside Inn*, *Birds of Passage*, and *Voices of the Night*; « Intermezzo », « Endimione », « A fiume Carlo », « L'invio », « Ad un vecchio libro », « A la nube della procella », « Lo strale e il canto », « Da presso il mare », and « Accanto al fuoco »].

1896

- \*62. « A Dante ». Traduzione di E. Marcussi. [Tosi, p. 43].
63. « Endimione ». Traduzione di Flaminio Pellegrini. In *Per le nozze Rasi-Saccardo*. Vigevano: Adolfo Botto. 8 pp.
64. *Liriche e novelle*. Tradotte da Carlo Faccioli. Seconda edizione notabilmente accresciuta. Firenze: Successori Le Monnier. xxiii + 430 pp. [This actually is the third edition, as nos. 52 and 57 are different printings, no. 57 being expanded from no. 52, though retaining the same overall pagination. This edition, no. 64, is the same text as no. 57, though it is printed as 32mo. whereas no. 57 is 16mo.].
65. *La richiesta di Miles Standish: poemetto in nove canti*. Tradotto dall'originale inglese da Giuseppe Zuppone-Strani. Napoli. 79 pp.

66. *Vestigia d'angeli*. Traduzione di Raffaello Cardamone. Torino: Tipografia Salesiana. 8 pp.
- \*67. *Ventuna versioni metriche*. Traduzione di M. Tovajera. Roma. [Tosi, p. 43].

1898

68. « Padre Felice », « All'alba », « Lo Spirito della poesia ». Traduzioni di Lodovico Biagi. In *Traduzioni poetiche dall'inglese*. Firenze: R. Bemporad e Figlio. 128 pp. [Poems included here are from *The Golden Legend*].

1899

- \*69. « I fanciulli ». Traduzione di Carlo Faccioli. In *Per le nozze Maffei-Faccioli*. Verona: Franchini. [Faccioli, *Opere*, I, lviii].
- \*70. *Versioni poetiche dall'inglese*. Traduzioni di Desiderato Scenna. Roma. Catalogue of Biblioteca Nazionale, Firenze; [work lost in flood].

1901

71. « Il ponte ». Traduzione di Antonini Valentino. In *Traduzioni in versi italiani con prefazione*, pp. 59-61. Padova: Tipografia Fratelli Salmis.

1902

72. *La divina tragedia*. Prima traduzione dall'originale inglese per Raffaello Cardamone, con note e illustrazioni. Rocca S. Casciano: Stabilimento Tipografico Cappelli. 191 pp.
- \*73. *Uccelli di passaggio*. Versioni di Giuseppe Vigolo. Padova: Prosperini. 8 pp. [Catalogue of Biblioteca Nazionale, Firenze; work lost in flood].

1904

74. Carlo Zangarini. *Hail Columbia: opera-ballo in tre atti e sette quadri tratti dal Canto di Hiawatha di E. W. Longfellow*. Musica del maestro Mezio Agostini. Bologna. 35 pp.

1907

75. « Il Mattino ». Traduzione di Giannina Milli. In Giacinto

Panella, *Della vita e delle poesie di Giannina Milli, Improvisatrice*, p. 118. Seconda edizione. Teramo: Tipografia Bernardo Cioschi.

76. *Liriche e novelle*. Traduzioni di Carlo Faccioli. In Faccioli *Opere*, Vol. III. Firenze: Successori Le Monnier. 361 pp.

1908

77. *Traduzioni dai poeti inglesi: Longfellow, Hemans, Cook, Burns, Moore, Montgomery, Shelley, Heber, Grant, Wordsworth, Anonimo, Bowring*. Da Raffaello Cardamone. Seconda edizione. Rocca S. Casciano: Cappelli. 90 pp. [Twenty of the 36 poems included are short lyrics by Longfellow].

1909

78. *Saggio di versioni poetiche*. Traduzioni di Giuseppe Campari. Milano: Tipografia Figli Provvidanza. 49 pp. [Issued per le nozze Moiraghi-Campari; translates 20 lyrics].

