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World literature according to Wikipedia popularity and book translations: the case of modern Italian poets¹

JACOB BLAKESLEY

This paper proposes a new and different approach to the study of literary canonicity, by drawing on an almost completely un-tapped dataset (the 310 global Wikipedias) and comparing Wikipedia popularity and newly collected data on book translations. By examining diverse measures of global popularity of a corpus of 101 modern Italian poets, I aim both to integrate a new resource into the study of world literature – Wikipedia – as well as newly-problematise the very concept of ‘world literature’.

Most studies of world literature neglect the concrete statistics of translation, circulation, and reception of authors and texts, because obtaining this information - publishing statistics, such as sales data, and readership data - is impossible on a global scale. So, normative Westerncentric models like Johan Heilbron’s² and Alexander Beecroft’s³ lack comprehensive and reliable data (relying on UNESCO’s fallible *Index translationum*),⁴ which significantly compromises their validity. Instead, I propose to draw on original research into two concrete sources of data to study canons of world literature, namely through readership data on global Wikipedias (in 2018) and publication data on book-length translations.

The theoretical framework underpinning this approach is ‘distant reading’, an approach popularised by Franco Moretti,⁵ where texts are not studied from a close reading perspective, but from an extratextual level. Moretti’s approach has been

critiqued by scholars like Emily Apter, on the one hand, who criticises his use of systems and world-system theory,⁶ and on the other hand, by scholars like James English who find fault with what he calls Moretti's 'innocent...faith in data', his 'equating quantification with objectivity, data with facts, and bigger data with better access to reality'.⁷ These critiques, however, do not vitiate Moretti's theory as much as point to inevitable issues relating to the global scale and ambition of his programme. Fundamentally speaking, Moretti's theory of distant reading fits into an even broader historical strand of criticism, as Ted Underwood has shown.⁸ Underwood speaks more broadly of distant reading as an interpretive model that long pre-existed Moretti's 2000 nomenclature. In effect, what Underwood indicates as the defining attribute of 'distant reading' is an analysis of 'large-scale literary history'. In this sense, my essay aims to be an example of this large-scale literary history by examining a corpus of 101 poets from two different corpora: an exhaustive catalogue of all of their book-length poetry translations in the world, published over a century; and an exhaustive catalogue of all the pageviews associated to their biographical entries in 310 Wikipedias. The aim is to see how these two different criteria – Wikipedia pageviews and book translations – give rise to different notions of literary canonicity in different cultures. My claim is that these additional measures can provide insight into different concepts of canonicity, both diachronic (1898-2015 translations) and synchronic (2018 Wikipedia pageviews). With that said, we shouldn't expect that the results will exactly correspond, because we are comparing statistics about the fame of people (strictly biographical entries) to statistics about the circulation of a specific literary genre (book translations of poetry), and the period of time I am comparing is not equivalent (over a century to one specific year).

The original notion of studying the reception of literature through Wikipedia dates back to the pioneering article by Hube et al. in 2017 (followed by an article of mine the following year).⁹ These researchers showed how analysing the viewership information about Wikipedia pages in the 300-some Wikipedias can offer an entirely new glimpse into canonicity, from the bottom-up. Websites like the Pageviews Analysis suite of tools¹⁰ enable us to find out how many people in each of the different Wikipedia editions consulted specific pages over a particular time period. This allows us to compare the Wikipedia popularity – defined as the number of pageviews per entry – across the world. It is true that Wikipedia editions exist in only 310 languages, which means that over 6800 languages are unrepresented, but these 310 languages span the globe, including 112 languages spoken in Europe, 106 spoken in Asia, 46 spoken in Africa, 17 spoken in North America, 16 spoken in Oceania, and 9 spoken in Latin America.¹¹ It likewise bears mentioning that not all these Wikipedias are fully developed with hundreds of thousands and millions of entries: while 67 have more than 100k entries, 96 have more than 50k entries, and 149 have more than 10k entries, the other 161 have fewer than 10k entries (10 of the 310 are currently dormant).

We should also bear in mind other limitations of the data. Wikipedia is not a completely impartial source (no such source exists, obviously). It too has specific biases:¹² in the 310 Wikipedias, there is an overrepresentation of male editors¹³ and English-language editors, while there is a corresponding underrepresentation of countries with low rates of internet access, literacy, and leisure time to access Wikipedia. Likewise, people in countries with significant bilingualism or second language knowledge may very well access the Wikipedia in their non-native language (especially the English Wikipedia). Nonetheless, despite issues with

internet access, Wikipedia ranks among the top 10 of most visited websites in over 100 countries, and among the top 20 most visited websites in over 150 countries.¹⁴

We cannot identify the total number of individual users, but we can determine the number of 'unique devices' metric. This measurement excludes multiple visits from the same IP, although it doesn't exclude duplication if the same user accesses Wikipedia from a desktop and mobile phone. However, the statistics exclude Web-crawlers and bots.

The second source for data in this paper comes from manual searching for book-length translations in online national library catalogues, Worldcat.org, print bibliographies, Google Books, and UNESCO's *Index Translationum*.¹⁵ This method was used in previous studies of mine as well, owing to the lack of reliable sources.¹⁶ Following UNESCO's definition of a book, pamphlets (e.g., chapbooks with fewer than 49 pages) were not included in the corpus or analysis.¹⁷ It is furthermore possible that some book translations were missed, since even legal deposit libraries do not always rightfully receive all books by law. However, the use of multiple sources aimed to make up (at least in part) for such a possibility. Last, but not least, it must be acknowledged that poetry books do not account for the entire circulation of poetry, with much poetry circulating in periodicals and never collected in volumes.

WIKIPEDIA POPULARITY

I chose the 101 Italian poets based on two influential anthologies of modern (i.e., 20th century) Italian poetry.¹⁸ These poets have been analysed with regard to

diverse Wikipedia metrics: popularity in the Italian Wikipedia and popularity in foreign Wikipedias, based on number of entries; 2018 pageviews (i.e. how many times a biographical entry in Wikipedia was accessed during a specific length of time);¹⁹ and amount of pageviews per population. The same criteria will be examined with regard to the Wikipedia editions as well, to determine which languages are most hospitable to the same corpus of Italian poets.

Naturally, these statistics can be gathered only for those poets with pages on the Italian Wikipedia or other Wikipedia language editions; fortunately, almost all the poets in our corpus have such a page in the Italian Wikipedia, with only three lacking Italian Wikipedia pages.²⁰ Thus, the following three tables, for example, will show the poets with the greatest number of pageviews across all 310 Wikipedias, first only in the Italian Wikipedia, then in the other 309 Wikipedias, and then all combined.

The ten poets with the most views on the Italian Wikipedia are listed in Table 1. This table shows which biographical entries of Italian poets are the most accessed by visitors to the Italian Wikipedia.

