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Edited by

George Talbot
Philip Cooke
Jonathan Dunnage
Dorothy Glenn
Adalgisa Giorgio

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Editorial

The *Bulletin* continues to grow, reflecting both the extent and diversity of Italian studies in Britain and Ireland and the disponibilità of colleagues who have been generous with their time in preparing material for the editors. Technical problems have reduced the size of the Chronicle section this year and the Postgraduate Directory has proved elusive, but a glance at the facing page will show that there is no shortage of reading matter.

For the first time, the *Bulletin* contains a selection of abstracts from the biennial conference. Indeed the first article, Claudia Bernardi's 'Pulp and Other Fictions: Critical Debate on the New Italian Narrative' is somewhat more than an abstract of her conference paper, providing information on very recent trends in Italian fiction. Susan Hill's article addresses the life and language of a microcosm of the Italian diaspora. Gillian Ania reports on the activities of the *Gruppo 62*, the initiative to promote Italian in the North of England. Thomas Baldwin's article in last year's *Bulletin* on teaching English in Italian universities has drawn an angry response from the Committee for the Defence of Foreign Lecturers. This response arrived too late to be considered for this year and Domenico Fiormonte's article 'Italian in Campus', while related in theme, is independent of this particular *caso*.

Other material includes a description of work-in-progress and an invitation to participate from Brian Moloney and Gillian Ania, concerning a major Bibliography of Nineteenth Century Italian Fiction; George Ferzoco's guide to the italian-studies discussion list and Thomas Baldwin on an unpublishable interview with Leonardo Sciascia as well as the old reliables Forthcoming Events, Staff Research Interests and Works of Italian Interest Published in the last year.

The 1998 AGM will be followed, as usual, by a seminar. This year's seminar, to be organised by Bob Lumley (UCL) will deal with representations of the City in Italian Culture.

Preparing the *Bulletin* has been an unalloyed joy, as the reader may well imagine, and I am very grateful to all contributors for their hard work, but especially to Philip Cooke, Jonathan Dunnage, Dorothy Glenn and Adalgisa Giorgio for their unstinting support, ready forbearance and generosity of spirit.

George Talbot
University of Hull

Pulp and Other Fictions: Critical Debate on the New Italian Narrative

Claudia Bernadi

A new phenomenon has characterised the Italian literary scene of the Nineties: the rise of the young writers. Both publishing world and critics have recently paid much attention to authors born in the Sixties and the Seventies. New writers' works have been, and still are, launched in great numbers and are encouraged by publishing houses which see them as fashionable and marketable. Various editorial strategies have been devised to make the most of the success which these new authors appear to be granted by the public, including the creation of specific *collane*. Such publishers, as Transeuropa, Ediesse, Zelig, Theoria, Castelvechi and Baldini and Castoldi, have effectively risen to a national level thanks to the presence of young narrators in their catalogues. As a consequence the more established houses have also created their own *collane* to maximize the phenomenon, among them Feltrinelli's *I Canguri* and Einaudi's controversial *Stile Libero*.

My aim in this paper is to offer a general overview of this last development in Italian fiction, by presenting and discussing the critical debate which has surrounded the rise of the so-called 'pulp narrative'. I will then focus on what I consider the limits of the critical approach which has until now been applied to the readings of the young narrative, especially by Neoavanguardia intellectuals. Finally, I will suggest how the study of the New Fiction may benefit from an alternative critical method which takes into consideration the position of youth from which the new authors write.

While the relative success of the young writers in the Nineties is confirmed by an increase in an equally young readership, the new authors have also received general critical acclaim from part of an older generation of intellectuals. Writers and critics associated with the historic Gruppo 63, the influential group of avant-garde theorists and writers from the Sixties, have more than anyone offered the New Fiction critical support, and have compared the efforts of these young authors to the experimental texts written by the members of the Gruppo 63 itself.

The New Fiction of the Nineties found its critical validation in a series of conferences held in the town of Reggio Emilia, called 'Ricerca: laboratorio di nuove scritture', the most recent of which took place in May 1997. The choice of the town itself, where one important meeting of the Gruppo 63 was held in 1964, suggests that the link between Neoavanguardia and New Fiction proposed by the organizers of the conference lies precisely in the experimental nature of these young people's writings. If the first meeting, held in 1993 and entitled '1963-1993: Trent'anni di ricerca letteraria', focused on the *continuity* of the last thirty years of Italian experimental narrative, the 1996 edition of the conference, - 'Nuove tendenze' - underlined instead the differences between the two generations of writers which had come after the Neoavanguardia. The discussion of the 1996 Reggio Emilia conference made the headlines of the cultural pages of major newspapers and magazines, opening a heated debate on experimentation in Italian narrative. The somewhat simplifying journalistic reports put the question of the young writers and their of literary value, posed by such Neoavanguardia intellectuals as Nanni Balestrini, Renato Barilli, Edoardo Sanguineti and Angelo Guglielmi, in terms of innovation *versus* tradition. In this sense a visible separation has been drawn not only between the dominant mode of writing of the Eighties and that of the Nineties, but also, and more interestingly, between 'good' and 'bad' authors of the newest generation, a separation based on the extent of their engagement with the linguistic experimentation started thirty years before by the Gruppo 63.

The terms 'good' and 'bad' are used by the avant-garde critics provocatively: *buona*, or *buonista*, is the personal, private and non experimental narrative by older authors who had dominated the Eighties. Daniele Del Giudice, Andrea De Carlo, Antonio Tabucchi, Sandro Veronesi, are summarily ranked together and through their example younger narrators of the Nineties, such as Alessandro Baricco, Paola Capriolo, Susanna Tamaro and Giulio Mozzi, are said to have formed their voices. The style of these writers is, in the opinion of the Gruppo 63, uninteresting from the linguistic point of view and is adopted to describe the minimal variations of sentiments and emotions, focusing mainly on middle class characters and their familial and psychological interactions. Nanni Balestrini says that these writers 'confezionano pagine leziose e artefatte [...] rasserenano il lettore, senza inquietarlo e porgli problemi' (Balestrini, in Serri 1996); theirs are 'opere anestetiche, piccole droghe per evadere dalla realtà e non fare i conti con reali contraddizioni' (Balestrini, in Romani 1996).

To the traditional *buonisti*, Angelo Guglielmi, Renato Barilli and others prefer a growing group of loosely connected authors, *cattivisti* (or *maledettisti*, *cannibali*), who are related to the American postmodernist culture of quotation and parody, and linked to the work of writer and director Quentin Tarantino. Tiziano Scarpa, Silvia Ballestra, Rossana Campo, Enrico Brizzi, Giuseppe Caliceti, Isabella Santacroce and many (perhaps too many!) others write a kind of fiction which appears provocative and innovative both from a linguistic and from a thematic point of view. Linguistically the narrative is dominated by the elaboration of youth jargons and by constant reference to the heterogeneous youth culture (cinema, comic books, rock music, drugs subculture, computer technology). Sex and violence, often combined, figure prominently in the plots, as in Brizzi's *Bastogne* (1996), which tells the story of a group of male friends devoted to drugs, murder, rape, shooting policemen, and to the general humiliation of those excluded from their own moral and linguistic code. Male bonding, tinted with sexist and racist undertones/overtones, is also the main theme of Caliceti's *Fonderia Italghisa* (1996), whereas in his *Animanera* (1997) Daniele Brolli describes the cruelties of two serial killers on the 'costa romagnola'. Rape, often gang rape, appears constantly in the 'antologia dell'orrore estremo' *Gioventù Cannibale* (ed. Brolli 1996) and in other stories, while Aldo Nove portrays media induced neurosis and violence. His *Woobinda* opens with words that exemplify the general tone - violent, hallucinated and ironic - of the new narrative: 'Ho ammazzato i miei genitori perchè usavano un bagno di schiuma assurdo, Pure & Vegetal...io uso Vidal e voglio che in casa tutti usino Vidal' (Nove 1996: 11). The young women's stories are not so gloomy and pessimistic, and the irony with which Silvia Ballestra narrates the adventures of Antò Lu Purk, 'punk pescarese' and 'studente fuorisede' at the University of Bologna (in her *Compleanno dell'Iguana* 1991, and *La guerra degli Antò* 1992), or which the young female protagonists of Rossana Campo's novels adopt when they talk about their promiscuous sexual experiences, should perhaps be considered the main characteristic of Italian women's New Fiction, their transgression lying precisely in the reappropriation and displacement of codes, especially in the sphere of sexuality, which have been the domain of male literary tradition.

For Angelo Guglielmi the New Fiction marks the successful return of narrative on the Italian literary scene, after the crisis which the Neoavanguardia itself had provoked in the Sixties: 'abbiamo constatato - he says - la presenza di giovani scrittori capaci di riprodurre il romanzo a trama, senza rinunciare a quelle finalità estetico-formali che [sole] garantiscono il valore di un'opera letteraria' (Guglielmi 1996(b)). The plots are used hyper-realistically in order to reveal reality's loss of meaning and to fight media-induced homologation. The new novels are very often 'a trama forte' and the plots are driven ironically towards the demential and apocalyptic dispersion of fictional reality, as in Niccolò Ammaniti's 'L'ultimo Capodanno dell'umanità', which appears in the collection *Fango* (1996), and which resolves the progressively schizophrenic web of storylines in the explosion of the tower block where they are set. It is precisely in the use of storylines and language which have a disturbing effect on the reader and which upset his/her received categories

of what is a suitable subject for fiction, that the youngest writers of the Nineties, the so-called *cannibali*, are seen as drastically different from the older authors of the Eighties.

Divided between *buonisti* and *cattivisti*, between young and younger, between traditional and experimental, the new Italian writers are discussed by an older generation of critics who are perfectly aware of their own simplifications. The purpose of Sanguineti, Guglielmi, Balestrini, and Barilli is that of critical provocation and challenge to the literary establishment, transgression being an aspect of the new narrative they always endeavour to underline and praise (Sanguineti, in Serri 1996; Barilli 1996; Guglielmi, in Di Stefano 1996). Such provocative views have been strongly challenged by those critics of the same generation who had not identified with the aims and the projects of the Neoavanguardia. The reactions of some critics to the uncompromising positions and lists of *buoni* and *cattivi* suggested by the Gruppo 63, have, however, been more resentful than focused. What might have been an interesting debate on the relationship between innovation and tradition in Italian narrative ended up in fact as a 'resa dei conti' among the Italian intellectuals of the Sixties: 'Sulla pelle dei trentenni si consuma un'antica vendetta' (Signorile 1996). When critics opposed to the theoretical principles of the Neoavanguardia say: 'Il Gruppo 63 è più noioso di un neonato che non fa che strillare' (Garboli, in Ferrari 1996), or 'Il Gruppo 63, misteriosamente vivo oggi, era già morto nel 62. Niente di ciò che è stato scritto da loro è sopravvissuto. Non c'è sperimentalismo che tenga' (Cotroneo 1996), they do not add much to our understanding of the New Italian Fiction, but say a lot about the unfinished intellectual and ideological war of recent Italian literary history.

The critical debate on the New Italian Fiction is for the moment, therefore, stuck between the generalizations of the Neoavanguardia and the bitter reactions of its opponents. In my view the opinions voiced by the members of the Gruppo 63 can be considered useful, as they attempt to build traditions and genealogies of contemporary Italian literature. However, classifications are insufficient to account for the individual voices and tendencies expressed by the various authors. The problem now is how to attempt an interpretation of the young narrative that avoids generalizations and all-inclusive definitions. Some Neoavanguardia critics, like Angelo Guglielmi and Renato Barilli, have in fact already distanced themselves from their own first provocative assertions, and have distinguished between the heterogeneous group of *buonisti*, pointing to the linguistic complexity of, for example, Giulio Mozzi's and Francesco Piccolo's fiction. Guglielmi talks about these writers' style as 'minimalismo orgoglioso', 'minimalismo inquietante' (Guglielmi 1996(a)), and Barilli of 'scrittura tutt'altro che umile. La definirei controllata, fredda' (Barilli, in Serri 1996), trying to define a linguistic experiment made of subtractions, of essentialization of standard literary Italian, instead of the vocabulary and register accumulation typical of so-called pulp fiction. Franco Cordelli suggests a parallel between 'stile impassibile' (minimalist) and 'stile fiammeggiante' (pulp): 'Come non vedere nel minimalismo la faccia di una medaglia che dall'altra esibisce il pulp?'. Facing a reality that has lost its meaning and where actions do not make any difference, minimalist and pulp plots and languages produce mirror-effect results: 'illuminare o violentare la giornata' (Cordelli 1996).