1918

79. *Selected Poems*. Milano: Fratelli Treves. xxviii + 319 pp. [Text and notes in English].

1920

80. *Evangelina*. Traduzione dall'inglese di Matilde Bargelli. Pistoia: Arte Stampa. 84 pp. [Prose translation].
81. *Il poema dei pellirosse*. Prima traduzione italiana nel metro dell'originale per cura di Elena Beccarini Crescenzi. Palermo: Remo Sandron. xxviii + 198 pp. [*Hiawatha*].
82. *Lo studente spagnolo*. Traduzione in prosa di Guido Fornelli. Lanciano: R. Carabba. 134 pp.

1923

83. *Alcune liriche*. Traduzione ritmica italiana, con testo inglese a fronte, di Sebastiano Spino. Catania: Studio Editore Moderno. 95 pp. [Translates 19 poems, includes notes].

1926

84. *Longfellow and Italy: A Choice of Poems*. With an Intro-

duction and Italian Notes by Luigi Pratesi. Milano: Signorelli. 67 pp. [English text. Includes the following: The Sicilian's tales from Tales of a Wayside Inn, « Dante », the *Divina commedia* sonnets, « The Old Bridge at Florence », « Cadenabbia », « Monte Cassino », « Amalfi », « Venice », « Vittoria Colonna »].

1927

85. *Racconti e leggende*. Riduzione in prosa e traduzione di Calvo Platero. Venezia: La Nuova Italia. 89 pp. [See no. 95].

1928

86. *La canzone di Hiawatha: poema epico indiano*. Traduzione poetica di Desiderato Scenna nel metro dell'originale inglese. Chieti. 167 pp. [Copy seen is offprint from original publication, not seen, in *Annuario del R. Liceo-Ginnasio G. B. Vico di Chieti*].
87. *La divina tragedia*. Prima traduzione Italiana di Raffaello Cardamone a cura e con un saggio su Longfellow e bibliografia di Vito G. Galati. Torino: Le Edizioni del Baretto. 214 pp.

1929

88. *Storia di un piccolo eroe pellerossa*. A cura di Elda Bossi. Tradotta e ridotta da Calvo Platero. Venezia: La Nuova Italia. 20 pp.

1930

89. *Evangelina*. Tradotta in versi italiani da Paolo Cattaneo. Preceduta da un breve saggio sulla civiltà americana. Torino: G.B. Paravia. 397 pp. [Texts of both poem and introductory essay are given in English].

1931

90. *Evangeline or a Tale of Arcadie*. Commentata da E. Martini. Roma: Albrighi, Segati. xi + 71 pp. [English text in « Collezione di classici stranieri »].
91. *La sega di Re Olaf*. Traduzione metrica, introduzione e note

di Desiderato Scenna. Chieti. 92 pp. [See no. 85. Copy seen is offprint from *Annuario*].

1932

92. *La natività: mistero*. Traduzione metrica dall'inglese di Desiderato Scenna. Chieti. 31 pp. [Also offprint from *Annuario*].
93. *Evangelina*. Testo originale con introduzione e note italiane a cura di Matilde Bargelli. Milano: Signorelli. 61 pp.
94. *Evangelina*. Traduzione e introduzione a cura di Rina Penacchietti. Milano: Signorelli. 85 pp. [A prose translation].
95. *La Leggenda Dorata*. Riduzione in prosa e traduzione di Calvo Platero. [Seconda edizione], Firenze: La Nuova Italia. 89 pp. [1st edition is no. 85 published in Venezia and with different title. Contains abridged versions of *Hiawatha*, *Evangeline*, *The Golden Legend*, selections from *Tales of a Wayside Inn*, and *Miles Standish*. A child's book in the « Biblioteca Azzurra »].

1934

96. *Evangeline: A Tale of Acadie*. With an Introduction and Italian Notes by Federico Ventura. Lanciano: Giuseppe Carabba. 91 pp.
97. *Evangelina*. Traduzione, introduzione e note di Federico Ventura. Lanciano: Giuseppe Carabba. 62 pp. [In prose].