Table 1. 10 most viewed 20th century Italian poets in 2018, according to Italian Wikipedias

Poet	Yearly pageviews (2018)	Daily pageviews (2018)
P. P. Pasolini (1922-1975)	485k	1328
P. Levi (1919-1987)	437k	1198
G. Ungaretti (1888-1970)	389k	1066

A. Merini (1931-2009)	297k	815
E. Montale (1896-1981)	287k	787
S. Quasimodo (1901-1968)	206k	565
C. Pavese (1908-1950)	205k	563
U. Saba (1883-1957)	160k	438
F. T. Marinetti (1876-1944)	153k	419
G. Gozzano (1883-1916)	71k	195

This list is significant because it provides us a clear indication of the poets most viewed by users visiting the Italian Wikipedia site. Pier Paolo Pasolini is number one in Italian Wikipedia pageviews, with Primo Levi number two, followed by Giuseppe Ungaretti as third: all three have more than 1,000 daily Italian views. Alda Merini and Eugenio Montale come fourth and fifth, each with a bit more than 750 daily views. Salvatore Quasimodo and Cesare Pavese (also a prose writer) fall behind, with slightly more than 550 daily views. Umberto Saba and Filippo Tommaso Marinetti trail in 8th and 9th with less than 450 daily views. And Guido Gozzano is 10th, with fewer than 200 daily views.

These poets encapsulate different movements: the avant-garde Marinetti; the 'anti-novecentesco' Saba; the crepuscular Gozzano; the modernists Montale and Ungaretti; the free verse of Pavese; the hermetic and then committed Quasimodo; the mystical verse of Merini; the sober poetry of Levi. Half were born in the 19th century; the other half in the 20th. The only figure who lived, however briefly, in the 21st century is Merini.

The overall composition of the top searched Italian poets in foreign (i.e., non-Italian) Wikipedias may seem not that much different, as is evident in Table 2, with the only new inclusion, Tonino Guerra, substituting Guido Gozzano.

Table 2. 10 most viewed biographical pages in all foreign (i.e., non-Italian)

Wikipedias

Poet	Yearly pageviews (2018)	Daily pageviews (2018)
P. P. Pasolini (1922-1975)	947k	2595
P. Levi (1919-1987)	502k	1375
F. T. Marinetti (1876-1944)	252k	690
C. Pavese (1908-1950)	133k	365
S. Quasimodo (1901-1968)	65k	178
E. Montale (1896-1982)	63k	174
T. Guerra (1920-2012)	57k	156
G. Ungaretti (1888-1970)	47k	129
A. Merini (1931-2009)	25k	67
U. Saba (1883-1957)	19k	52

Yet the rankings themselves have changed dramatically, exemplifying shifts in domestic (Italian) versus foreign appeal. Ungaretti falls from 3rd in the Italian Wikipedia to 8th in foreign Wikipedias, with Alda Merini dropping five ranks as well, from 4th to 9th. Other poets gain in terms of foreign popularity: Marinetti goes from 9th to 3rd; Pavese from 7th to 4th; and Guerra from 12th to 7th.

We can also witness dramatic variation comparing the number of foreign pageviews among Italian poets who have roughly the same number of Italian Wikipedia pageviews, such as Merini (297k) and Montale (287k); Quasimodo (206k) and Pavese (205k); Saba (160k) and Marinetti (153k); and Guerra (54k) and Campana (53k). The popularity of these eight poets in foreign Wikipedias differs tremendously despite relatively equal Italian pageviews among pairs, so that Montale has more than twice the number of foreign pageviews as Merini (63k to 25k); Pavese has more than twice the number of foreign pageviews as Quasimodo (133k to 65k); Marinetti has more than thirteen times the number of foreign pageviews as Saba (252k to 19k); and Guerra has more than eight times the number of foreign pageviews as Campana (57k to 7k). So, while poets may be viewed approximately at the same rate in the Italian Wikipedia, foreign Wikipedia users have clear preferences among them.

Another thing to note is that the internal proportion between rankings has widened. Thus, Pasolini accounts for over 40% of *all* foreign pageviews in the corpus. In the Italian Wikipedia, Pasolini was the leader with only 13% of total pageviews in the corpus. This is because the vast majority of Italian poets have exceedingly fewer page views of their foreign-language Wikipedia pages compared to their Italian pageviews. In fact, only four Italian poets have more foreign page-views than Italian page-views overall (Guerra, Levi, Marinetti, and Pasolini). This makes sense because they are well-known across many parts of the world, although not necessarily as poets: Marinetti, as avant-garde impresario of the Futurist movement that travelled across the globe, as well as noted supporter of Fascism; Pasolini, as a world-famous filmmaker; Levi as a Holocaust survivor,

writer, and scientist; while Guerra is known abroad especially for his collaborations with directors like Fellini and Antonioni.

Combining the two popularity indices in Tables 1 and 2 gives us the most popular Italian poets across all the Wikipedias, listed in Table 3.

Table 3. 10 most viewed 20th century Italian poets in 2018 across all 310 Wikipedias, according to combined pageviews

Poet	Yearly pageviews (2018)	Daily pageviews (2018)
P. P. Pasolini (1922-1975)	1432k	3924
P. Levi (1919-1987)	939k	2573
G. Ungaretti (1888-1970)	436k	1195
F. T. Marinetti (1876-1944)	405k	1109
E. Montale (1896-1981)	351k	961
C. Pavese (1908-1950)	339k	928
A. Merini (1931-2009)	322k	882
S. Quasimodo (1901-1968)	271k	744
U. Saba (1883-1957)	179k	490
T. Guerra (1920-2012)	111k	303

Pasolini is clearly number one, the only Italian poet with more than 1 million combined pageviews in 2018 – almost 1.5 million – from across the global Wikipedias, with nearly 4,000 visits per day. Primo Levi is second and nearly reaches one million, or some 2,500 visits daily, but still lags behind Pasolini by about 500k pageviews. Ungaretti and Marinetti are third and fourth, each with

roughly 400k pageviews or more than 1,100 daily visits. Montale, Pavese, and Merini follow behind, with 300-350k pageviews, namely in the upper 800s or 900s visits each day. Quasimodo is in 8th position, with 270k-some pageviews, and nearly 750 visits a day. Saba, with almost 500 daily pageviews, and Guerra, with about 300 daily visits, are the only other Italian poets with a combined 100k pageviews.

Yet the pageviews don't precisely correspond to the number of languages a poet leads in pageviews. There are five poets who lead single Wikipedias in pageviews: Pasolini, Montale, Levi, Quasimodo, and Marinetti. In terms of individual foreign Wikipedias (excluding Italian dialects and dead/artificial languages), Pasolini is number one in the slightly less than half of all the Wikipedias with at least one entry (40), from Albanian to Vietnamese, including Arabic, Chinese, English, Farsi, French, German, Portuguese, Russian, Spanish, and Turkish. Yet the languages he commands here are those among the most spoken and widely circulating in the world.