The members of the Gruppo 63 are honest enough to recognize that along with elements of continuity and between their own works and those of the new writers, there is a basic diversity in the new approach to narrative. 'Mentre le opere degli anni Sessanta' – says Guglielmi – 'sfidavano il linguaggio, che forzavano nei suoi limiti poveramente comunicativi [...] le opere dei nuovi scrittori raggiungono lo stesso obiettivo lavorando sui contenuti [...] forzando la trama realista' (Guglielmi 1996(b)). The *antiromanzo* is rejected by the new authors and the praise which the Neoavanguardia bestows upon them sounds like self-criticism on the part of the older generation of intellectuals about their own experimental fiction. Renato Barilli talks about the fiction produced by the avant-garde theories as 'libri illeggibili che rappresentano i nostri scheletri nell'armadio' and

welcomes the communicative purpose of the new narrative (Barilli, in Guadagni 1996). The originality of language in texts written by the young writers cannot therefore be located in the deconstructive practices which had been experimented by the avant-garde, but in the displacement into a literary context of contemporary youth language.

In order to fully understand the implications of the new narrative it is then necessary to be able to recognize the cultural reference systems of Italian youth. Most critics mention the interaction between high and popular culture, a vocabulary elaborated from youth jargons which includes pop music, cinema, comic books, television and computer languages. It is, however, very rare to find a detailed analysis and appreciation of the direct models called into question. On the one hand, terms like pulp, trash, splatter and gore are used indiscriminately, while, on the other hand, academic interpretations have been offered to explain the cultural sources of the New Fiction, where the moral position of the critic is that of chastising the young narrative precisely because it is written from the position of youth (Colombo 1997).

It is only by identifying all the models and sources of the young narrative that the individuality of the different authors can be defined. We have already seen that the two main tendencies of the New Fiction, *buonista* and *cattivista*, ask for a deeper reading than the simplifications initially proposed by the Gruppo 63. The minimalist category does include works by Giulio Mozzi and Francesco Piccolo, which are linguistically interesting and thematically transgressive (although, of course, the very idea of transgression as a positive characteristic for literature needs to be clarified). Among the *cattivisti* themselves not everybody can simply be described as pulp either. Whereas Aldo Nove, Niccolò Ammaniti, Daniele Brolli, Giuseppe Caliceti, the most recent work of Enrico Brizzi and the anthology *Gioventù cannibale* (ed. Brolli 1996) satisfy the commonly accepted prerequisites of pulp – for the violent, accelerated, even horrific stories they offer in a combination of high and low registers – Alessandra Montrucchio, Silvia Ballestra, Rossana Campo, Diana Boria and Federica Fermani work with ironic and self-ironic plots and styles, while the authors of the anthology *Coda* (ed. Ballestra / Mozzi 1996), Giuseppe Culicchia, Andrea Demarchi, and the earlier work of Enrico Brizzi (*Jack Frusciante è uscito dal gruppo*, 1995) hint directly at the Salingerian model of *Bildungsroman*. Models and results are all very different, and should be recognized as such by the critics, the common element among the texts being an engagement with youth culture and jargons.

It is very important that these young writers be studied seriously in order to understand which directions Italian narrative is taking and not to perpetuate the ideological confrontation among critics and intellectuals from the Sixties. In order to do so, more attention should be paid to youth culture and to the various materials that contribute to the production of the new narrative. It is also necessary to learn how to distinguish between the single voices out of the variety which is included in the definition *narrativa giovanile*. Such a critical approach will allow the reader to separate the talented writers from the followers of a literary fashion and to predict who, in the next decade, will be still considered significant, even if not so young anymore.

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Claudia Bernardi
University of Bath

The Invisible Italian Community of Bury, Lancs

Susan Hill

The following brief description will serve as background to one of the Italian immigrant communities I have worked in over a number of years, and as an introduction to my work on the dialect of some of the Bury community.

There are some seven thousand Italians in the Greater Manchester area, with the greatest concentration resident within the city of Manchester boundaries. My work on the speech of Italian immigrants began with those in the city of Manchester and moved on to the smaller communities in the surrounding towns.

Originally I intended to investigate the communities in Rochdale and Bury, but found the Rochdale community reluctant to collaborate. Such reluctance is in itself worthy of further consideration and might prove to be an interesting area of enquiry for researchers of other disciplines.

The towns of Bury, Rochdale, Oldham, and Ashton-under-Lyne all have Italian communities that gradually developed in the post-war years as a result of a critical shortage of labour in the textile industry. In the immediate post-war period, the Bury local newspaper, the *Bury Times*, carried numerous advertisements for workers in the cotton mills, and in 1947 a newspaper report stated that Bury was in danger of losing the European Volunteer Workers allocated to the mills because offers of accommodation were not forthcoming. At the end of July 1947, a thirteen-week campaign to recruit cotton workers was launched, but was reported as having been 'highly unsatisfactory' since only 186 workers were recruited. By the end of 1948, 442 workers were urgently needed, and by January 1950 there were 750 vacancies in mills and factories, with 500 more vacancies expected due to plans to build an aqueduct. Ironically, by the time the first Italians arrived in October 1950, many Bury families were themselves seeking better opportunities through emigration, and the situation in the cotton industry had completely altered, so much so that many workers had been put on short time by the end of 1951.

Foreign workers applied to the country they wanted to work in, but often did not know in advance which town they were destined for, and this was certainly true for the three women from the province of Avellino who were the first Italians to arrive in Bury in October 1950. Informants stated that those who came to work in the early 1950s were first taken to Oldham where they were allowed one week's rest before going on to the town they were to work in. Although most remained in the north-west of England, some were also sent to the Midlands and the south. In Bury, those first three women worked at the New Victoria Mill, which, along with the Joshua Hoyle mill, employed Italians and other foreign workers throughout the 1950s. Informants' reports of working and living conditions vary, and wages ranged between £2 and £10 per week, including overtime.

The numbers of Italians who arrived in Bury remained small throughout the 1950s. Official statistics held by the Italian Consular office in Liverpool were destroyed by fire, and the information here presented has been provided largely by informants, including the three original immigrants to Bury.

During the 1960s Italians came directly to Bury through chain migration, a process whereby those already resident in the town arranged jobs and work permits for friends and relatives. One of the first immigrants helped many of those who subsequently arrived with legal and administrative queries, and therefore had a good knowledge of the community.

In the 1950s and 1960s workers had employment contracts for one year, which was renewable by the employer. Employees, however, were obliged to remain in the same occupation for four years, after which time they could seek different employment. Workers who married a British national were permitted to change occupation before the end of the four-year period. This system continued until Britain joined the (then) EEC in 1973. Later employers of Italians included the tanning firm of W & D Ovenden.

The 1970s saw the demise of the textile industry and the closure of the mills in the area. As a result, many Italians were made redundant and a number of families returned to Italy, or moved to other towns (notably Bedford and Peterborough) where they had relatives and employment opportunities were better than in Bury.

Of those who remained in Bury, some men found work in kitchen and bedroom furniture manufacturing companies, which were in a phase of expansion, while women became cleaners in schools, hospitals and council offices.

Arrivals since the 1970s have been as few as those of the early years. They are generally male, often well-educated, and they are from various parts of Italy. Some came to join British women they had met, others came for the experience of living abroad. They are therefore very different from those first immigrants who left Italy for economic reasons.

Census figures prior to 1971 do not give specific statistics relating to the number of Italians resident in Bury, but in that year 170 males and 190 females of Italian birth were registered. By 1981, the figures were 182 males and 189 females, and in 1991 the numbers had fallen to 169 males and 163 females. In the 1980s the Italian Catholic Mission in Bury estimated an Italian population of circa 800 individuals which included those who had the right to Italian citizenship, whether Italian or British born. These figures for Bury were unofficial and collected by the Mission's Italian priest, Father Giovinelli, but are consistent with the 1971 figures quoted by King in 1979. Father Giovinelli celebrated mass in Italian once a month in most of the smaller communities and had a very good knowledge of the Italian community in Greater Manchester as a whole. He has since transferred to Canada and the Italian Catholic Mission no longer has a base in Greater Manchester. As a result, up-to-date figures are not available.

The majority of Italians who came to Bury in the 1950s and 1960s were (and are) from the province of Avellino, and principally from the villages of Contrada and Montefalcione. There were a few workers from other provinces such as Salerno and Caserta, but they remained isolated cases and only those from Avellino were involved in chain migration.

According to electoral lists of emigrants provided by the various *comuni*, Italians from Contrada would appear to be numerically the largest group in Bury. However, the lists are not entirely reliable as I learned that several families listed had returned to Contrada. Those from Montefalcione, on the other hand, have largely remained in Bury, apart from two families who have moved to Bedford where there is a large colony of *montefalcionesi*. Two of the three original immigrants are from Montefalcione. Family and group loyalties are strong, and during my fieldwork I was aware of undercurrents of rivalry between the two groups.

The parish records of St. Marie's Roman Catholic Church show that in the 1950s and 1960s, Italians lived in two distinct areas to the south of the town centre. The first was close to a number of cotton mills and was bounded by Manchester Road, Wellington Street and Tenterden Street. A few families still live in this area. The second area was close to mills and factories, on the opposite side of Market Street (the main street), and was bounded by Georgiana Street, Ingham Street, Shepherd

Street and Cecil Street. Many of the houses in this area were demolished between the mid 1960s and early 1970s to make way for new ring roads and the town centre redevelopment. There are now several families in the district of Fishpool, again to the south of the town centre, and bounded by Manchester Road, Market Street, Wellington Street and Gigg Lane. However, others, particularly children of immigrants, both Italian and British born, have moved to areas of new housing, mainly on the north side of the town.

Although the community was never large enough to constitute a 'Little Italy', as was found in some cities, Italians did live close to each other, at least until the end of the 1970s, and maintained contact with each other through family and friendship ties, as well as through activities organised by the Italian Catholic Mission. Since these activities were never high profile events (unlike the Whit Walk in Manchester), and since a number of the active members of the community had married Polish and Ukrainian immigrants, whose communities were more numerous and had a higher profile in the town, Italians remained largely invisible to the local population. Only those who had worked with them in the cotton mills, or latterly in the local hospital, were aware that there were more than a few isolated individuals who had chosen to emigrate from Italy.

The development of the Bury Italian community is typical of the pattern of Italian immigration to Britain in the two decades following World War Two. Bury provided an excellent opportunity to investigate Italian immigrant speech in a close-knit community, and it was against this background that my linguistic enquiries were carried out.

Susan Hill
University of Salford

Gruppo 62

Gillian Ania

Joint Venture to promote the study of Italian in the North of England Report 1996-97

Gruppo 62, born in June 1994, has had another busy and interesting year. Five evening seminars were planned, with four having so far taken place. In November, Dr. Francesca Gibson, University of Lancaster spoke at Manchester University on '**Women and Myth in Pavese's *La luna e i falò***', while at Hull University we held a **Poetry evening**: a reading and discussion of 20th-century Italian poets: Montale, Caproni, Pavese et al., led by Prof. Doug Thompson. In December, Leeds University was the venue for a talk entitled '**Creation and evaluation in the tale of Nastagio**': a **reading of day 5, story 6 of the Decameron**, given by Robert Hastings, and in March, we held a **Public play reading** in Italian of *Sfratti* (Teatro Povero di Monticchiello), led by Prof. Richard Andrews. The final event (postponed because of an unforeseen clash with election day), '**Silone's Safety Exit**', by Judy Rawson is scheduled for later this year in Hull.

Whilst all the events have been stimulating and enjoyable, I would like to focus on the play-reading of *Sfratti*, which may be less familiar to readers. The Tuscan village of Monticchiello annually composes and casts an "autodramma", a community theatre production, as a very personal way of expressing their problems to the outside world. *Sfratti*, written and produced in 1994, a 'play within a play', shows the Teatro povero collective mounting one of its traditional dramas, based on the lives and conditions of sharecropping peasants as remembered by older villagers from the 1950s. The play moves to a climax as the peasant family are dismissed from their job and their home by the landlord of the estate. Watching this show in 1994, however, are a group of unemployed individuals, who interrupt the peasant drama, and claim that a play about their contemporary predicament would be more important than dramatizing the relatively distant past. The disagreement between actors and spectators seems at first incurable – the theatre co-operative seems bent on solving its own unemployment problems, but ignoring everyone else's, by offering the life of Monticchiello as a full-time multi-media spectacle, for which they will all be paid. Eventually, however, a kind of resolution is reached whereby the artistic imagination can be directed in a way which is still relevant to contemporary problems. As a gesture symbolic of this, the peasant drama is re-written so that the tenant sacks the landlord.

