I recently received my MA from Sapienza University of Rome. My thesis was a translation into Italian and a critical commentary of Thomas Wolfe’s *Passage to England*. That was not my first encounter with that text, however, as I had already read it during the second year of my BA and since then I had been fascinated with it. When considering ideas for my MA thesis, I thought that because I wanted to make a translation, it had to be *Passage to England*. A series of sketches written in 1924 during an ocean crossing from New York to Tilbury, the book was published only in 1998 by the Thomas Wolfe Society and is hardly Wolfe’s most popular or most accomplished work. Nonetheless I always felt that *Passage to England* had something unique and idiosyncratic and that despite a certain amount of editing it was arguably more genuinely Wolfean than later and more renowned works such as *Look Homeward, Angel*, which was heavily modified by Scribner’s Sons editor Maxwell E. Perkins, or the posthumous *The Web and the Rock* and *You Can’t Go Home Again*, which Harper & Brothers editor Edward Aswell rearranged from a single manuscript.

As a matter of fact, while the text possesses characteristic traits such as a fragmented narrative form, an interweave of reality and fiction and the lack of a definite plot, it also tackles and anticipates a whole series of ideas and issues that Wolfe would deal with, albeit to a lesser extent, in subsequent books …

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