Montale is first in slightly over 20 languages, from Belarusian, Icelandic, and Kurdish to Macedonian, Swahili and Uzbek; Levi, is first in 10, including Danish, Dutch, Hebrew, and Korean. Quasimodo, a slightly older poet, in 7, from Hindi and Kannada to Latvian and Slovene. Marinetti is first in 6, from Estonian and Lithuanian to Thai and Ukrainian. Other poets are Pavese (Basque), Risi (Tagalog), and Ungaretti (West Flemish). This goes to show that there is no universal reception of poets, but that certain communities of Wikipedia users prefer one or another poet.

One might speculate that many readers view the pages of authors not because they necessarily want to learn about their poetry and poetics, but rather because

they are attracted by the writer's biography. This surely plays a role with poets like Pasolini, Merini, Levi, Pavese, and Rosselli, whose lives were variously characterized by tragedies such as Auschwitz (Levi), madness (Merini), suicide (Pavese, Rosselli), and un-resolved murder (Pasolini).

WIKIPEDIA EDITIONS BY LANGUAGE

We can now look at Wikipedia popularity by specific Wikipedia language edition. As Table 4 shows, some Wikipedia editions have far more entries and pageviews than others, and this reflects the different appeal of authors in diverse cultures.

Table 4. Top 20 Wikipedia-language editions, by 2018 pageviews of 101

Italian poets, and Total entries

<i>Wikipedia</i>	<i>2018 Pageviews</i>	<i>Entries</i>	<i>Median 2018 Pageviews</i>
Italian	3686539	98	6478
English	807142	59	1541
Spanish	344918	24	1370
French	321455	55	372
German	170767	40	476
Russian	165560	26	1127
Portuguese	67884	13	1485
Japanese	66661	14	1265
Farsi	36782	19	259
Polish	34110	22	209

Dutch	27490	12	692
Mandarin	23326	9	808
Greek	22012	8	924
Czech	21436	9	803
Hebrew	19955	9	383
Swedish	16570	19	53
Hungarian	10905	5	1084
Finnish	10829	13	84
Catalan	10445	20	99
Arabic	9527	12	568

English comes second, after Italian's 3.7 million pageviews, with about 800k. Spanish and French each have 320-340k, even if French has more than double the number of entries of Italian poets as Spanish (correspondingly, the median number of pageviews in the French Wikipedia is far lower). German and Russian have only about half this number of pageviews. Portuguese and Japanese, in turn, are far distant with 66-67k. And Farsi and Polish bring up the last two places, with about half this number of pageviews in turn. With that said, the number of visits can be disrupted by uneven numbers of visits to one (usually Pasolini) or two writers. For example, Pasolini accounts for more than $\frac{3}{4}$'s of Farsi's pageviews and more than $\frac{2}{3}$'s of Finnish and Hungarian pageviews. More than half of Chinese, Czech, Greek, Japanese, Polish, and Russian pageviews are of Pasolini. An exception is Hebrew where more than $\frac{2}{3}$'s of pageviews are of Levi.

Another criterion is number of entries. Italian, naturally, is first with 98 entries. English is the only language with entries for slightly more than half the corpus,

with 59 (or 58% of the 101 poets), with French not far behind with 55. German, meanwhile, lags behind with 40 entries, Russian comes next with 26, followed by Spanish with 24. Polish, and Catalan have between 20-22, Farsi and Swedish both 19. The overwhelming dominance of the English-language Wikipedia can be seen most clearly in the number of entries for which it receives pageviews, making it the most viewed foreign Wikipedia. So, while English and French both have between 55-59 entries on Italian poets, almost every single English entry receives the highest foreign total of pageviews across the Wikipedia landscape (56 entries). By this measure, the next closest language is French, with the leading total of foreign pageviews for merely 8 entries.

The relationship between entries and pageviews isn't consistently linear, though. For this reason, the mathematical median of pageviews is useful in revealing the average number of pageviews per entry. This shows that Italian is far out in first position, with a median of 6,478 pageviews. English comes second, but with only about 25% of Italian's pageviews. Portuguese leapfrogs the other languages to come in third, right behind English. Spanish is fourth with 1,370, while Japanese, which has surpassed the other languages, comes in fifth with 1,265. Russian and Hungarian (with fewer entries than the other top languages) are the only other two Wikipedias with a median of more than 1,000 pageviews per entry. Other languages like French and German, which ranked highly in terms of total pageviews and entries, have scantily-viewed entries, with 300-400 pageviews, while there are significantly higher median pageviews in other Wikipedias with far fewer total pageview and entry totals, like Greek (924), Mandarin (808), and Czech (803). Still other Wikipedias like Swedish, Finnish, and Catalan, have fewer than 100 pageviews on average.

It is likewise evident that many other non-Western languages are missing here, with little Wikipedia popularity of Italian poets among them. Table 5 shows the number of entries, pageviews, and average pageviews of non-Western languages.

Table 5. Top ten non-Western Wikipedia editions, by pageviews

<i>Wikipedia</i>	<i>Total pageviews</i>	<i>Median pageviews</i>	<i>Entries</i>
Japanese	66661	1265	14
Farsi	36928	216	20
Mandarin	23326	808	9
Hebrew	19955	383	9
Arabic	9527	568	12
Turkish	8115	487	10
Korean	6548	538	7
Vietnamese	1370	351	4
Azerbaijani	1195	178	5
Indonesian	1194	239	4

The entries on Italian poets on the Japanese Wikipedia are by far visited the most among these languages, with over 65k annual pageviews. Farsi is in second place, with more entries, but significantly fewer pageviews at 36k. Mandarin is third with 23k, and Hebrew fourth with just under 20k. All the others are below 10k, with Arabic and Turkish fifth and sixth, followed by Korean at 7th. The only other

non-Western Wikipedia editions with at least 1,000 pageviews in 2018 are the Vietnamese, Azerbaijani, and Indonesian. The other non-Western Wikipedias register fewer than 1,000 pageviews (from Bengali, Hindi and Malay to Swahili, Thai and Urdu). Yet the majority of non-Western Wikipedia editions don't have any entries at all.

However, another criterion of Wikipedia popularity is the number of pageviews of the corpus of 101 Italian poets divided by the total pageviews across the whole Wikipedia language edition during 2018; and, likewise, the number of entries of 101 Italian poets divided by the total number of entries in a Wikipedia edition. By this measure, almost all the top languages are less-spoken languages or dialects, and not national languages (see Table 6). So, the above ratio of pageviews per Wikipedia like Scottish Gaelic and Swahili are each four times higher than that of Spanish, seven times that of German, and a dozen times higher than English.