The play-reading, adapted by Prof. Andrews for the number of volunteers available, and recast into a more or less standard Italian (it was originally performed in Val d'Orcia dialect), was greatly enjoyed by audience and cast alike. Most of the readers wore coloured scarves or other appropriate headwear, and slides were projected behind the readers, to enhance the visual effect. Everyone truly entered into the spirit of the drama, and indeed, subsequent requests to "do it properly" have been advanced.

Conference Report 'Religion and Myth in Italian Literature', Leeds, 22 February 1997

The Conference was attended by about twenty-eight people from Leeds, Hull, Lancaster, Warwick, Birmingham and Aberystwyth. The programme, permeated with double visions, double truths and double realms, was as follows:

Doug Thompson opened the proceedings with a paper entitled **Forging the Myth: Word, Image and Education in Fascist Italy**. A recording of *Faccetta nera* put us all into the appropriate mood for a range of examples of the 'myth' forged by the Fascist ideologues: Italy's self-sacrificing, civilising crusade to save Ethiopia from its age-old savagery, the "credere, obbedire, combattere" slogan, the Duce always depicted in an elevated position — a demi-god at very least, and the rhetoric and indoctrination in the schools. A general enquiry followed, as to the nature of History, of Myth, and of the rapport between them. If George Steiner is right, History is essentially "a selective reconstruction of the past": indeed Fascism, with its mass control and omnipresence, manufactured a series of views of Italian history which were calculated to produce in Italians a very particular sense of their own identity. Rather than 'history' a more important term might be, Doug suggested, the modern Greek "mythistoría" (meaning "a novel"). A series of slides, illustrating Fascist iconography, concluded a both entertaining and informative talk.

Geraldine Muirhead was to speak on **The Architecture of Rhetoric**, but was sadly unable to be with us due to illness.

Gillian Ania's paper, entitled **At Capriolo's Hotel: Images of Heaven and Hell in *Il doppio regno*** looked at religious and philosophical imagery in the novel, as represented by the bizarre hotel in which the protagonist, 'Cara' (who suffers from almost total amnesia and an undefined guilt complex) takes refuge after fleeing from a tidal wave. The hotel, with its dim, silent atmosphere, its labyrinth of dark corridors, its solicitous manager and army of uniformed (and uniform) expressionless, seemingly genderless waiters, offers protection, but also suffocates and imprisons: there is, for Cara at least, no exit. In this 'dual kingdom', hell or paradise, eternal punishment or escapist bliss, dreams, memories and 'reality' merge for Cara, and gradually, although not without repeatedly vacillating, she comes to fear a return to the outside world. By the end of the novel, choosing an existence of dull routine and fixed form, rather than unknown or ephemeral content, Cara believes that she is the hotel.

After a buffet lunch at a nearby pub (complete with exit), Luciano Cheles gave a most interesting talk, in Italian, **Piero della Francesca e la cultura figurativa inglese: dai preraffaelliti a David Hockney**. Illustrating his points with a series of parallel slides, facilitating comparisons, Luciano told us, with his inimitable enthusiasm, of Piero della Francesca's impact on the British art world from the late 19th century to the present. Focusing especially on Edward Burne-Jones, the Bloomsbury Group artists, D. H. Lawrence, and David Hockney, he drew attention to Piero-esque echoes in their works, and attempted to explain the diverse reasons why the Renaissance painter appealed to them. Having invited comments and judgements from his audience, these were not slow in coming, and an animated discussion brought this session to its close.

Emanuela Cervato's paper, entitled **Dal Dio Padre alla Dea Madre. Religione e mito in Giacomo Leopardi**, also delivered in Italian, dealt with Leopardi's analysis of Christianity and its role within the poet's *Weltanschauung*. Gradually moving away from the Christian religion, since it cannot offer human beings the happiness they constantly strive for and is, ultimately, damaging to them, Leopardi repudiates the Christian God, the Freudian father-figure created by human beings as a source of comfort, consolation and justification for all the tribulations of life. The "arido vero" of the human condition brings Leopardi to abandon religion and embrace a conception which Emanuela described as 'mythological' since it represents both Leopardi's rational explanation of the human condition and the poetic expression of this reality. The new superior entity is Nature, which Leopardi sees as life giver, and therefore "madre" of all species, but as "matrigna" of single individuals whom she oppresses and torments.

After a break for refreshments, Prof. Brian Moloney spoke about **Ignazio Silone and Comrade Jesus**. Christ figures play an important part in *Fontamara* and indeed in all Silone's work, where they embody, in particular, the act of sacrifice, as stated in John 15.13 (Greater love has no man than this, that a man lay down his life for his friends). Berardo, with his violent anarchistic ways, has more in common, at the beginning of the story, with his bandit ancestors, but when he leads the *Fontamaresi* to the Fucino plain, he is like Moses, leading his people to the promised land; for Berardo's friends, however, the outcome of the procession is not access to the fertile plain, but a long walk home. The doubts which plague him in prison, on the eve of his death, relate to Jesus's agony in the Garden of Gethsemane. Berardo dies for his fellow peasants, having progressed from the violent form of anarchism to the Tolstoyan pacifist form, and although for Berardo there is no resurrection, he lives on as a myth, and is the inspiration for the peasant revolutionary newspaper *Che fare?* Indeed the myth takes over from history, since there were no such massacres in Fascist Italy.

Our final paper was on **Women and Myth in Pavese's *La luna e i falò***, by Dr. Francesca Gibson. Pavese's female characters are presented as objects of male sexual desire and as victims, but there is also much sympathy expressed. Francesca aimed to consider the three sisters as symbolic figures influenced by Greek mythology, and determine whether Pavese was more or less misogynistic in his portrayal. Symbols, in particular Pavesian ones, can be very ambiguous and polyvalent, conventional and subversive. Pavese uses aspects of several Ancient Greek goddesses and young maiden characters including Artemis, Pandora, Aphrodite, Persephone, Iphigenia and Helen of Troy in the creation of the sisters, who are, at the symbolic level, *femmes fatales* as well as victims, sympathetically portrayed as undergoing a series of transitions, and above all symbols of life and death. Although gender stereotyping and hence evidence of misogyny is present, there is also an attempt on Pavese's part to transcend this and consider the three sisters first and foremost as human beings, that is, as symbolic representatives of *la condition humaine*. Perceptive, stimulating and dynamic, this paper drew our conference to a very successful formal close.

An informal discussion of **Gruppo 62's** future plans and a welcome meal in a local restaurant brought the day to an enjoyable end. The theme for 1997/98 is "Le tre Italie", and the Spring Conference is to be held this year in Manchester, on Saturday 21st February 1998. Suggestions, comments, offers of papers, seminars or workshops, or requests for information and/or the 1997/98 programme should be addressed as soon as possible to:

Gillian Ania
Department of Italian
University of Leeds
Leeds LS2 9JT
Tel: (0113) 233 3630

email: g.ania@leeds.ac.uk

or:

g.f.ania@italian.hull.ac.uk

Conference Reports

Beyond The Curriculum: Continuities Between Secondary And Higher Education

*Department of Italian
University of Warwick
Saturday 1st March 1997*

This year's Italian Language Day organised by the Department of Italian at the University of Warwick focused upon the issue of continuities between secondary and higher education in the teaching of Italian from a variety of different perspectives. It soon became evident that this is a topic of increasing importance to teachers on either side of the student's move to university.

Bob Powell, Director of the Language Centre at the University of Warwick, got the day off to an enlightening start with his discussion of the positive and negative aspects of the National Curriculum and the increasingly assessment-driven nature of language teaching in schools, in his talk 'For Better or Worse? Foreign Language Curriculum Reform in School'.

This was followed by an entertaining presentation by Anna Proudfoot of Oxford Brookes University called 'Italian from the Cradle to the Grave: Profiles of Italian Learners' in which she explained, with the help of a video film, how she coped with a wide diversity of backgrounds and abilities in the same classroom. She was even able to clarify for us the differences between the Henriettas and the Giuseppinas of this world!

Roberto di Napoli then introduced the experience and the theory behind the teaching of Italian, not simply to 'linguists', but also as an option to students from a wide variety of degree courses. This was based on his work at the University of Westminster and the talk, entitled 'Linguists, Engineers and All the rest of them: Teaching Italian on degree courses and Institution-Wide', provoked interesting discussion about possibilities for creative teaching and learning even with beginners' limited resources.

After lunch Cathy McLaughlin drew our attention back to the school classroom with an informative and incisive talk, 'School and University: Do we speak the same language?', which highlighted most persuasively the need for greater co-operation and co-ordination between university and school language-teaching.

The final presentation, intriguingly entitled 'Carrots and Sticks: Motivation and Expectations' brought, last but not least, the students' experience of learning Italian into the discussion. Two final-year Warwick students, Sara Chorley and Kate Lyons and one recent graduate Danielle Hipkins, discussed their findings regarding the experience of studying Italian in the English educational system, concentrating in particular on the reasons for doing so, and the year abroad. The heartening conclusion of the debate raised was that the decision to read Italian at university level was usually reinforced positively by the experience rather than any cause for regret.

Perhaps one of the most useful events of the day, however, was the ensuing division into two parallel discussion groups 'Changing Schools' and 'Changing Universities'. The day had attracted people with a very wide variety of teaching and learning experience and the fruits of the two groups' highly motivated discussion were channelled back into the final plenary session, hopefully leaving all participants with new ideas to take back to their respective classrooms.

Plans are being finalised for the publication of contributions to the last three Warwick Italian Language Days.

The next event will take place on Saturday 9th May 1998.

Danielle Hipkins

Women And Writing In Nineteenth-Century Italy

Reading-London

21-22 February, 1997

Centre for Italian Women's Studies (Reading)

Centre for Italian Studies (UCL)

Over sixty people attended the two-day Conference, which was organised jointly by Verina Jones and Annalaura Lepschy. The conference opened at Reading on Friday 21 February, and continued at UCL the following day.

Papers were given by: **Angiola Ferraris** (Bari) 'Giornali femminili della metà del secolo', **Emmanuelle Genevois** (Sorbonne Nouvelle) 'L'esperienza verista nell'opera della Marchesa Colombini', **Adalgisa Giorgio** (Bath) 'A Room of One's Own: Gender and Vocation in Annie Vivanti's Work', **Ann Hallamore Caesar** (Cambridge) 'Proper Behaviour: Women, the Novel and Conduct Books in Nineteenth-century Italy', **Lucienne Kroha** (McGill) 'The Novels and Short Stories of Maria Messina: Gender Confusion in an Era of Transition', **Giuliana Morandini** 'Rinascimento al femminile', **Paolo Puppa** (Venice) 'Giacinta Pezzana attrice-scrittrice', **Ricciarda Ricorda** (Venice) 'Cristina di Belioioso scrittrice e saggista', **Francesca Sanvitale** 'Neera: una scrittrice della Nuove Italia', **Emmanuela Tandello** (UCL) '*Petali e lagrime*. Poetry by Women in the Second Half of the *Ottocento*' and **Sharon Wood** (Strathclyde) 'Cecilia Stazzone and Sicilian Theatre'.

