

GU (W) 4021
The Age of Romanticism Across the Adriatic



Instructor: Konstantina Zanou

Spring 2018- Seminar

Tuesday, 6:10-8 pm, Hamilton 309

Office hours: Tuesday 8-9 pm and on appointment, Hamilton 513

COURSE DESCRIPTION:

This interdisciplinary seminar will study Romanticism as a literary trend, as much as a historical phenomenon and a life attitude. Romanticism is viewed here as the sum of the different answers to the sense of insecurity, social alienation and loneliness, provoked by the changing and frail world of the end of the eighteenth and the beginning of the nineteenth century. We will investigate the Romantic ideology in relation to the trans-Adriatic world of Italy and Greece, an area that entered modernity with the particular lure and burden of antiquity, as well as through revolutionary upheaval. Students will be invited to read authors like Vittorio Alfieri, Ugo Foscolo, Silvio Pellico, Giacomo Leopardi, Alessandro Manzoni, Massimo d'Azeglio, and to reflect on themes such as Nostalgia and Nationalism, the Discovery of the Middle Ages, the Historical Novel, the Invention of Popular Tradition, the Fragmented Self, Autobiographical and Travel Writing, the Brigand Cult, Hellenism, Philhellenism, Orientalism and Balkanism, and others.

READINGS:

- Most readings will be available on Courseworks or in Butler online. However, the few readings that will not be there, you need to find them either in Butler library, or through BorrowDirect, or to purchase them. More specifically, you need to look EARLY ENOUGH for the following books (indicated in red letters also in your weekly syllabus):
 - Thomas Dodman, *What Nostalgia Was: War, Empire and the Time of a Deadly Emotion*, Chicago: The University of Chicago Press, 2018 (optional)
 - Albert Russell Ascoli and Krystyna von Henneberg (eds), *Making and Remaking Italy: The Cultivation of National Identity around the Risorgimento*, Oxford-New York: Berg, 2001.
 - Duccio Balestracci, *Medioevo e Risorgimento: L'invenzione dell'identità Italiana nell'Ottocento*, Bologna: Il Mulino, 2015, ch. I (kindle version [here](#))
 - N. Borsellino and W. Pedullà, (eds), *Storia Generale della Letteratura Italiana, VII: L'Italia Romantica il Primo Ottocento*, Milan: Motta, 2004.
 - Ugo Foscolo, *Last letters of Jacopo Ortis*, trans. J.G. Nichols, London: Hesperius, 2002 (optional).
 - Barbara Spackman, *Accidental Orientalists: Modern Italian Travelers in Ottoman Lands*, Liverpool: Liverpool University Press, 2017
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- Make sure to come to class with a hard or electronic copy of all the assigned readings.

COURSE REQUIREMENTS:

Attendance. You are expected to attend every class meeting and to arrive on time. In the event that you must miss a class due to religious observance, illness, or a family emergency, please notify me in advance (whenever possible). Unexcused absences will adversely affect your grade.

*Attendance includes your presence in at least three of the events of 'The Italian and Mediterranean Colloquium'

Class Participation. This is a discussion-driven course. You are required to come to each session prepared to talk about and analyze the weekly readings.

Class Conduct. I expect that you will treat your peers and their ideas with consideration and respect. That means, among other things, that your cell phones must be turned off or silenced (no sounds or vibration) and put away for the duration of the seminar. You can use a laptop or tablet only for note-taking purposes.

Method of Evaluation. Aside from your attendance and participation, there are three other factors of assessment:

- I. **Class presentations:** Every week one or two students will help lead discussion by giving a short, 20-minute presentation of one or more of the assigned readings. These

presentations will be evaluated on their performance, organization and concision, as well as on how well they draw out issues and themes for class discussion.

2. **Weekly written responses:** Every week all students (except those presenting in class) will be writing 1 page double-spaced papers, intended as informal (though always well-written!) responses to the weekly readings. These responses should reflect your comments, questions and/or thoughts about all readings of the week (you can focus on one or more subjects, but this/these should be seen through all readings). These papers are due by **9am on Tuesday** and should be sent by email attachment to the whole class (in .doc, .docx or .pdf format).
3. **Final paper:** One final paper (14-16 double-spaced pages for undergraduates; 18-20 double-spaced pages for graduate students – bibliography included). This will be an assessment of a specific subject or a question among (or inspired by) those we will be treating in class. Students are expected to consult with me on the topic and scope of their essays and discuss departing points and further readings. They should present a draft of their final paper in the last class and receive comments and feedback by their instructor and classmates. The final paper is due by **May 8** (if you are a graduating student) or **May 11** (if you are a non-graduating student). They should be sent to me by email attachment in .doc, .docx or .pdf format.