Table 6. Ratio of Italian poetry corpus pageviews to total pageviews across different Wikipedias

Wikipedia edition	2018 Wikipedia corpus pageviews	2018 Wikipedia edition total pageviews	Ratio of corpus pageviews to total pageviews
Scottish Gaelic	288	2519915	0.0001143
Swahili	221	1954472	0.0001131
Aragonese	581	6563529	0.0000885
Occitan	464	5755532	0.0000806
Ido	307	4157716	0.0000738

Extremaduran	104	1413151	0.0000736
Southern Azerbaijan	369	5116196	0.0000721
Aymara	81	1128548	0.0000718
Tetum	62	965505	0.0000642
Greek	22012	358877408	0.0000613
...
Spanish	344918	12383802450	0.0000279
German	170767	11208349958	0.0000152
English	807142	92043952061	0.0000088

So, just because a Wikipedia edition has an enormous number of pageviews of the Italian corpus doesn't mean that their ratio will be high, if they have an even larger number of total pageviews of the Wikipedia edition. A classic example is English. Here, while there are over 800 thousand pageviews of 59 Italian poet entries, this has to be balanced against the over 92 billion pageviews during the same period. And mathematically speaking, Swahili's or Scottish Gaelic's low number of corpus pageviews – fewer than 300 – when compared to the respective Wikipedia edition totals results in a much higher ratio than English's. This indicates that it's not just a question of assessing Wikipedia pageviews, but measuring them against certain criteria. So, even one entry in a relatively tiny Wikipedia, with fewer than 7k entries, like Tetum, Ladino, and Aymara, means that their ratio of articles relating to modern Italian poets is higher than any other established language like English or Arabic.

This section on Wikipedia has thus shown how canons of modern Italian poetry change across Wikipedia editions, depending on the criteria examined. Some poets rank much higher in Italian compared to foreign pageviews (e.g. Ungaretti and Gozzano), others in foreign pageviews (e.g. Marinetti and Guerra). Some languages excel more in terms of number of poet entries (e.g. French), others in terms of total pageviews (e.g. Spanish), others in median pageviews (e.g. Portuguese), others in leading pageviews per entry (e.g. English), and still others in pageview and entry ratio (e.g. Scottish Gaelic and Swahili, Tetum and Ladino). Wikipedia thus shows literary canonicity as something not permanent and fixed, but highly variable and unstable, depending on the criterion of measurement. With this evidence laid out, we can move on to the second criterion: book-length translations of poetry.

POETRY TRANSLATIONS

The basis of this analysis is the same corpus of 101 modern Italian poets. In gathering the data on poetry translations of their work into other languages, I have excluded mixed anthologies of poetry and prose, limiting the corpus to books characterised primarily by poetry. As mentioned before, I adopted UNESCO's definition of a book,²¹ so pamphlets are not included here.²²

To begin with, 60% of Italian poets have had at least one poetry book translated anywhere in the world: two poets have had more than 100 translations globally speaking, five poets more than fifty, twelve poets more than twenty, and twenty-one poets more than ten translations. Five poets have been translated into anywhere from 20-30 languages; eight poets in ten or more languages; and 25

poets in five or more languages. On the flip side, this means that 40% of modern Italian poets (41/101) have had no poetry books translated at all.²³ Such non-translated poets include futurist writers like Ardengo Soffici, crepuscular poets like Marino Moretti, Giovanni Boine, Corrado Govoni, and Piero Jahier; hermetic poets like Alessandro Parronchi; dialect poets like Mario dell'Arco, Ernesto Calzavara, Giacomo Noventa, Delio Tessa; novelist-poets like Ottiero Ottieri and Paolo Volponi,²⁴ and contemporary poets like Giancarlo Majorino and Patrizia Valduga.

The statistics given above apply to all poets, regardless of gender. In general, however, the percentage of female poets translated is lower than that of male poets (50% to 60%), just as on average male poets are translated more extensively (9.1 translations) than female poets (6.8 translations). Thus, only four out of the eight women poets in our corpus have been translated: Alda Merini (21 translations), Antonia Pozzi (14), Amelia Rosselli (13), and Patrizia Cavalli (6), with Jolanda Insana, Vivian Lamarque, Daria Menicanti, and Patrizia Valduga still untranslated. This demonstrates, then, that Italian poets have had a much better chance of being translated if they are male.

Indeed, the three most translated Italian poets are all male; and while this doesn't entirely explain their popularity (both Quasimodo and Montale received the most important sign of symbolic capital, the Nobel Prize), it certainly is a contributing factor. Indeed, Eugenio Montale, Giuseppe Ungaretti, and Salvatore Quasimodo dominate the global poetry translation scene, to varying degrees: we can note that Montale, for example, at 125 translations, even has 50% more translations than Quasimodo's third-most 80 (Table 7).

Table 7. Most translated Italian poets, by number of poetry translations and languages translated into

Poet	N. Poetry Translations	Number of Languages
E. Montale	125	27
G. Ungaretti	104	26
S. Quasimodo	80	29
P. P. Pasolini	61	19
C. Pavese	52	22
M. Luzi	45	12
U. Saba	43	15
A. Zanzotto	24	6
S. Penna	22	11
D. Campana	22	9

These three poets are only then followed by Pasolini (61), Pavese (52), the only poets with poetry books published in more than twenty languages. Following them are Mario Luzi (45), and Umberto Saba (43). There is a huge gap between Saba's 43 translations and the next five poets – Zanzotto, Campana, Penna, Magrelli, and Merini – all with 20-24 translations apiece.

Comparing these most-translated poets with the those most popular in Wikipedia (Table 8) reveals numerous substitutions. Widely translated poets like Luzi (only 17th in Wikipedia popularity), Zanzotto (24th in Wikipedia popularity), Campana (15th in Wikipedia popularity), and Penna (20th in Wikipedia popularity) replace Levi (19th in translations), Marinetti (42nd in translations), Merini (11th in translations), and Guerra (13th in translations).

Table 8. Poets with the most poetry translations and most foreign Wikipedia pageviews

Ranking	Poetry Translations	Foreign Pageviews	Wikipedia
1 st	E. Montale	P. P. Pasolini	
2 nd	G. Ungaretti	P. Levi	
3 rd	S. Quasimodo	F. T. Marinetti	
4 th	P. P. Pasolini	C. Pavese	
5 th	C. Pavese	S. Quasimodo	
6 th	M. Luzi	E. Montale	
7 th	U. Saba	T. Guerra	
8 th	A. Zanzotto	G. Ungaretti	
9 th	D. Campana / S. Penna	A. Merini	
10 th		U. Saba	

In comparison with the most popular poets in Wikipedia language editions, there is evidently little similarity. In terms of Wikipedia popularity, Pasolini was overwhelmingly the number one in most languages, whereas in terms of translations he is number one in only two languages. Meanwhile, the number one Wikipedia popularity languages for Montale and Quasimodo were almost never the same as those in which they were the most translated.

On another note, if we think back to Wikipedia popularity, we note that poets with more than 50 daily visits to their Wikipedia pages, such as Marino Moretti, Ardengo Soffici, and Giovanni Testori, have had no poetry translations

whatsoever. In short, there is no strict correlation between Wikipedia pageviews and number of poetry translations.