Verina Jones
Reading

Fictions Today

University of Wales,

Aberystwyth

2-4 July, 1997

This interdisciplinary conference on contemporary fiction was organised by Michael McLoughlin (Italian), Emanuela Cervato (Italian) and Keith Scott (French), all of Aberystwyth, and Italian was particularly well represented. Papers included: Edmund Smyth (Liverpool), 'Fiction Today and the Concept of Postmodernism'; Keith Scott (Aberystwyth), 'Singing the Body Eclectic: Constructing a New French Canon'; Marina Orsini-Jones (Coventry), 'Teaching Literature with the Computer: From Deconstruction to Constructivism via Hypermedia'; Costantino Maeder (ASCA, Amsterdam), 'Pulp Fiction and Young Italian Writers: Hype of Literary Renewal'; Hajo Drees (Grand Valley State), 'Voicing the Void: From *Vergangenheitsbewältigung* to *Wunderkinder* – Exploring Germany's Fiction of the Nineties'; Charles Forsdick (Glasgow), 'Fictions of the *Fin-de-siècle*: Aspects of the *crise identitaire* in the 1990s French Novel'; Martin Crowley (Manchester), 'The Last Words of Marguerite Duras'; George Talbot (Hull), 'Sebastiano and the Return of the

Historical Novel'; John Coombes (Essex), 'Christiane Rochefort, James Kelman and the Politics of the Demotic'; Marina Spunta (Exeter), 'The Interrogative Dimension in Tabucchi's Narrative'; Ruth Glynn (Birmingham), 'History as Fiction in Malerba's *Il fuoco greco*'; Denita Drees (Grand Valley State), 'Eduardo Mendoza: An Exemplary Writer of Post-Franco Fiction'; Angharad Price (Jesus, Oxford), 'Palimpsest History: The Fiction of Robin Llwyn and Christoph Ransmayr'; Juliet Wigmore (Salford), 'Bring on the Clones: The Art of Reproduction in Monika Maron's novel *Die Überläuferin*'; Gill Rye (UCL), 'Questions of Mothering: Textual Relations and Women's Identity'; Giancarlo Lombardi (Smith College), '*Voce donna*: Polyphonic Inscriptions of Abuse in *Voci* and *Casalinghe all'Inferno*'; Jennifer Burns, (Magdalen, Oxford), 'Immigrant Writing in Italian: A Fragile Enterprise'; Áine Smith (QUB), '*L'Ambiguité du Site* and the Treachery of Place: Identity and Place in the Work of Marie Redonnet'; Victoria Best (Jesus, Cambridge), '*La Maladie de la Mort*: Desire and Narcissism in Duras' Later Work'; Claudia Bernardi (Bath), 'Writing as a Man, Writing as a Woman: Language and Gender in the New Italian Fiction of the 1990s'; Paul Cooke (Birmingham) '*Das schreinde Amt*: The Dialectics of Modernism in the Work of Wolfgang Hilbig'; Christopher Robinson (Christ Church, Oxford), 'Re-educating the Reader: Fictional Strategies and Gender Issues in Contemporary "Gay" Fiction'; Janet Lloyd (Salford), '*The Road goes ever on*: Isabel Allende and the Hero Journey'; Laura Rorato (Bangor), 'The New Landscape and the Great Australian Emptiness: A Comparative Analysis of Gianni Celati's Post-1980 Fiction and Rodney Hall's *Collected Poems*' and Parvati Nair (London Guildhall), 'The Juggler's Act: Bernardo Atxaga's *El hombre solo*'.

A selection of papers will be published as a volume in the course of 1998.

Michael McLoughlin
Aberystwyth

Abstracts from the SIS Conference

April 1997, Glasgow

The following is a set of abstracts from the biennial conference:

Alessandro Benati (University of Greenwich): 'The Relative Effects of Different Types of Form-focused Instruction'

Research on explicit instruction in language learning has tended to focus as to whether grammar should be taught and what grammar should be taught. Because of the extent of this focus, the question as to how we should teach grammar and particularly whether there is a type of teaching which is more effective than others has been somewhat neglected. This paper briefly reviews some classroom studies on the relative effects of different types of form-focused instruction on specific linguistic features in a context of communicative practice. The attention will be focused on a type of grammar instruction called 'input processing'. It is a focus on form which is input-based rather than output-based as in 'traditional instruction'. It is as Van Patten (1997) suggests 'a psycholinguistic motivated approach' to focus on form. I will illustrate the three key components of processing instruction and consider some possible guidelines to produce 'structured input activities'. I will also suggest some possible issues for research.

Judith Bryce (Bristol): 'Women's literacy in Quattrocento Florence'

This paper challenged the pessimistic view adopted by a number of social and cultural historians, re-reading some of the traditional evidence, and arguing for a more nuanced approach taking into

account the pragmatic as well as devotional and other motives at play in the acquisition of reading and (separately) of writing skills by middle and upper class Florentine women.

Derek Duncan (Bristol): 'Giovanni Comisso: aspects of his life and work'

This paper looked at different accounts written by GC of a visit to Asia in 1930. In these texts the Orient is represented as an eroticized space in which the European traveller can purchase sexual pleasures denied to him at home. Homosexual experimentation in particular leads Comisso's travellers to recognize the limits of European civilization. The projection of homosexual relations into a pastoral setting idealises them but this is only made possible by the European's cultural and economic superiority. The paper examines issues of masculinity and its links to constructions of national identity under Fascism.

Patrizia Sambuco (Bristol): 'Differenti tra noi in quanto donne'

The mother-daughter relationship in Italian feminist theory begins by analysing the concept of female identity developed in Italy in the 1970s moving on to identify the common features of the much discussed theories of the mother-daughter relationship elaborated by Luisa Muraro and Adriana Cavarero. It is argued that, unlike the American models of motherhood, the Italian theories reject the idea of an undifferentiated relationship among women. The concept of female subjectivity which emerges seems to solve the impasse in which Italian feminists found themselves trapped in the 70s and therefore rescues Italian feminism from the accusation of essentialism often made by Anglo-American feminists.

Pauline Small (Queen Mary and Westfield): 'Gianni Amelios *Il ladro di bambini*: re-evoking the image'

The paper analysed the directorial method of "Il ladro di bambini" and established, through the use of comparative film-clips, that Amelio uses an approach of visual recall, or re-evoking, to present his subject matter, the Italy of the 90s, to his audience. The 'recall' refers to the similarities and comparisons invited by Amelio in adapting significant images from the cinematic past (the work of Rossellini and Visconti). By explicitly summoning up in the viewer's mind the memory of past images, Amelio establishes that his theme is not only the Italy of the 90s, but also the relationship of the 90s to its past, cinematic and social, with the father-son relationship having a particular personal resonance for this leading member of the *Nuovo cinema italiano*.

Dorothy Glenn (Queen's University, Belfast): 'Time in Ungaretti'

This paper focused on the 'Prime' texts (1919-24) as representing the transition from the atemporality of the Allegrian war poems (1914-18) to the over-riding temporal and memorial consciousness of the main body of the *Sentimento del Tempo* (1925-35). With particular reference to the notion of the absolute, the nature of the present and the identity of the 'io', the study highlighted the fragmentation of the poet's reality in the immediate post-war years through the construal of time as a continuum which erodes Being, replaces presence with absence and carries 'self' to 'other'. Attempts at re-integration and a persistent longing for the absolute are largely responsible for the poet's subsequent recourse to myth and his conscious immersion of individual talent in the flow of tradition.

Pamela Williams (Hull): '*La ginestra: Leopardi's philosophy of consolation*'

This paper focused on Leopardi's conception of goodness in the famous so-called solidarity stanza of 'La ginestra' and argued that an explanation in detail and in context of the main characteristics of Leopardi's ideal society in that stanza make apparent the intellectual coherence of the whole poem. Out of context, the stanza has an *indeterminatezza* that has caused it to be compared to a wide spectrum of political and religious views; in context, Leopardi's meaning can be clearly dissociated from those views and claim originality.

Lynne Press (Queen's University Belfast): Title : Leopardi and the feminine

Little work has been done on the image and impact of the feminine in Leopardi, which encompasses biography and writings, both literary and non-literary, to examine whether or not there is a cohesive notion of the feminine. The point of departure must be Leopardi's experience of women, both in life and in literature, but would also extend to the representation of the feminine in his prose and poetry, therefore including images of Nature, Death and the Moon, not only feminine in gender but personified with a particular emphasis. The central question is whether Leopardi's universe is basically male-oriented, from Monaldo via Giordani and brother Carlo to Ranieri, or if the encounter with the other, the unknown feminine, is an essential element for a deeper knowledge of the poet's self.

Other Conference Reports 1996-97

JULY 1996, UNIVERSITY OF HULL

Montale: Words in Time

The first of several conferences held outside Italy in honour of Montale's centenary. Speakers included Brian Moloney (Hull), 'Montale on Svevo'; Elvio Guagnini (Trieste), 'Montale e Bazlen'; Charles Burdett (Cardiff), 'A Two Way Traffic of Influence: Cardarelli and Montale'; Giuseppe Antonio Camerino (Lecce), 'Specchi diversi, distese d'acqua e metafore derivate in Montale'; Alfredo Luzi (Macerata), 'Il problema del tempo negli *Ossi di seppia* di Montale'; Clodagh Brook (Lady Margaret Hall, Oxford), 'The Metaphoric Expression of Memory of Absence';

George Talbot (Hull), 'Montale on the Rites and Rituals of Spring'; Rossella Riccobono (Edinburgh), 'Further Reflections on the Theme of Death and Dissolution in the poetry of Eugenio Montale: "A mia madre", "Voce giunta con le folaghe" and "I morti"'; Éanna Ó Ceallacháin (Glasgow), 'Representations of the *oltrevita* and *l'Altro*, and their Functions in Montale's Later Poetry'; Federica Pedriali (Edinburgh), 'The Bookshelf by the Window: Moments of Limited Vision in Eugenio Montale and Virginia Woolf' and Cormac Ó Cuilleánáin (TCD), 'Alone and Palely Loitering: Echoes and Influences in Montale's "Meriggiare"'.

The conference papers will be published later in 1997 along with the papers from a *giornata montaliana* held in Melbourne in October 1996. The Melbourne papers include Walter Musolino (La Trobe), 'The *Wuthering Heights* of 'La casa dei doganieri': The Parallel Universes of Emily Brontë and Eugenio Montale'; Tom O'Neill (Melbourne), 'Dante, Montale and Miss Brandeis: A (Partial) Revisitation of Montale's Dantism'; Antonio Pagliaro (La Trobe), 'Corno inglese?'; David Fairservice (Melbourne), 'Hypothesis on Montale's *memoria dei poeti* in "L'anguilla"' and Felix Siddell (Melbourne), 'Verticality in Montale'.

The volume will contain a substantial 'Note on Recent Bibliography'.

OCTOBER 1996, UNIVERSITY COLLEGE, LONDON

Sixth Formers' Study Day: 'Literature and Film: Sciascia and Rosi', with Mary Wood and others. 'Prigionieri della guerra' and other films. Screening and discussion with film-makers Yervant Gianikian and Angela Ricci Lucchi.

Renate Sierbert (University of Calabria), 'Women and the Mafia'

NOVEMBER 1996, UNIVERSITY COLLEGE, LONDON

Geoffrey Nowell-Smith, 'Roberto Rossellini: Film and Politics'

DECEMBER 1996, UNIVERSITY COLLEGE, LONDON

'Per Montale' conference, with Laura Barile (Siena), Romano Luperini (Siena), Guido Mazzoni (Siena/UCL), Éanna Ó Ceallacháin (Glasgow), Jeremy Reed (poet and translator), George Talbot (Hull), Emanuela Tandello (UCL) and Diego Zancani (Oxford).

JANUARY 1997, UNIVERSITY COLLEGE, LONDON

Penny Sparke (Royal College of Art), 'Italian Design, Modernity and Gender'.

Dennis Rhodes (British Library), 'My Life in the British Museum since 1950: Some Italian Bibliographical Problems, 1465-1700'.

FEBRUARY 1997, UNIVERSITY COLLEGE, LONDON

Sir Ernst Gombrich, 'The Art of the Quattrocento through 19th Century Eyes'.

MARCH 1997, UNIVERSITY COLLEGE, LONDON

Jennifer Fletcher (Courtauld Institute), 'The Arundels in the 17th Century Veneto'.

'Reading Dante in Context' with Zygmunt Barański, Claire Honess, Angela Meekins and George Reid (University of Reading).

'Structures and Society: Models and Influences in Renaissance Drama', roundtable with Richard Andrews (Leeds), Giovanni Aquilecchia (UCL), Ronnie Ferguson (Lancaster) and Maggie Günsberg (Sussex).

APRIL 1997, UNIVERSITY COLLEGE, LONDON

Tom Nairn (Edinburgh), 'The Concepts of Nation and Civil Society in Gramsci'.

MAY 1997, UNIVERSITY COLLEGE, LONDON

John Woodhouse (Oxford), 'D'Dnnunzio's Piracy: Fiume and Elsewhere'.

JULY 1997, UNIVERSITY COLLEGE, LONDON

Il gesto. Omaggio a Campana. Teatro fra le righe (Berlin).

A Bibliography of the Nineteenth Century Italian Narrative

The aim of this article is to provide a report on a large-scale pioneering project which is in progress and to initiate discussion about the ways in which results to date might be made generally (and relatively cheaply) available to scholars.