1936

98. *Evangeline*. Con introduzione e commento di Ada Voltolina. Firenze: Felice Le Monnier. xvi + 71 pp. [Both preface and text in English].

1937

99. *La canzone di Hiawatha, La saga di Re Olaf, La natività. Versione poetica*, introduzioni e note di Desiderato Scenna. Milano: Sonzogno. 316 pp.

1941

100. *Evangelina*. Traduzione di Aldo Maugeri. In *Annali della Facoltà di Magistero della R. Università di Messina*, pp. 107-



146. Palermo: Cinni Libraio. [No. 106 is reprint of this version].

1944

101. *Evangelina*. Testo originale con introduzione e note italiane a cura di Matilde Bargelli. Milano: Signorelli. 63 pp.

1946

102. « My Lost Youth ». In Mario Praz, *Antologia della letteratura inglese e scelta di scrittori americani*. Firenze. [This anthology has gone through at least four editions. In the third, published in Milan by Giuseppe Principato in 1955, the poem appears on pp. 556-557].

1949

103. « La Croce di neve ». Traduzione di Gabriele Baldini. In *Poeti americani (1662-1945)*, pp. 138-141. A cura di Gabriele Baldini. Torino: Francesco de Silva. [Printed with English text].

1950

104. « Il castello di Ischia » e « La mia perduta giovinezza ». Traduzioni di Gilda Musa. In *Incontri con T. S. Eliot, K. Mansfield, R. Bridges, R. Kipling, T. Hardy, W. Blunt, G. Hopkins, F. Thompson, M. Arnold, S. Coleridge, H. Longfellow: liriche scelte*, pp. 46-50. Milano: Accademia.

1953

105. *Evangelina*. Testo originale con introduzione e note italiane di Matilde Bargelli. Milano: Signorelli. 64 pp.  
106. *Evangelina*. Traduzione di Aldo Maugeri. Messina: F. Ferrara. 187 pp. [A prose translation, parallel text edition].

1954

107. Giuseppe Tusiani, *Sonettisti americani*. Chicago: Division Typesetting Company. [In chapter on Longfellow, pp. 38-56,

Tusiani translates, all or in part, « Nature », « Victor and Vanquished », « Chaucer », « Shakespeare », « Venezia », « The Bells of San Blas », « St. John's, Cambridge », three of the *Divina commedia* sonnets, « A Shadow »].

1955

108. *Evangeline*. Opera libretto dal poema di H. W. Longfellow di A. Lega. Roma. 58 pp. [Libretto printed in program of production, which took place at the Teatro Quattro Fontane in Roma, 13, 14 November 1955. Music was by Francesco Marcacci].

1957

109. *Evangelina*. Traduzione italiana in esametri di Pardo de Rensis. Bari: Arti Grafiche Laterza. 134 pp.
110. *Evangelina, La canzone di Hiawatha*. Introduzione a cura di Fernando Guena. Torino: Unione Tipografico Editrice Torinese. 210 pp.

1958

111. « Michelangelo ». Traduzione di Giuseppe Tusiani. In *Parola del Popolo*, Nos. 32, 33, 34, pp. 55-58, 35-37, 26-29. [Translates a total of 441 lines].

1963

112. *La divina tragedia*. Traduzione di Vito G. Galati e Raffaello Cardamone. Seconda edizione. Roma: Edizioni Paoline. 184 pp.
- Undated items
113. « Excelsior ». Traduzione italiana di P. G. Maggi. No place. 2 pp. [Brera].
114. « Excelsior ». Tradotta da Giacomo Zanella; musicata dal M. Ernesto Rota. Lodi: Zuirico e Camagne. 1 p. [Brera].
- \*115. « Orme d'angeli ». Traduzione di G. P. Mancini. No place. [Tosi, p. 43].
- \*116. « Il ponte vecchio a Firenze ». Traduzione di Alba Soprani Perletti. No place. [Tosi, p. 43].

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