Montale, Ungaretti, and Quasimodo also led in terms of being the most translated poet in specific target languages, each of them with 6-7 such first-place finishes. Montale has been most translated in Afrikaans, English, Greek, Korean, Latvian, Macedonian, Slovene, and Turkish; Ungaretti led in Arabic, Basque, Czech, Farsi, German, and Spanish; and Quasimodo led in Albanian, Catalan, Hungarian, Japanese, Lithuanian, and Slovakian. The only other two poets leading a target language were Pasolini, most translated in Dutch and French; and Pavese, the only poet translated into Galician.

We can see which poets have been translated the most into specific languages. Montale has been translated the most in English (26 translations), followed by Spanish (21 translations), and with French and German distantly behind at 11 and 9, respectively. Other poets have been translated only into English: Raffaello Baldini, Elio Pagliarani, Aldo Palazzeschi, and Adriano Spatola, while still others have been predominantly translated into English (Di Giacomo, Marinetti, Porta, Raboni, Sbarbaro, Sereni).

Instead, a poet like Pasolini has been translated almost twice as much into French (16 translations) as any other language (Spanish is second at 9 translations). Some poets, furthermore, have been translated only into French: Piero Bigongiari, Giampiero Neri, Clemente Rebora, Nelo Risi, Cesare Viviani; or overwhelmingly into French (Caproni, Conte, Pierro, Sanguineti, and Sinisgalli).

Ungaretti fit a different profile, having been translated the most into Spanish, with 21 translations (and with 17 translations in German): this is two to three times the number of his poetry translations into either English or French. Pavese,

too, was translated most of all into Spanish (11 translations), followed by Catalan and French at 5 translations. These two poets were two of the very few mostly translated into Spanish, with Valentino Zeichen the only poet solely translated into this language.

If we take a broader look of poetic movements, we note that avant-garde and experimental poetry (Giudici, Marinetti, Pagliarani, Palazzeschi, Porta, Rosselli, Sanguineti, Spatola, and Zanzotto) was translated more readily into languages like Czech, English, French, German, and Spanish than any other language: these are the only languages with more than two such translations. Yet even among these five languages there are real differences. The first three such poets translated abroad were translated into Czech (Marinetti, 1922; Giudici, and Sanguineti in the late 1960s). The first of 25 English translations appeared in the mid-1970s, while the first of 17 French translations a bit later in 1980. The 8 German translations were spread out more towards the 2000s, while the 7 Spanish translations started circulating especially in the 1990s and later.

While avant-garde poetry may have been the most translated into English, a contrasting trend – hermetic poetry (*ermetismo*) – reveals a different preferred language, seen in the number of translations of hermetic poets like Carlo Betocchi, Piero Bigongiari, Libero de Libero, Alfonso Gatto, Mario Luzi, and Leonardo Sinigalli.²⁵ These poets also have a combined total of 70 poetry translations. Here, French is far in the lead, with 26 translations, double the second-place language English. Spanish isn't far behind, with 11 translations, but no other language – not even German – has more than 4 translations.

Naturally, the number of translations refers to over a hundred years (1898-2015) and shows incredible variation across time. If we travelled back to the

aftermath of the Second World War, we would see that only 10 books of modern Italian poetry had been translated in the world: Ungaretti dominated the scene, with 5, spanning Czech, French, Romanian, and Spanish. Yet the 1950s and 1960s saw the most translations across the world of Quasimodo, winner of the 1959 Nobel Prize. Montale was the leader in the following four decades, including his 1975 Nobel Prize. New entrants to the list in the 1980s and 1990s are Mario Luzi and Umberto Saba. The most recent decade sees Pasolini, instead, as number one, with two other new entrants: Alda Merini and Amelia Rosselli (Table 9).

Table 9. Five most translated poets, 1950s to 2010s, in terms of book-length poetry translations across the globe

<i>Rank</i>	<i>1950s</i>	<i>1960s</i>	<i>1970s</i>	<i>1980s</i>	<i>1990s</i>	<i>2000s</i>	<i>2010-2015</i>
1 st	Quasimodo	Quasimodo	Montale	Montale	Montale	Montale	Pasolini
2 nd	Ungaretti	Montale	Ungaretti	Ungaretti	Ungaretti	Ungaretti	Montale
3 rd	Pozzi	Ungaretti	Pavese	Pasolini	Quasimodo	Quasimodo	Merini
4 th	Montale	Pavese	Pierro	Luzi	Luzi	Pasolini	Ungaretti
5 th		Saba	Quasimodo	Saba	Saba	Pavese	Rosselli

POETRY TRANSLATIONS BY LANGUAGE

As Table 10 shows, French (171) and English (166) were overall the leading target languages for translations of modern Italian poets, with each accounting slightly under 20% of the total 903 books, followed by Spanish with 142 volumes (16%), and German with 87 (the only other language constituting nearly 10%).

Table 10. Target Languages with most book-length translations of poetry

<i>Target Language</i>	<i>Number of poetry translations</i>
French	171
English	166
Spanish	142
German	87
Serbo-Croatian, Serbian, Croatian	36
Romanian	32
Catalan	25
Swedish	23
Czech	22
Portuguese	22
Greek	20

There is a distinct drop-off then, with all other languages (except for Serbo-Croatian, including books published in either Croatian, Serbian, or Serbo-Croatian) having fewer than 35 books: 32 in Romanian, and then Catalan, Swedish, Czech, Portuguese, and Greek.

If we look specifically at the number of poets in these languages, there is no language with translations of at least half of the 101 Italian poets. We find that

French has had the broadest tradition of translating Italian poets, with 47 Italian poets translated (and an average of 3.8 books per poet, median 3); English is close behind at 45 (3.5 books per poet, median again 3). Whereas Spanish accounts for the third most translations, the third highest number of poets have been translated into German, at 30 (with 2.9 books per poet, median of only 1). Only 27 Italian poets have been translated into Spanish, which means that the Spanish has translated fewer poets more often (and with the highest ratio of books per poet at 5.3, median of 3). Czech is surprisingly in fifth place, alongside Serbo-Croatian, with 16 of the poets translated. Swedish, an essential language for those aiming for a Nobel Prize, comes next with 13, with Portuguese at 12. Dutch, Polish, and Romanian tie with 11 apiece.

Figure 1 below shows the rank of poetry translations per decade across all languages. There has been a clear growth across all decades, at times exponential.