For some time now, work has been in progress on the compilation of a unique bibliography of nineteenth-century Italian narrative. Financial support has been provided by the University of Wollongong, the Australian Research Council and, most recently, the University of Hull. The project is coordinated by Brian Moloney, while Gillian Ania is Research Assistant. Conor Fahy is acting as consultant to the project and Carlo Maria Simonetti (Florence and Potenza) and Neil Harris (Udine) are also collaborating. Other contributors include Ann Lawson Lucas (Hull), Maria Abate Storti and Stefano Ondelli (Trieste), Andrew Thompson (Genova) and Eric Aversa (New York). Formal arrangements are in place for advice and assistance to be provided by Hull's Academic Services Unit (University Library and Computer Centre).

The long-term aim of the project is to provide a unique bibliography of the nineteenth-century novel and short story which will be as complete and reliable as we can make it. In his all too brief account of realism in Italy in the Pelican Guide volume on *The Age of Realism*, Giovanni Carsaniga provides some statistics on literacy in Italy in the nineteenth century and on the number of novels published there. His source for Italy was Pagliaini's *Catalogo generale della libreria italiana dall'anno 1847 a tutto il 1899*. For the period covered, under the heading of *romanzo*, which includes short stories as well as fiction in translation, Pagliaini gives a total of about 3,500 titles for Italy, as compared with about 25,000 titles for France for the only slightly longer period 1840-1899. He also comments on the concentration in the North of the publishing houses with famous names.

To date, the Hull project has files on approximately 2,200 authors and approximately 550 anonymous works. We cannot give statistics on the number of titles we have recorded so far, but we have started entering information on a database. 1,400 titles take us only **part** of the way through the letter B. Pagliaini's total of 3,500 titles, including translations, which we exclude, is beginning to look like a very English understatement.

We collected data, in the first instance, by combing through the British Library catalogue for names and likely titles.

Then came CLIO, which is not the Muse of History or even a Renault car, but the *Catalogo dei libri italiani dell'Ottocento*, which is altogether less reliable. Published in 1991 by Editrice Bibliografica in nineteen volumes, six each for authors, publishers and places, with a one-volume index of editors, translators, etc., CLIO is a reference-work which one cannot afford to be without, but, at 6,500,000 lire, one which one cannot afford to be with.

CLIO is unreliable because it depends too much on nineteenth-century library catalogues and other sources which are themselves unreliable, since they (and therefore also CLIO) record, for example, the same title in two different ways so that it appears as two separate works. CLIO also records the holdings of only a limited number of libraries - excluding, for example the Nazionale in Rome and the Vieusseux and the Marucelliana in Florence. It covers many University libraries - in other words, precisely libraries of the kind which in the nineteenth century would not systematically have acquired novels, particularly popular ones - but does not cover many local or municipal libraries, where one would be more likely to find works of fiction. This is the great advantage of covering the British Library, which holds many items which we have not been able - so far - to locate in Italy. Errors have crept into CLIO: books are recorded as being in libraries which do not hold them, or no

location is given for books which we know to be held by libraries covered by CLIO; dates are misrecorded; publishers and printers are confused. Articles on CLIO tend to give it about a 40% rating for completeness and reliability.

Even so, CLIO is an indispensable resource and we have searched it for names and titles. Merely from the short title, of course, it is often difficult to tell whether one is dealing with a novel, a biography or an historical work. Subtitles are often no guide either; a "racconto storico" may be an historical novel or short story, or an historical account. The policy at this stage is to err on the side of inclusion rather than exclusion.

It follows that complete entries in the eventual bibliography must be based on a physical examination of the books themselves, which will be a lengthy and time-consuming process. Work has already begun on checking books in the British Library, the Biblioteca Nazionale Centrale di Firenze, the Brera in Milan and the Biblioteca Civica in Trieste. Work is about to begin at the University Library in Genova and the Turinese libraries, as well as the Library of Congress in the USA.

Work has also begun on transferring information recorded so far on paper to the database, using ProCite. This process includes both checked and unchecked data, but can easily be amended as fresh information comes in. Entries nearing completion will be edited so as to make them consistent with the International Standard Bibliographic Description criteria of the International Federation of Library Associations. Each entry will include the following information (where applicable):

- the legal or official form of the author's name (or a cross-reference from that name to a pseudonym (Schmitz, Ettore **Vedi** Svevo, Italo);
- gender of author (F), (M), or (?);
- the full title of the work, including the author's name in the form in which it appears on the title page;
- any dedication;
- place of publication;
- publisher;
- date of publication in Arabic numerals;
- no. of vols (if more than one);
- no. of pages;
- series;
- format (8° etc.);
- height in cm.;
- price (if known);
- edition;
- sources of information (CLIO, BL OPAC);
- two Italian library locations, with catalogue numbers);
- information about each copy (e.g. copertine originali, or Mancante + date on which found missing);
- one UK library location;
- information as above;
- one US library location;
- information as above;
- Keywords concerning form, language and content.

The Keywords section will, ideally, include: firstly, whether the text is in current terminology, a romanzo or racconto/i, depending on length, then;

1. either, how the text describes or defines itself in the title or introduction etc - a three-volume novel might well describe itself as a racconto; or some more specific definition, e.g., Romanzo storico, romanzo sociale, novelle etc.
2. Technique, e.g., Prima persona, Terza persona.
3. Language and style.
4. Subject, e.g., (in the case of an historical novel, Cinquecento; (in the case of a romanzo sociale) il divorzio; (in the case of a regional novel) Abruzzo.

At present, the first fifteen entries on the database are as follows (an asterisk indicates that the item has been checked by a contributor):

1. A. A. **Vedi** Ademollo, Agostino

2. A. B. D. M., (?), *Anno di vita (Un). Racconto sociale contemporaneo di A.B.D.M.* Parma, Tip. del Patriota; 1867-69. CLIO 1,163 non localizzato; BL OPAC non riportato. Romanzo/1. Racconto sociale

3. A. C., (?), *Condannato galantuomo (Il). Racconto di A. C.* Genova, Tip. Sambolino; 1883. CLIO 2, 1249; BL OPAC non riportato. ITFI98. 1. Racconto

4. *A chi lavora*, Anon. (?), Siena, Tipografia cooperativa; 1897. 16pp. CLIO 1, 1; BL OPAC non riportato. ITFI98 2772.7. Mancante 200596. Racconto

5. A. D. S., (?), *Pietro il Pescatore*. Milano, Fratelli Ferrario; 1864. Tipografia dell'Orfanotrofio. 2 vol.; 121 (3); 128 (2)pp. 8°; 14.5cm. CLIO non riportato; BL OPAC. *UKBL 12470.AA.35. Romanzo

6. A. de B. **Vedi** de Bersa, Antonio

7. *A diciott'anni*. **Vedi** A. L.

8. A. K., (M), *Cuore rosso ed abito nero. Romanzo di un prete italiano. Con un saggio critico sul celibato dei preti, dello stesso autore*. Milano, Giovanni Panzeri; 1879. Tipografia dell'Editore. 279pp. 8°; 17.8cm. L2.50. CLIO 2,1378; BL OPAC. ITFI98. *UKBL 12471.CC.27. Romanzo

9. A. L., (?), *A diciott'anni! Romanzo di A. L. A te mio padre*. Modena, Società Tipografica Antica Tip. Soliani; 1879. 9(5)pp. 18°; 16cm. CLIO 1, 1; BL OPAC non riportato. *ITFI98. 19.8.9. Racconto/1. Romanzo

10. *A peso d'oro. Racconto*, Anon. (?), Genova, Tipografia della gioventù; 1897. 38pp. CLIO 1, 3; BL OPAC non riportato. ITGE38. Racconto

11. A. S., (?), *Luisa. Ricordi dell'Appennino ligure. Racconto di A. S.* Pavia, Bizzoni; 1875. CLIO 4, 2699; BL OPAC non riportato. 1. Racconto/4. Appennino ligure

12. Abate, Carmelo, (M), *Maddalena Ristori. Racconto*. Catania, 1862. CLIO 1,5 non localizzato. ITFI98, ITTS13 non posseduto; BL OPAC non riportato. 1. Racconto
13. Abba, Giuseppe Cesare, (M), *Cose vedute. Prose*. A Mario Pratesi Fratello. Faenza, Stab. Tipografico Pietro Conti; 1887. 169pp. 16^o; 15.5cm.; L.1.50. CLIO 1, 6, ma con data 1877; BL OPAC non riportato. *ITFI98. Rom.5.41. Racconti/1. Racconti storici/4. Risorgimento
14. Abba, Giuseppe Cesare, (M), *Dottor Crisante (II). Novelle*. Roma, Forzani e C.; 1895. 39pp. CLIO 1,6; BL OPAC non riportato. ITFI98 16207.20. Mancante 091195. Racconti/1. Novelle
15. Abba, Giuseppe Cesare, (M), *Rive della Bormida nel 1794 (Le). Racconto*. Milano, Bignami; 1880. 2^a ed. CLIO 1,6 non localizzato. ITFI98 non posseduto; BL OPAC non riportato. 1. Racconto

Much information is still missing. Clearly, we need additional contributors if we are to complete the project within a reasonable timespan. Anyone interested is invited to contact us. Collaboration could involve anything from simply locating books in libraries and recording catalogue numbers to carrying out full checks, which take about 25-30 minutes per volume. The names of all contributors will be recorded in the interim and final publications.

In addition, a number of topics have been identified which could lead to publications in article form in the shorter rather than the longer term. Topics identified so far include: the *misteri d'Italia*, i.e., the numerous imitations in Italy of Sue's *Les Mystères de Paris*; the sequels to Manzoni's *I promessi sposi*; and Leopardi and the novel. These will be published over the joint names of the various contributors as appropriate.

We hope that final publication will take the form of both CD-ROM and reference volume, in order to allow access for all likely users.

But what form should interim publication of the "raw" database take, given that even in its present or developing form it may be useful to scholars working in the field? And interim publication, if both convenient and cheap, may encourage other scholars to contribute information acquired in the course of their research, thus enabling entries to be added or amended.

Two possibilities are being discussed at the moment. One is to make the database available electronically. It would not be possible at this stage to provide the search facilities provided, say, by BL OPAC; users would probably have to scroll through the alphabet, but that would not constitute a major obstacle to its use.

The second possibility is to provide on-request printouts, ring-bound, letter by letter or in groups of letters. This method would, of course, involve a charge, as yet to be fixed. How much would scholars be prepared to pay for a *fascicolo* of, say 1,000 entries covering a group of letters?

Publication by either method could easily be updated. Our aim is to make our findings readily available to scholars in as convenient a form as possible.

Brian Moloney (B.Moloney@italian.hull.ac.uk)

Gillian Ania (G.F.Ania@italian.hull.ac.uk)

University of Hull

The italian-studies list

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0. Introduction

In increasing numbers, Italianists throughout the world are using electronic mail. Like people of all ages and occupations, Italianists use this relatively new medium to send messages to specific individuals. Some messages may be personal; for example, one might write to a friend or colleague concerning everyday events, just to keep in touch with them in an immediate, intimate and (usually) inexpensive fashion. Other messages may be professional, such as when one writes to a colleague about a conference being held at his or her university.

Of course, not all e-mail is addressed to one specific individual. A person might send a message to one person, with copies going to specifically named individuals; such usage perfectly reflects standard usage with printed letters, when copies are sent separately for official reasons, or for information purposes, to someone other than the addressee. But other messages can be sent to groups of people, and this is one way that e-mail can be extremely useful to scholars. Such groups of people are in touch with each other by belonging to what is known as a discussion list. This enables people to send messages to one particular address: that of the list, not of a specific person. This address is administered automatically by a computer, whose software serves to receive messages sent to it, and then distributes these messages to each individual who belongs to the list. Such individuals (known as 'members' or 'subscribers') are able to reply to messages they receive from the list, and such replies are in turn sent to all the list's members. In this way, all who belong to a list share in what is being said.

1. What is italian-studies?

Italian-studies is an on-line list that provides a forum for scholarly discussion of Italian language, literature, history and culture. It was formed in December 1996 under the sponsorship of the Department of Italian, University of Exeter. It is now sponsored by the Italian Section of the University of Leicester's School of Modern Languages, and by the Society for Italian Studies. The list's 'owners' are George Ferzoco (University of Leicester) and Otfried Lieberknecht (Freie Universität Berlin). (Dr Lieberknecht's comments on an earlier version of this text were most helpful.)

In addition to such discussions, information about bibliographical matters and new publications is posted by the list owners.

Postings to the list may be in any language, but English and Italian are preferred.