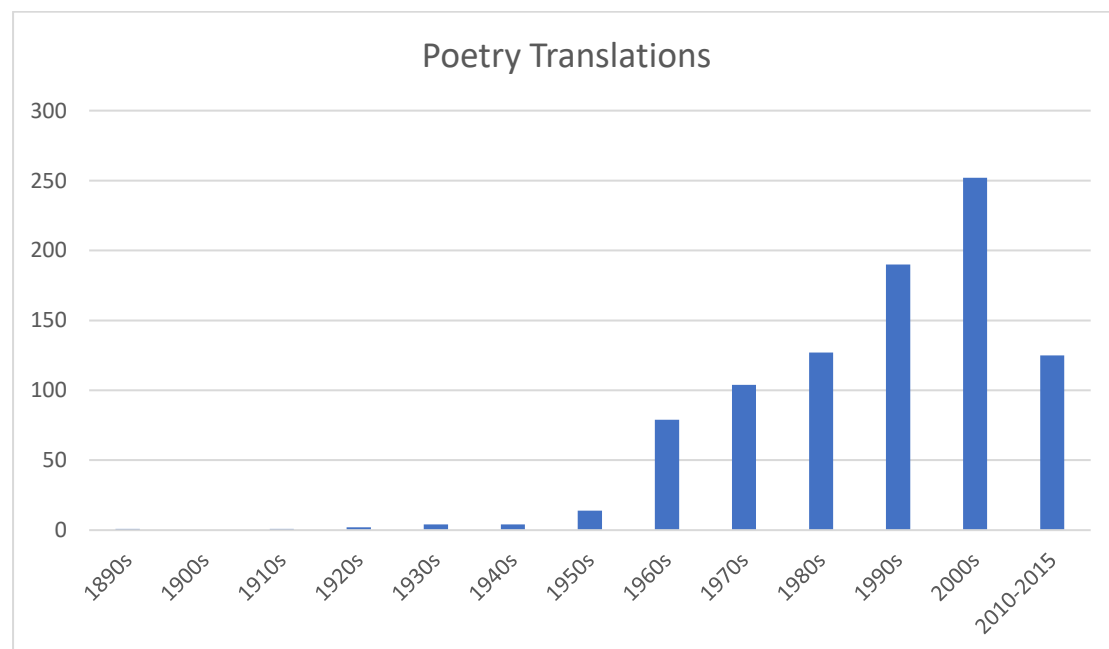


Figure 1. Italian poetry translations, 1898-2015

Things started off very slow, with no more than two translations per decade before the 1930s (also due to the fact that many poets in the corpus had yet to be born or compose any verse, with only a third of the corpus born before 1900, and the median year of birth 1914). Only in the 1950s were there more than a dozen translations, and Quasimodo's Nobel Prize in 1959 would spur on more than fivefold as many translations in the subsequent decade. There was less, but still sustained, growth in the 1970s (30% more than the previous decade) and the 1980s (20% more than the 1970s). The 1990s signalled a new trend, with a nearly 50% increase compared to the 1980s, and the 2000s expanded more with 30% growth. With the abbreviated period of 2010-2015, it is unclear how the decade would precisely measure up; however, extrapolating these six years' worth of data would result in only 208 translations, or a nearly 20% decrease from the 2000s figure.

In terms of the actual languages involved over these decades, Spanish led in the 1930s, while Romanian was in the lead in the 1940s with its 2 translations (it would drop out then and re-appear as 5th only in the 1970s and 2010s). The 1950s, as Table 11 shows, saw a three-place tie between English, Spanish, and Swedish. French led in the following three decades: from the 1960s through the 1980s. Spanish climbed on top in 1990s, replaced by English in the 2000s. The first half of the 2010s saw English and French tied at the top. German never led, but mostly was in either 4th (1950s, 1970s-2010s) or 2nd (1940s/1960s) position. Other languages slipped in and out of the top five: Czech, 4th in 1960s; Serbo-Croat 5th in the 1980s; Greek, 5th in the 1990s; Portuguese, 5th in the 2000s; Slovene, 5th in the 2010s.

Rank	1940s	1950s	1960s	1970s	1980s	1990s	2000s	2010s
1 st	Romanian	English/ Spanish/ Swedish	French	French	French	Spanish	English	English/ French
2 nd	French/ German		German	English	English	English	Spanish	
3 rd			English	Spanish	Spanish	French	French	Spanish
4 th		French/ German	Czech/ Spanish	German	German	German	German	German
5 th				Romanian/ Serbo- Croat		Greek	Portuguese	Romanian/ Slovene

COMPARING WIKIPEDIA PAGEVIEWS WITH TRANSLATIONS

In this section, I will examine the results according to both criteria. We have already seen that there is no exact correspondence in rankings between translations and pageviews. So, for instance, languages shift classification depending on whether translations or pageviews are being analysed. Thus, while French has had the most translations of Italian poetry, English has the most Wikipedia pageviews of Italian poets (as Table 12 indicates).

Table 12. Comparison of Translations and Wikipedia data, per language

Language	Translations	Translated poets	Wikipedia entries	Wikipedia pageviews
Italian	n/a	n/a	98	3,703,504
French	171	45	55	321,455
English	166	47	59	807,142
Spanish	142	27	24	344,918
German	86	30	40	170,767
Portuguese	22	12	13	67,884
Polish	14	11	22	34,110
Russian	12	7	26	165,560
Farsi	11	7	19	36,782
Japanese	8	4	14	66,661

A noticeable difference can be seen in German and Russian: although both Wikipedia editions have around the same number of pageviews (165k-170k), German has 86 translations of poetry, more than seven times the number of translations into Russian. Similarly, while Portuguese and Japanese have almost identical Wikipedia popularities for Italian poets, Portuguese has almost three times as many translations as Japanese. Or again, even though the Japanese Wikipedia has almost twice the number of pageviews as the Farsi and Polish Wikipedias, both of these latter languages have more poetry translations of Italian poets. So, for example, there are 26 entries of Italian poets in the Russian Wikipedia, but only 7 translated Italian poets into Russian; there are 59 entries in the English Wikipedia, but only 47 translated poets. There are 19 entries in the

Farsi Wikipedia, but only 7 translated poets. There are 12 entries in the Arabic Wikipedia, but only 1 translated poet.

In general, we can note that since there are entries in 102 Wikipedias, but only 37 separate languages into which poetry was translated, the majority of Wikipedia editions do not have any corresponding book-length poetry translations into their respective languages.²⁶ There are 9 entries in the Hebrew Wikipedia, but no translated poets; 8 in the Armenian Wikipedia without any translated poets, 7 in the Belarusian Wikipedia,²⁷ etc. This makes intuitive sense, because publishing/editing a short Wikipedia entry on a poet is obviously much easier than publishing a book of translations. On the other hand, it may very well be that Wikipedia entries are more viewed once visitors have read published translations, so the pageview growth can come before the publication and/or after (and we are clearly ignoring here the much broader issue of translations published not in individual book format, but in magazines, anthologies, and/or online).

With that said, there are only 8 languages with more translated poets than poet entries in their respective Wikipedia editions: Afrikaans, Albanian, Croatian (and Serbo-Croatian), Czech, Hungarian, Slovene, and Spanish. There might be a couple of possible explanations for why these specific Wikipedia editions have not kept abreast of the relevant translation activity: the books might have been translated far in the past (as some, in fact, were), or these readers might not be interested in creating or contributing entries online, or prefer to read the entries in the English Wikipedia, for example. The most glaring numerical discrepancy relates to Czech, with only 9 Wikipedia entries, but 16 translations. The fact that there are few entries in Czech helps explain why there are no recent translations into Czech. Other languages like Hungarian and Slovene also have substantially fewer

Wikipedia entries, with anywhere from 37-50% fewer Wikipedia entries than translations.