This list is unmoderated, meaning that members can post directly to all members without having first to get permission or approval from the list owners. This does mean that anyone can post to the list, because posting the list is restricted to members only. Members are expected to be courteous and considerate in their messages to the list.

2. How to join and leave the list

If you wish to join the list, send the message:

```
join italian-studies Apostolo Zeno [replacing 'Apostolo Zeno' with  
your name]
```

to:

```
mailbase@mailbase.ac.uk
```

If you wish to remove your name from the list and cease to receive the list's messages, send the message:

```
leave italian-studies
```

to:

```
mailbase@mailbase.ac.uk
```

3. How to post a message

a) addresses

If you wish to post a message to the list, the correct address is:

```
italian-studies@mailbase.ac.uk
```

If you wish to send a message to the listowners, the correct address is:

```
italian-studies-request@mailbase.ac.uk
```

b) subject line

The subject line should be succinct and descriptive. For example, a query regarding the marriage of Dante should have as its subject line 'Dante's marriage', not (for example) 'Dante', 'help' or 'query'.

If over the course of a discussion the main subject in question should evolve significantly, please alter the subject line accordingly.

c) text of message

This is where you submit your query, response, opinion or other information to the list.

If your message refers to a previous message, make clear in succinct form to which message you refer; indeed, it would be helpful if you could specify which part of the message to which you refer. Please do not cite the full text of a previous message, but cite only the relevant portions upon which you comment. Restrain from sending brief messages which do not contribute to the actual discussion but only serve to exhibit your personal consent (e.g., 'I agree!' or 'Right on!').

Given practical computing problems, omission of accents is acceptable (and will not be considered a sign of scholarly sloppiness). However, it is perfectly acceptable to type accents after the letter concerned, such as with the word *universita'*, or *e'*. In fact, if you think that a citation or bibliographical reference requires precise diacritical markers, the following form (developed by Otfried Lieberknecht) is recommended. Simply place diacritical signs directly after the letter on or under which they belong and use:

\	for	grave	accent
/	for	acute	accent
^	for		circumflex
=	for		macron
~	for		tilde
"	for	trema	or
,	for	cedille	

We hope many experts in different areas of Italian studies will be among us, and that simple questions posted to the list will be answered with generosity.

If a subscriber wishes to post a message which may relate to a commercial undertaking, please consult the list owners for their advice. If the message is deemed to be suitable, it may then be posted to the list along with a brief notice stating that the message has been discussed with the list

4. How to consult previous messages

One may consult previous messages via e-mail as well as the World Wide Web.

a) e-mail

Messages sent within the last twelve months to this list are archived into groups, according to the month in which they were sent. Thus, if one wishes to consult messages posted in the month of December 1996, one would send a message to:

mailbase@mailbase.ac.uk

with the message:

send italian-studies 1996-12

One would then receive all messages posted on the list during that month.

b) World Wide Web

Point to the italian-studies archives, at:

<http://www.mailbase.ac.uk/lists/italian-studies/archive.html>

Here, you can choose a month of messages you wish to examine, and then choose the relevant messages.

You can also search the Web archive for a specific word. To do so, point to the search engine at:

<http://www.mailbase.ac.uk/lists/italian-studies/search.html>

At this point you can, for example, if you are interested in Apostolo Zeno, you can enter the word 'Zeno' in the appropriate space, click on the 'search' button, and await for the precise indications of the messages which contain that word.

The list's archive is usually updated on a daily basis, from Monday to Friday.

5. How to suspend and resume mailings

If you wish to stop receiving mail from this list for a short time, send the message:

suspend mail italian-studies

to:

mailbase@mailbase.ac.uk

Once you wish to receive the list's messages again, send the message:

resume mail italian-studies

to:

mailbase@mailbase.ac.uk

6. How to find out who else belongs to this list

If you wish to obtain the names and e-mail addresses of the list's members, send the message:

review italian-studies

to:

mailbase@mailbase.ac.uk

7. A few things regarding italian-studies (and general e-mail issues) you wanted to know but were afraid to ask:

There are some situations or queries that arise from time to time on the list; suggestions regarding these are presented here, in random order.

Members are strongly encouraged to send copies of their recent publications to the listowners, so that notices of these works may be made by the owners to the list; see the end of this message for the postal address.

It should be stressed that it is not a breach of 'netiquette' to cite one's own publications on the list, as long as this is done in a scholarly context and manner, and does not take the form of commercial advertising. If there is any doubt about the commercial aspect of a message, please ask the listowners for advice before posting it to the list.

When you use the 'reply' command to a message sent to you by the list, your reply will be sent to everyone on the list. If you intend to write only the person who wrote message to which you wish to respond, be sure to mail that person directly, using his or her personal e-mail address. Don't be embarrassed by sending a personal message to the list! (Fortunately, this is an extremely rare occurrence, and it is accepted as 'one of those things' by those who may receive it.)

Be sure that you send commands regarding the list (such as 'join', 'suspend mail', 'resume mail', and 'leave') to:

mailbase@mailbase.ac.uk

Do NOT send commands regarding the list to:

italian-studies@mailbase.ac.uk

or to:

italian-studies-request@mailbase.ac.uk.

On the other hand, be sure that you send your messages intended for other list members to:

italian-studies@mailbase.ac.uk

(Technical note: the words used for commands to Mailbase often differ from commands used for other lists that use, for example, 'listserv', 'listproc' or 'majordomo'; therefore, be sure to send commands precisely as noted in this article.)

It may occur that for technical reasons the list's mail cannot be delivered to your address. This can be for a variety of reasons, such as your disk space being full, or your account address being changed, or your local server having technical difficulties. Whenever such things happen, the mail that was sent to you is returned (or 'bounced') back to the listowners. They will note that such a problem has arisen, and normally wait for a while until the problem resolves itself (as it usually does). However, if the problem remains unchanged for a period of time, then the listowners will remove your name from the membership, and will try to send you a message to that effect. Please do not be alarmed or offended if you find that your address has been removed from the membership list; simply rejoin the list when your e-mail is working properly, by sending the message:

join italian-studies Apostolo Zeno [replacing 'Apostolo Zeno' with
your real name]

to:

mailbase@mailbase.ac.uk

If someone posts a message that seems to you to be in questionable taste or of dubious relevance to the list, please do NOT make a comment of this nature to the entire list; rather, either write directly to the person who posted the message, or write directly to the listowners.

Sometimes, a problem regarding e-mail and discussion lists may be encountered. Servers at universities often are changed and upgraded, at which time different routes and machines are assigned for mail to be sent to you. You may not even be aware of this, as usually your e-mail address will remain the same, and you will continue to receive mail in the normal way. But e-mail servers such as Mailbase recognize mail sent by members according to the machine it was sent from; so, if the machine at your end is changed, Mailbase might think your message is in fact being sent from somewhere else, or by someone else. In this case, the message will be returned to you by Mailbase, normally with a message reading something like 'Your message could not be posted to italian-studies because you are not a member or owner of that list'. If this should occur to you, please forward your message to the listowners, at **italian-studies-request@mailbase.ac.uk**, and they'll try to sort things out so that you can post directly to the list.

It has not happened to us yet, but it is possible that someone might join the list with the sole purpose of sending a message of a commercial or political nature, and then leave the list immediately. Please, if any such junk mail or hate mail should ever get sent to the list, ignore it; do NOT send a message to that person, and do NOT send a message to the list to note the disturbance. Be assured that the listowners will make sure the person is removed from the list.

Experience has shown that people have occasionally had difficulty subscribing to the list. This has usually been caused by two factors. One is that sometimes people forget to include the hyphen between the words 'italian' and 'studies'; the hyphen is an essential element of the list's name, and must be included. On other occasions, the Mailbase software has difficulty in 'reading' a command to it because you may have a signature file appearing automatically at the end of your messages. If you have such a file, either disable it when sending a command to the list, or, on a line following your command, simply type the word 'stop'; this word will signal the Mailbase software to ignore anything else that may follow the command.

When you send a message to the list, please remember to include your full name and e-mail address. This will assist in avoiding confusion between members with the same given name, and make it simpler for people to write directly to you.

Be deliberate and clear when you write to the list. For some reason, humour and irony in an e-mail message may appear to be something rather more serious; and for this reason, you are encouraged to denote any subtle jokes you may tell by using a symbol known as a 'smiley', formed by typing a colon followed by a hyphen followed by a close parenthesis, i.e. :-). If you wish to show that you are being VERY clever, replace the colon with a semi-colon, i.e. ;-).

If you pose a query to the list, and receive information that you use in a scholarly publication, it is appropriate for you to note that you received the information in question from the list; it is a good idea to name those who posted the information that you have used.

By late 1997, a 'digest' facility will be available for this list. This will allow you to receive all the messages sent to the list during a day or a week in one single, larger message. In the meantime, if

you should find that the quantity of mail from the list is too great for your liking, please send the command:

suspend mail italian-studies

to:

mailbase@mailbase.ac.uk

and consult, on a regular basis, the list's archive as explained in Section 3 (above).

For more complete information on how to use the list, send a message reading:

send mailbase user-guide

to:

mailbase@mailbase.ac.uk.

To receive a list of questions frequently asked by users of Mailbase, along with their answers, send a message reading:

send mailbase user-faq

to:

mailbase@mailbase.ac.uk.

If you have a question that cannot be answered by either of these documents (which are, by the way, written simply and clearly), write either to the listowners at: **italian-studies-request@mailbase.ac.uk** or to the professional staff at Mailbase, at: **mailbase-helpline@mailbase.ac.uk**

8. IMPORTANTI Your first message to italian-studies

It will be of great interest for your colleagues to know that you have joined the list. We would therefore ask you to post a brief message to the list, introducing yourself and specifying your academic interests in the area of Italian studies. Please send this message to: **italian-studies@mailbase.ac.uk** and, in the subject line, type the words:

NEW MEMBER Apostolo Zeno [replacing 'Apostolo Zeno' with your name]

Here, for example, are the listowners' messages:

George Ferzoco (personal e-mail address: **gpf@le.ac.uk**). I am Director of Studies (Italian) in the University of Leicester's School of Modern Languages. I am interested in the development of Italian saints' cults in the later middle ages and Renaissance, particularly with regard to processes of canonization and to sermon literature. I have published on the hagiographical dossier of Pietro del Morrone (Pope

Celestine V), and am undertaking a census of sermons written by Italians concerning Italian saints. My interests also include Dante, cinema (particularly Fellini and Moretti) and twentieth-century literature (Silone, Calvino, Tabucchi) and popular culture.

Otfried Lieberknecht (personal e-mail address: **lieberk@berlin.netsurf.de**) I studied Romance and German Philology in Bochum, Freiburg and principally in Berlin (Freie Universität Berlin) and at present am preparing my 'Habilitation'. My primary interests are in medieval and Renaissance literatures, with special regard to their context in Latin traditions. More specifically, I have worked on traditions of allegoresis and numerology and their impact on medieval literature, especially on Dante; on Occidental traditions about the history and doctrine of Islam; and I am presently taking up earlier interests in the history of Petrarchism and the 'Questione della lingua'. Another area of special interest, closely related to my work on Dante, is the history of heresy and inquisition in Italy, especially the apostolic sect of Fra Dolcino. I also maintain a 'Homepage for Dante Studies', as an index of resources for Romance and medieval studies in general and of more specific resources for Dante studies. This latter section of my homepage has become, under the title 'Dante Alighieri: A Guide to Online Resources', a part of the 'Online Reference Book for Medieval Studies'.

N.B.: All of us are urged to make some sort of self-introduction to the list. Please don't be shy!

I hope that you will find this list of interest and benefit to you. Please tell your colleagues about the list, and encourage them to join.

Also, please do not hesitate to tell your listowners of any problems or comments you may have. You may contact them by e-mail at:

italian-studies-request@mailbase.ac.uk

or by fax: (0116) 252 3633 (to the attention of George Ferzoco)

or by telephone: (0116) 252 2656

or you may send letters and/or publications to the postal address:

George Ferzoco, italian-studies
School of Modern Languages
University of Leicester
LEICESTER LE1 7RH

Sciascia and Copyright

A Parigi il 20 maggio 1979, Leonardo Sciascia mi concesse gentilmente una lunga intervista di cui circa la metà è stata pubblicata col titolo 'Leonardo Sciascia: l'uomo, il cittadino e lo scrittore', *ATI Journal*, 30 (1980), 30-51. L'altra metà doveva far parte di un'edizione del *Giorno della civetta* che il sottoscritto stava preparando (testo integrale con introduzione biografica/critica, bibliografica, foto, carta geografica, note esplicative, e, in fondo, un vocabolario italiano/inglese) per la pubblicazione nel 1980 dalla Casa editrice britannica Harrap, come è stato concordato con lo scrittore siciliano ed europeo durante l'intervista, il che spiega la constatazione che funge da prefazione alla parte pubblicata e cioè '[...] The other part is incorporated in the forthcoming edition of *Il giorno della civetta* (Harrap, summer 1980)' (p.30). Purtroppo, per vari motivi (lavoro, famiglia), non è stato possibile allora portare a termine il progetto dell'edizione ad uso di studenti di italianistica di madrelingua inglese.

Ora, invece, avrei avuto intenzione di concludere il progetto, utilizzando la gran mole di lavoro e di ricerche già accumulati nel tempo. (Purtroppo, sono venuto a sapere proprio in questi giorni che sta per uscire un'edizione in Gran Bretagna). Comunque, non sarebbe più possibile far uso della metà dell'intervista che non è stata pubblicata nell'edizione progettata per il 1980. Da un lato, è stato lo scrittore stesso a dare il suo permesso all'utilizzo del materiale inciso su audiocassette (e in seguito trascritto), soprattutto perché la parte non pubblicata in quei tempi trattava esclusivamente argomenti e temi pertinenti al *Giorno della civetta*; dall'altro adesso (Palermo, 6 maggio 1997) la signora Maria Andronico Sciascia mi scrive (in una lettera) quanto segue:

[...] Le ripeto che per disposizione testamentaria di mio marito io e le mie figlie *non* autorizziamo [sic] la pubblicazione di suoi inediti. [...] L'intervista [cioè, la parte già pubblicata] potrebbe fare parte del libro. [...]

Ne sono molto addolorato; anzi non ho parole.

Thomas
Milano, 19-5-1997

Donald

Baldwin

PS. I have considered very carefully what should be done with the invaluable material deriving from my interview with Sciascia in May 1979 and which concerns almost exclusively *Il giorno della civetta*.

Although Signora Maria Andronico Sciascia and her daughters cite the author's desire in his will not to allow publication of previously unpublished material, I can see no reason why I should, eventually, deposit a copy of the transcription (in typescript) of the unpublished part of our interview with bodies that may be considered centres of/for research so that scholars and researchers may avail themselves of the material, at least for reference purposes. The only conditions I would make are:

1. that direct quotation *not* be made from the unpublished material in any manuscript intended for publication (cf. Maria Andronico Sciascia's *divieto*);
2. that in any publication which makes reference to the *inediti*, acknowledgement be made *in print* to Leonardo and Tom Baldwin (Paris, 20.5.1979) and, further, that mention be made to the wider context of the complete interview of which half was actually published. (Please cite the bibliographical details, as given above, of the published interview).

I shall ultimately donate a copy of the unpublished manuscript to the following:

The Society for Italian Studies, Great Britain;

La Fondazione 'Leonardo Sciascia',
Viale della Vittoria, 3,
92020 RACALMUTO (AG),
Tel. (0922) 941993

Amici Leonardo Sciascia,
Segreteria/ casella postale 65,
05018 ORVIETO (TR)
Tel. (0763) 340685

Centro Documentazione 'Leonardo Sciascia',
Piazza E. De Martino, 9,
Casella postale 59,
74014 SAN MARCO IN LAMIS (Foggia)
Tel. (0882) 831851

I should be willing to consider donating a copy to any other serious body upon written request. A copy of the unpublished material is also in the hands of Signora Maria Andronico Sciascia.

12.vi.1997

Forthcoming Events

[Autumn 1997](#)

[Spring 1998](#)

[Summer 1998](#)

[Autumn 1998](#)

AUTUMN 1997

12-13 SEPTEMBER 1997, International Conference

Organised by the Society for Renaissance Studies.

Held at the University of Westminster (309, Regent Street, London) and the Globe Theatre (Bankside, London).

'The Renaissance Theatre: Texts, Performance and Design'.

There will be contributions on the English theatre and Shakespeare studies by Bent Holm, Copenhagen, Natsu Hattori, London, Ronnie Mirkin, Tel Aviv. The contributions on Italian theatre on the second day will cover, among others: the *sacre rappresentazioni* of women writers (Judith Bryce, Bristol), Ariosto and Roman comedy (Peter Brand, Edinburgh), Ruzante (Ronnie Ferguson, Lancaster), theatre iconography (Cesare Molinari, Florence), Sienese *comici artigiani* (Paul Castagno, Alabama), Scaramouche (Stephen Knapper, Westminster), the position of the actor (Paola Ventrone, Milan and Raimondo Guarino, Bologna), Buonarroto il Giovane (Janie Cole, London), and the Florentine *Feste* in mid-seventeenth century (Francoise Decroisette, Paris).

Participants may register by post by writing to Prof. C. Cairns, School of Languages, University of Westminster, 9-18 Euston Centre, London NW1 3ET, tel. 0171 911 5000 ext 4326, fax 0171 911 5001, home tel./fax: 0171 733 8098, or receive the conference package, tickets etc. at the door (Globe Education foyer, 9.00-9.30 am, September 12).

29 SEPTEMBER 1997, Book presentation, 6.30 p.m.

Italian Cultural Institute, 39 Belgrave Square, London SW1X 8NX. Tel. 0171 235 1461, fax 0171 235 4618, e-mail: italcultur@martex.co.uk.

Mussolini and the British by Richard Lamb, with the participation of Lord Blake, Paul Preston, and Andrew Roberts.

5-9 OCTOBER 1997, AISLLI Conference, Los Angeles

'Metamorfosi del testo e testualità della critica'.

For further details, write to Congresso AISLLI, Department of Italian, 2326 Murphy Hall, 405 Hilgard Avenue, Los Angeles, California 90024-1535. Tel./fax: 001 31108253600.

OCTOBER 1997 (date and time to be decided), Book presentation and film screening

Italian Cultural Institute, 39 Belgrave Square, London SW1X 8NX, tel. 0171 235 1461, fax 0171 235 4618, e-mail: italcultur@martex.co.uk.

Presentation of the novel *Bla Bla Bla* by Giuseppe Culicchia, and screening of the film *Tutti giù per terra*, with the participation of Giuseppe Culicchia and David Robinson.

14 OCTOBER 1997, Book presentation, 6.30 p.m.

Italian Cultural Institute, 39 Belgrave Square, London SW1X 8NX. Tel. 0171 235 1461, fax 0171 235 4618, e-mail: italcultur@martex.co.uk.

Mussolini by Jasper Ridley, with the participation of Raleigh Trevelyan.

15-16 OCTOBER 1997, Lectures

Centre for Italian Studies, University College London.

Three lectures on Dante by John Took.

For further details, write to the Departmental Secretary, Department of Italian, University College London, London WC1E 6BT. Tel. 0171 419 3020, fax 0171 209 0638.

16 OCTOBER 1997, Lecture, 6.30 p.m.

Italian Cultural Institute, 39 Belgrave Square, London SW1X 8NX. Tel. 0171 235 1461, fax 0171 235 4618, e-mail: italcultur@martex.co.uk.

Lecture in the series 'L'Italia che cambia': 'Governing Italy: majority rule or coalition systems?' by Giuliano Urbani.

21 OCTOBER 1997, Book presentation, 6.30 p.m.

Italian Cultural Institute, 39 Belgrave Square, London SW1X 8NX. Tel. 0171 235 1461, fax 0171 235 4618, e-mail: italcultur@martex.co.uk.

Book on Pasolini by Robert Gordon, University of Oxford.

28 OCTOBER 1997, Book presentation, (time to be decided)

Italian Cultural Institute, 39 Belgrave Square, London SW1X 8NX. Tel. 0171 235 1461, fax 0171 235 4618, e-mail: italcultur@martex.co.uk.

Reviving the Renaissance (CUP), edited by Rosanna Pavoni, Museo Bagatti Valsecchi, Milan.

OCTOBER 1997 (date and time to be decided), Concert

Italian Cultural Institute, 39 Belgrave Square, London SW1X 8NX. Tel. 0171 235 1461, fax 0171 235 4618, e-mail: italcultur@martex.co.uk.

Concert by Quartetto Prometeo.

NOVEMBER 1997, Conference

ASMI annual conference on 'New Research'.

For details of date, venue, and programme, contact Professor John Pollard, Department of History, Anglia Polytechnic University, East Road, Cambridge.

13 NOVEMBER 1997, Lecture

Centre for Italian Studies, University College London.

Richard Dyer: 'Music in Film'.

For further details, write to the Departmental Secretary, Department of Italian, University College London, London WC1E 6BT. Tel. 0171 419 3020, fax 0171 209 0638.

20 NOVEMBER 1997, Lecture

Centre for Italian Studies, University College London.

James Hyman: 'Guttuso in Context'.

For further details, write to the Departmental Secretary, Department of Italian, University College London, London WC1E 6BT. Tel. 0171 419 3020, fax 0171 209 0638.

4 DECEMBER 1997, One-day Conference

Centre for Italian Studies, University College London.

'Campana' Conference.

For further details, write to the Departmental Secretary, Department of Italian, University College London, London WC1E 6BT. Tel. 0171 419 3020, fax 0171 209 0638.

SPRING 1998

15 JANUARY 1998, Round Table

Centre for Italian Studies, University College London.

'Linguistic Minorities'.

For further details, write to the Departmental Secretary, Department of Italian, University College London, London WC1E 6BT. Tel. 0171 419 3020, fax 0171 209 0638.

29 JANUARY 1998, Lecture

Centre for Italian Studies, University College London.

Mr Magistretti: 'Advertising in Italy'.

For further details, write to the Departmental Secretary, Department of Italian, University College London, London WC1E 6BT. Tel. 0171 419 3020, fax 0171 209 0638.

5 FEBRUARY 1998, Lecture

Centre for Italian Studies, University College London.

Prof. Pat Boyde, Cambridge, will speak on Dante.

For further details, write to the Departmental Secretary, Department of Italian, University College London, London WC1E 6BT. Tel. 0171 419 3020, fax 0171 209 0638.

21 FEBRUARY 1998, Day Conference,

Organised by 'Gruppo 62', held at the University of Manchester.

Theme: 'Le tre Italie'. For suggestions, comments, offers of papers, seminars or workshops, and for information, write to Gillian Ania, Department of Italian, University of Leeds, Leeds LS2 9JT. Tel. 0113 233 3630, e-mail: g.ania@leeds.ac.uk, or g.f.ania@italian.hull.ac.uk.

26 FEBRUARY 1998, Lecture

Centre for Italian Studies, University College London.

Claudio Magris will speak on his work.

For further details, write to the Departmental Secretary, Department of Italian, University College London, London WC1E 6BT. Tel. 0171 419 3020, fax 0171 209 0638.

5 MARCH 1998, One-Day Conference

Centre for Italian Studies, University College London.

'Svevo' conference.

For further details, write to the Departmental Secretary, Department of Italian, University College London, London WC1E 6BT. Tel. 0171 419 3020, fax 0171 209 0638.

11 MARCH 1998, Half-day conference, 2.15 p.m. onwards

Organised by the Department of Italian and the Centre for Medieval Studies, University of Bristol. 'Marginal Groups in pre-Modern Italy'.

Speakers: Prof. Sam Cohn Jr (Professor of Medieval History, University of Glasgow) on rebellion and the peasant voice in Trecento chronicles; Dr Michael Roche (University of Syracuse in Florence) on homosocial desire and the Florentine elite in the '400; and Dr John Henderson (Wellcome Unit for the History of Medicine, Cambridge) on the treatment and cultural attitudes towards plague victims in the '300 and the '400.

For further details, contact the conference organiser: Dr S. J. Milner, Department of Italian, University of Bristol, 19 Woodland Road, Bristol BS8 1TE. Tel. 0117 928 7588, e-mail: Stephen.J.Milner@bristol.ac.uk.

5-7 APRIL 1998, Three-Day International Residential Conference

Centre for Italian Women's Studies, University of Reading.

'Women from the Minorities: The Jewesses and Protestants of Italy/Donne delle Minoranze: Ebraismo e Riforma'.

For further information and booking forms, write to Dr Verina Jones, tel. 0118 9316500, fax 0118 931 6797. **Booking forms and flyers are also enclosed in this bulletin.**

SUMMER 1998

No information was received for the summer term. Please contact the addresses/numbers below.