In general, Italian poetry has stopped being translated in book form in some languages: Afrikaans, Czech (as mentioned), Chinese, Finnish, and Slovakian have no recent translations (i.e., from 2006-2015). Other languages like Danish, Japanese and Turkish have almost quit entirely as well. On the other hand, other languages like Albanian, Catalan, Farsi, Hungarian, and Slovene are experiencing a growth or resurgence. Farsi has a total of 11 translations, even though the first was only in 2002. Slovene, with its first translation in 1960, started off slowly, with only more translations in the early-mid 1970s. After a subsequent 1980 translation of Ungaretti's poetry, more than 25 years passed until its following translation in 2006 (Pavese); this, however, marked the first of 9 translations over the next decade.

MOST HOSPITABLE WIKIPEDIAS AND LANGUAGES

Now we can compare the leading countries based on two criteria: book translations per native speaker, and Wikipedia pageviews per native speaker. For example, who would have guessed that, on this basis, the most prolific translators of Italian literature would be Slovene? This is because there are 14 books translated into a language with a population of 2 million speakers, with a rate of 7 translations per million. Certainly the close geographical location (they share an over 200 kilometre-long border) and interlocked history play a role here. The next closest language is Catalan, with its 25 translations and rate of 6.1/million translations. Other languages then follow, but at half the rate: Macedonian, with 5

translations (and only 1.6 million speakers), Swedish, French, Basque, and Czech, all with ratios between 2.0 and 2.4 translations per million. Estonian (1.8), Greek (1.5) and Albanian (1.5) fill out the top ten. Clearly, then, less hegemonic languages predominate here, besides French of course: both national languages (Albanian, Czech, Estonian, Greek, Macedonian, Slovene, Swedish) and minority languages (Basque and Catalan). In fact, other global languages with vast diasporas, such as Arabic, Chinese, English, Portuguese, Russian, and Spanish register very low indeed in this measure, less than 0.5 translations per million (with Arabic, Chinese, and Russian all at less than 0.1).

In contrast, Table 13 shows the most hospitable Wikipedias, under the criterion of most Wikipedia pageviews per native speaker. Comparing the two indices of popularity per mother-tongue speakers – Wikipedia pageviews and translations – makes clear how the leading languages have shifted quite dramatically.

Table 13. Comparison of leading languages in terms of Wikipedia pageviews and book-length translations, by native speaker population

Rank	Top Wikipedia pageviews	Top Translations per population
<i>First</i>	French	Slovene
<i>Second</i>	Hebrew	Catalan
<i>Third</i>	Basque	Macedonian
<i>Fourth</i>	Catalan	Swedish
<i>Fifth</i>	German	French
<i>Sixth</i>	English	Basque

<i>Seventh</i>	Czech	Czech
<i>Eighth</i>	Finnish	Estonian
<i>Ninth</i>	Swedish	Greek
<i>Tenth</i>	Greek	Albanian

Only six languages appear in both lists: Basque, Catalan, Czech, French, Greek, and Swedish, although almost always with different rankings: for example, French is number one in pageviews per population but only fifth in translations per population; contrarily, Swedish is fourth in translations but only ninth in pageviews. Others like Czech – 7th in both lists – are stable. Still other languages fall entirely off the charts. Hebrew is second in Wikipedia popularity but non-existent in translations; German and English are fifth and sixth in Wikipedia popularity but not in the top ten of translations; likewise, Finnish is eighth only in Wikipedia popularity. Meanwhile, Slovene is number one in the number of translations per population, but absent entirely from the list of Wikipedia popularity; Macedonian is third in translations but again off the other chart; other languages like Estonian and Albanian register in the top ten of Wikipedia popularity but don't appear in the translation top ten.

We can compare poets themselves, in terms of book translations and Wikipedia popularity. So, for example, Bartolo Cattafi is the poet in our corpus with the largest ratio of translations to pageviews (Table 14). His 10 translations correspond to a mere 2.3k pageviews. Other such 'translation-heavy' figures are Albino Pierro, Luciano Erba, Giorgio Orelli, and Tomaso Kemeny. This means that these poets have been translated far more than their meagre pageviews would predict.

Table 14. Poets with highest translation/pageview ratio

Poet	Combined Pageviews (000s)	Italian pageviews (000s)	Foreign pageviews (000s)	N. trans.	Trans/PV ratio
B. Cattafi	2.3	2.3	0.0	10	4.35
A. Pierro	4.3	3.5	0.8	16	3.72
L. Erba	3.6	2.8	0.8	8	2.22
G. Orelli	4.1	2.4	1.7	8	1.95
T. Kemeny	1.8	1.8	0.0	3	1.67
A. Spatola	3.1	3.0	0.1	5	1.61
L. Calogero	1.4	1.2	0.2	2	1.43
V. Magrelli	15.5	13.3	2.2	21	1.36
U. Bellintani	0.8	0.8	0.0	1	1.32
M. Cucchi	4.6	4.4	0.2	6	1.3

On the other hand, Table 15 shows the poets with the highest ratio of Wikipedia pageviews to book-length translations. Marinetti, for instance, has over 400k pageviews, or 176 times the number of Cattafi's, for example, but a miserly 3 poetry translations. Marinetti, in fact, has fewer or equal the number of translations to the above-mentioned Pierro, Erba, Orelli, and Kemeny, even if they have 400k fewer pageviews.

Table 15. Poets with lowest translation/pageview ratio

Poet	Comb. Pageviews	Italian pageviews	Foreign pageviews	Trans. Trans.	Trans/Comb PV Ratio
F. T. Marinetti	404.9	153.0	251.9	3	0.007
P. Levi	939.2	437.3	501.9	10	0.011
A. Palazzeschi	57.8	51.3	6.5	1	0.017
P. P. Pasolini	1432.2	484.9	947.3	61	0.043
C. Rebora	15.8	15.0	0.8	1	0.063
G. Gozzano	77.2	71.1	6.1	5	0.065
A. Merini	322.0	297.4	24.6	21	0.065
N. Risi	9.7	7.0	2.7	1	0.103
V. Zeichen	8.2	7.1	1.1	1	0.122
S. Di Giacomo	31.9	25.8	6.1	4	0.125

This goes to show, then, poets can be frequently searched for on Wikipedia – like Marinetti – but not have a corresponding number of poetry translations; or the opposite, that a poet might not often be accessed on Wikipedia, but translated quite a bit all the same. And even poets extensively viewed on Wikipedia – such as Pasolini and Levi – have significantly low translation ratios, since their pageview numbers are so high indeed.