AUTUMN 1998

29-31 OCTOBER 1998, Three-day International Conference

Department of Italian Studies, University of Birmingham.

'Leopardi e il libro nell'età romantica'

Further information: Dr Franco D'Intino, University of Birmingham, tel. 0121 414 7504.

As the Bulletin now appears earlier than in the past, it has not been possible to obtain a complete list from the various institutions. You may obtain confirmation of the events listed above and details of further events for the year, by contacting the following Institutes, Societies, or Associations:

ASMI (Association for the Study of Modern Italy): write to Professor John Pollard, Department of History, Anglia Polytechnic University, East Road, Cambridge.

Cambridge University runs an Interdisciplinary Renaissance Seminars. For details of events of interest to Italianists, contact the Secretary of the Department of Italian, Cambridge, tel. 01223 335038.

Centre for Italian Studies, University College London. For full details of the 1997-98 programme, write to the Departmental Secretary, Department of Italian, University College London, London WC1E 6BT. Tel. 0171 419 3020, fax 0171 209 0638.

'Gruppo 62': for the 1997-98 programme, write to the coordinator, Gillian Ania, Department of Italian, University of Leeds, Leeds LS2 9JT. Tel. 0113 233 3630 (e-mail: g.ania@leeds.ac.uk or g.f.ania@italian.hull.ac.uk).

The Institute of Historical Research, London, runs an Italian history seminar. For details of the programme, write to Lucy Riall, Department of History, Birkbeck College, Gower Street, London WC2E.

The Institute of Romance Studies, Senate House, Malet Street, London WC1E 7HU. For the 1997-98 programme, write to the Secretarial Assistant, tel. 0171 636 8000, ext. 3017; fax: 0171 436 4533.

The Italian Cultural Institute, 39 Belgrave Square, London SW1X 8NX. Tel. 0171 235 1461, fax 0171 235 4618, e-mail: italcultur@martex.co.uk.

The Society for Renaissance Studies: write to the Society's Honorary Secretary, Dr Stephen J. Milner, Department of Italian, University of Bristol, 19 Woodland Road, Bristol BS8 1TE, tel. 0117 928 7588, e-mail: Stephen.J.Milner@bristol.ac.uk.

The Warburg Institute, Woburn Square, London WC1H 0AB. Tel. 0171 580 9663, fax 0171 436 2852.

Adalgisa Giorgio
University of Bath

List of Teachers of Italian Holding Office In British and Irish Universities From October 1997

<partially complete>

* Institutions marked with an asterisk have not responded to requests for information for this issue. It has therefore had to be assumed that their staffing remains as in the 1996 list. [E-mail addresses](#) are listed separately.

ANGLIA POLYTECHNIC UNIVERSITY

Italian Department, East Road, Cambridge CB1 1PT.

Tel: (01223) 363271; Fax: (01223) 352973.

Principal Lecturer and Head of Languages Department: Derrick Ferney, MA (Reading), MSc (Warwick), x2077

Senior Lecturer and Head of Italian: Giulia King, Dott lett (Bocconi, Milan), x2281

Senior Lecturers: Anna Bristow, Dott Lett (Milan), PhD (CNAAP), x2090

Lucia Duff, MA (Lond), x2091

Paola Pinna, Dott Lett (Milan), MA (Reading), x2074

External Assessor: Susan Hill (Salford), Jan 1997 - Dec 2000

UNIVERSITY OF BATH

School of European Studies and Modern Languages, University of Bath, Claverton Down, Bath BA27 7AY. Tel: (01225) 826826 ext 6180, Fax (01225) 826099.

Professor and Head of Department of European Studies and Modern Languages: A. Cento Bull, Dott Lett (Naples), PhD (Reading), tel. (01225) 826723

Lecturer in charge of Italian: Semester 1: E. J. Hampson, MA (Glas), M Litt (Edin), tel (01225) 826243

Semester 2: J.M. Andall, BA, PhD (Wales, Cardiff), tel. (01225) 826826 ex 5179

Lecturers: A. Giorgio, Dott Ling Lett Stran (Naples, Orientale), PhD (Reading), tel (01225) 826171 (on leave 1997-98)

M. Gilbert, BA (Durham), PhD (Wales, Swansea), tel (01225) 826826

Claudia Bernardi, Dott Litt Lett Stran (Bologna), tel (01225) 826171

Lector: D. Saglia, Dott Ling Lett Stran (Parma), PhD (Wales, Cardiff) tel (01225) 826826 ext 5850

Postgraduate Students: Claudia Bernardi (PhD) Athina Adams Florou

Isabella Clough

Jeanette Scaccabarozzi

Sarah Wild

External Examiner: Luciano Cheles (Lancaster) (1995-1998)

QUEEN'S UNIVERSITY OF BELFAST

Department of Italian Studies, Queen's University, Belfast BT7 1NN.

Tel: (01232) 335106, Fax: (01232) 324549.

Lecturer and Head of Department: L. Press, BA (Belf), PGCE tel (01232) 273856

Lecturer: D. Glenn, BA (Belf), PGCE, 3855 tel (01232) 273855

External Examiner: Eileen Anne Millar (1997-2000)

UNIVERSITY OF BIRMINGHAM

Department of Italian, University of Birmingham, PO Box 363, Birmingham B15 2TT. Tel. and fax: (0121) 414 5930.

Professor and Head of Department: Michael Caesar, MA (Cantab), tel. 414 5931
Lecturers: Franco D'Intino, Dott. Lett. (Rome), Dott. Ric. (Rome), tel. 414 7504
Silvia Evangelisti, Dott. Lett. (Bologna), tel. 414 7505
Gerry Slowey, PhB (Gregorian), MA (Birm) tel 414 5933
Junior Fellow: Jacqueline Visconti, Dott. Lett. (Turin), tel. 414 5935
Language Instructor: Clelia Boscolo, BA (Birm.), tel. 414 3846
Visiting Lecturer in Dante Studies: Anna Lawrence, BA (Cantab), tel 414 5935
Research Students: Manuela Barranu
Clelia Boscolo
Massimo Colli
Elizabeth Dunstan
Ruth Glynn
William Hope
Stephen Martin
Elena Porciani
External Examiner: David Robey (Manchester) (1995-1998)

UNIVERSITY OF BRIGHTON

The Language Centre, University of Brighton, Falmer, Brighton BN1 9PH.
Tel: (01273) 643337, Fax (01273) 690710.
Head of Department: Prof B. Hill, BA, D Phil, FIL, Cert Ed, direct line: (01273) 643338
Visiting Lecturers: V. Bowles
E. Ruggieri-Stevens

UNIVERSITY OF BRISTOL

Department of Italian, University of Bristol, 19 Woodland Road, Bristol BS8 1TE. Tel./fax: (0117) 928 8143.
Professor and Head of Department: Judith Bryce, MA, PhD (Aberdeen) tel. (0117) 928 8610
Senior Lecturer: Mair Parry, BA (Wales), MA (Oxon.), PhD (Wales) tel. (0117) 928 7589
Lecturers: Derek Duncan, MA (Aberdeen), PhD (Edin) tel. (0117) 928 7587)
Charles Burdett, BA, D.Phil (Oxon) tel. (0117) 928 7590
Stephen Milner, MA (Cantab), PhD (Warburg Institute, University of London) tel. (0117) 928 7588
Part-time Language Assistants: Fausta Segrè-Walsby BA, MA (Berkeley)
Tiziana Menegus Buxton, Dott. Lett. (Padova)
Lettrici: Federica Pisani, Dott. lingue (Padova), Dip TESOL (Trinity)
Patrizia Sambuco, Dott. Lett. (Bologna), MA (Hull)
Postgraduate students (M.Litt/PhD): Patrizia Sambuco, Dott. Lett. (Bologna), MA (Hull)
Domenico Zanré, MA (Glasgow), MA (Hull)
External Examiners: Martin McLaughlin (Oxford) (1996-1999)

UNIVERSITY OF CAMBRIDGE

Department of Italian, Faculty of Modern and Medieval Languages, Sidgwick Avenue, Cambridge CB3 9DA. Tel: (01223) 335038.

Professor: P. Boyde, MA, PhD (Cantab) tel (01223) 338748

Head of Department: A. Caesar, BA (Kent), PhD (London) tel (01223) 338036

Lecturers: V. Cox, MA, PhD (Cantab) tel (01223) 335068

R. S. C. Gordon, MA (Oxon), PhD (Cantab)

R. Kirkpatrick, MA (Oxon), PhD (Cantab) tel (01223) 339151

L. Repetti

Language Teaching Officer: A.G. Natali, Dott Litt (Florence)

***COVENTRY UNIVERSITY**

Italian Section, Modern Languages, School of International Studies and Law, Coventry University, Coventry CV1 5FB. Tel: (01203) 838419, Fax 838655.

Senior Lecturer in charge of Italian: M. Orsini-Jones, Dott Lett (Bologna), MA (Warwick)

Part-time Lecturer: Tiziana Cervi, Dott. Lett. (Bari)

Lettrice: Laura Gallini, Dott. Lett. (Bologna)

UNIVERSITY OF DUBLIN, TRINITY COLLEGE

Department of Italian, University of Dublin, Trinity College, Dublin 2. Tel and fax: (00-353-1) 608 2062.

Senior Lecturer and Head of Department: Corinna Salvadori Lonergan, MA (NUI Dublin), tel 6081847

Lecturers: Roberto Bertoni, Dott Lett (Pisa), tel 6082063

Cormac Ó Cuilleanáin, MA (NUI Dublin), PhD (Cantab), Dip. Appl ling (DIT), tel 6081527

Giuliana Adamo, Dott. Lett. (Pavia) tel 6081452

Lettrice di ruolo: Giovanna Domenichini, Dott. Lett. (Pisa)

Language Assistant: Marco Sonzogni, Dott Lett (Pavia), MA (Dubl.) tel 6081247

Research Students: Marco Sonzogni

Mary Coakley BA (NUI)

Mariagiulia Castellari

External Examiner: Eileen Anne Millar, (Glasgow) (1995-1998)

UNIVERSITY OF DURHAM

School of Modern European Languages, University of Durham, Elvet Riverside, New Elvet, Durham DH1 3JT. Tel: (0191) 374 2915 (ext 2919), Fax (0191) 374 4741.

Language Instructor in charge of Italian: Carla Levi Singh, BA (Durham) tel 374 2919

Temporary Lecturer: Maria Del Signore, MA (Toronto), tel 374 2905

Part-time Lettrici: Lucina Stuart, Dott Lett (Milan)

Rossella Peressini, Dott Lett (Venice), MPhil (Warwick)

Part-time Lecturer: J. H. M. Shankland, MA (Cantab), tel 374 2919

External Examiner: Joe Farrell (Strathclyde 1997-1999)

UNIVERSITY OF EDINBURGH

Department of Italian, University of Edinburgh, David Hume Tower, George Square, Edinburgh EH8 9JX. Tel: (0131) 650 3646, Fax (0131) 650 6536

Professor: Jon Usher, BA (Reading), ext 3644

Lecturers: Claudia Nocentini Dott Lett (Bologna), PhD (Lond)

Federica Pedriali, Dott Ling Lett Stran Mod (Genoa), ext 3642

P. Willson, BSc, PhD (Essex)

Language Instructor: L. Babini, Dott in giurisprudenza, MSc

Assistant: To be appointed

External Examiner: Cormac Ó Cuilleain, (Trinity College Dublin, 1996-1999)

UNIVERSITY OF EXETER

Department of Italian, School of Modern Languages, Queen's Building, University of Exeter,

Exeter EX4 4QH. Tel: (01392) 264214, Fax (01392) 264215.

Professor and Head of Department: Paul Diffley, MA, DPhil (Oxon) tel 264224

Senior Lecturers: Roberto Bruni, Dott Lett (Pisa), tel 264225

Mark Davie, MA (Cantab), PhD(Reading), tel 264232

Luisa Quartermaine, Dott Lett (Bocconi), tel 264220

Lecturer: Stephen Bemrose, MA, PhD (Cantab), tel 264230

Lettrice: Enrica Massignani, Dott Lett (Padova)

Assistants: Federica Cavallo (Univ. of Urbino exchange) Monica Gambini

Mariagrazia Paturzo

Part-time Tutor in History of Art: Nedira Yakir, MA (Jerusalem)

Part-time Tutor: Rosemary Stoye, MA (Exon)

External Examiner Martin L. McLaughlin (Oxford), 1996-1999

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