One of the aims of this paper was to assess whether there was a correlation between Wikipedia pageviews and book translations. The highest correlation is between Italian pageviews and the overall number of translations at .72 ($p = <.001$). On the other hand, foreign (non-Italian) pageviews show a faint correlation with the number of translations at .39. What leaves us with perhaps

an unexpected conclusion: rather than foreign Wikipedia popularity correlating strongly with the number of book translations, it is the Italian Wikipedia popularity that correlates quite well with book translations. Why this is the case needs to be explored, since one naturally assumes that foreign (Wikipedia) popularity and translations would be intimately correlated.

CONCLUSION

This paper has presented different and at times contrasting data about the popularity of modern Italian poets, as measured in terms of Wikipedia pageviews and book-length translations. It has aimed to bring a new approach to the study of literary canonisation, via this comparison and the Wikipedia dataset, as well as to unsettle notions about what world literature really means. Do we mean that an author and their texts belong to world literature if they have been translated into x number of languages, or received y number of pageviews in z number of languages? The results show that definitions of literary canonicity are not one-size-fits all, but dramatically differ based on the criteria chosen. Some poets might owe a significant portion of their fame primarily to their life stories (Levi, Merini, Rosselli, etc.); other poets are famous especially because of international prizes (Montale, Quasimodo); still other poets achieve fame because of their artistic work as filmmakers (Pasolini) or novelists (Volponi). Alongside these factors exists institutional canonisation provided by the academy: authors and texts taught in school and university curricula, which can differ dramatically from country to country. The bottom-up approach presented in this paper aims to provide alternative measurements of world literary value, based on translations and Wikipedia popularity, which can confirm or refute previously unsupported claims

about literary canonicity. With this type of approach, we can move forward to theorising more subtly the possible meanings of world literature.

¹ I'd like to thank Francesca Orsini and the anonymous peer reviewers for their advice and suggestions.

² Johan Heilbron, 'Towards a Sociology of Translation: Book Translations as a Cultural World-System', *European Journal of Social Theory* 1999: 1 November. <doi: 10.1177/136843199002004002> [accessed 31 July 2019].

³ Alexander Beecroft, *An Ecology of World Literature* (London: Verso, 2015).

⁴ <www.unesco.org/xtrans> [accessed 31 July 2019].

⁵ Franco Moretti, *Distant Reading* (London: Verso, 2013).

⁶ Emily Apter, *Against World Literature* (Princeton: Princeton University Press, 2013), p. 45.

⁷ James English, 'Morettian picaresque', 27 June 2013. <https://lareviewofbooks.org/article/franco-morettis-distant-reading-a-symposium> [accessed 31 July 2019].

⁸ Ted Underwood, 'A Genealogy of Distant Reading', *Digital Humanities Quarterly* 11.2 (2017). <http://www.digitalhumanities.org/dhq/vol/11/2/000317/000317.html> [accessed 31 July 2019].

⁹ Christoph Hube, Frank Fischer, Robert Jäschke, Gerhard Lauer, and Mads Rosendahl Thomsen, 'World Literature According to Wikipedia: Introduction to a DBpedia-Based Framework', <https://arxiv.org/abs/1701.00991> [accessed 31 July 2019]. Jacob Blakesley, 'The Global Popularity of William Shakespeare in 303 Wikipedias', *Memoria di Shakespeare: A Journal of Shakespearean Studies* (2018), 149-171.

¹⁰ <tools.wmflabs.org/langviews/?project=en.wikipedia.org> [accessed 31 July 2019].

¹¹ <meta.wikimedia.org/wiki/List_of_Wikipedias> [accessed 31 July 2019].

¹² Christoph Hube, 'Bias in Wikipedia' <doi: 10.1145/3041021.3053375> [accessed 31 July 2019].

¹³ C. Wagner et al, 'Women through the glass ceiling: gender asymmetries in Wikipedia', *EPJ Data Science* 5.5 (2016), 1-24.

¹⁴ Alexa Internet, Inc. <www.alexa.com> [accessed 13 September 2018].

¹⁵ OCLC, Worldcat.org. <www.worldcat.org, > [accessed 31 July 2019]; Google Books <books.google.com> [accessed 31 July 2019]. While the statistics of the *Index Translationum* are

incomplete and at times erroneous (e.g., listing source languages incorrectly), this essay simply used the Index's bibliography to find translations absent from other sources.

¹⁶ Jacob Blakesley, *A Sociological Approach to Poetry Translation: Modern European Poet-Translators* (London: Routledge, 2018); Jacob Blakesley, 'Reading Distantly Poetry Translation: Modern European Poet-Translators', in *Sociologies of Poetry Translation: Emerging Perspectives*, edited by Jacob Blakesley (London: Bloomsbury, 2018), 197-221; Jacob S. D. Blakesley, *Modern Italian Poets: Translators of the Impossible* (Toronto: University of Toronto Press, 2014);

¹⁷ An pertinent objection can be rightfully made that some books are bilingual, and therefore a 50 page bilingual book has fewer poems than a 30 page monolingual book. However, owing to the nature of this research, there was no way to verify whether books were bilingual or monolingual. And for that reason, I have adopted a simple cut-off of 49 or more pages for inclusion in the corpus.

¹⁸ *Antologia della poesia italiana. Novecento*, edited by Cesare Segre and Carlo Ossola (Turin: Einaudi, 2003) and *Poesia italiana del Novecento*, edited by Ermanno Krumm and Tiziano Rossi (Milan: Skira, 1995).

¹⁹ For reasons of privacy Wikipedia does not use 'cookies', and therefore the counting of pageviews does not match the exact number of individual visitors. This is because Wikipedia pageviews count mobile and desktop views separately – and people may visit the same Wikipedia page within a brief period of time on two separate devices, which would count as two separate pageviews.

²⁰ None of the poets without an Italian Wikipedia page have a page in any other Wikipedia-language edition.

²¹ UNESCO, 'Recommendation concerning the International Standardization of Statistics Relating to Book Production and Periodicals'. http://portal.unesco.org/en/ev.php-URL_ID=13068&URL_DO=DO_TOPIC&URL_SECTION=201.html [accessed 31 July 2019].

²² I have excluded reprints, new editions, and revised editions.

²³ Libero Altomare, Gaetano Arcangeli, Fernando Bandini, Ernesto Calzavara, Mario Dell'Arco, Luciano Folgore, Corrado Govoni, Jolanda Insana, Gian Pietro Lucini, Angelo Lumelli, Giancarlo Majorino, Daria Menicanti, Giacomo Noventa, Arturo Onofri, Agostino Richelmy, Roberto Roversi, Sandro Sinigaglia, Patrizia Valduga, Carlo Vallini.

²⁴ His novels are widely translated, for example, but not his poetry.

²⁵ Poets like Montale, Quasimodo, and Ungaretti have been excluded here, because not all their works belonged to the movement of *Ermetismo*.

²⁶ The reverse was true only for Afrikaans, where there were no Wikipedia entries, but one translation of an Italian poet.

²⁷ I include both the entries in the two Belarusian Wikipedias (one of which uses classical orthography, one of which uses the reformed orthography).