Grading.

Class participation (including attendance and active presence in class discussions): 30%

Class presentation & weekly written responses: 30%

Final paper (including the presentation of its draft in class): 40%

* Be punctual in turning in your weekly responses and final paper. I do not accept late papers, except for reasons of illness or personal or family crisis.

DISABILITIES:

If you are a student with a disability and have an DS-certified 'Accommodation Letter' please come to my office hours to confirm your accommodation needs. If you believe that you might have a disability that requires accommodation, you should contact Disability Services at [212-854-2388](tel:212-854-2388) and disability@columbia.edu.

ACADEMIC INTEGRITY:

The intellectual venture in which we are all engaged requires of faculty and students alike the highest level of personal and academic integrity. As members of an academic community, each one of us bears the responsibility to participate in scholarly discourse and research in a manner characterized by intellectual honesty and scholarly integrity.

Scholarship, by its very nature, is an iterative process, with ideas and insights building one upon the other. Collaborative scholarship requires the study of other scholars' work, the free discussion of such work, and the explicit acknowledgement of those ideas in any work that inform our own. This exchange of ideas relies upon a mutual trust that sources, opinions, facts, and insights will be properly noted and carefully credited.

In practical terms, this means that, as students, you must be responsible for the full citations of others' ideas in all of your research papers and projects; you must be scrupulously honest when taking your examinations; you must always submit your own work and not that of another student, scholar, or internet agent.

Any breach of this intellectual responsibility is a breach of faith with the rest of our academic community. It undermines our shared intellectual culture, and it cannot be tolerated. Students failing to meet these responsibilities should anticipate being asked to leave Columbia.

For more information on academic integrity at Columbia, students may refer to the Columbia University Undergraduate Guide to Academic Integrity: <http://www.college.columbia.edu/academics/academicintegrity>

WEEKLY SYLLABUS

Week 1: Jan 16 What is Romanticism?

- Hugh Honour, *Romanticism*, Boulder, Col.: Westview Press, 1979, 'Introduction' and ch. I, pp. II-56.
- Iain McCalman (ed.), *An Oxford Companion to the Romantic Age*, Oxford: Oxford University Press, 1999, 'Introduction', pp. I-II.
- Piero Garofalo, 'Romantic Poetics in an Italian Context', in Michael Ferber (ed.), *A Companion to European Romanticism*, Malden, Mass.: Blackwell, 2005, pp. 238-55.
- Peter Brand and Lino Pertile (eds), *The Cambridge History of Italian Literature*, Cambridge: Cambridge University Press, 1996, 'Ch. 27: The Romantic Controversy', pp. 399-405.

Week 2: Jan 23 The Nostalgic Romance of Nationalism

- Miroslav Hroch, 'National Romanticism', in Balázs Trencsényi and Michal Kopeček (eds), *Discourses of Collective Identity in Central and Southeast Europe (1770-1945)*, Vol. II: *National Romanticism: The Formation of National Movements*, pp. 4-18.
- Svetlana Boym, *The future of Nostalgia*, New York: Basic Books, 2001 ('Introduction', ch. I, 4, 12) **OR** Thomas Dodman, *What Nostalgia Was: War, Empire and the Time of a Deadly Emotion*, Chicago: The University of Chicago Press, 2018, 'Introduction'.
- Paul Ginsborg, 'Romanticismo e Risorgimento: l'io, l'amore e la nazione', in *Storia d'Italia, Annali 22*: Idem and Alberto M. Banti (eds), *Il Risorgimento*, Turin: Einaudi, 2007, pp. 5-67. [**OR** for non-Italian readers: Paul Ginsborg, 'European Romanticism and the Italian Risorgimento', in Silvana Patriarca

and Lucy Riall (eds), *The Risorgimento Revisited: Nationalism and Culture in Nineteenth-Century Italy*, New York: Palgrave Macmillan, 2012, pp. 18-34].

Week 3: Jan 30 The Discovery of the Middle Ages

- Andrea Ciccarelli, 'Dante and the Culture of Risorgimento: Literary, Political or Ideological Icon?', in Albert Russell Ascoli and Krystyna von Henneberg (eds), *Making and Remaking Italy: The Cultivation of National Identity around the Risorgimento*, Oxford-New York: Berg, 2001, pp. 77-102.
- Duccio Balestracci, *Medioevo e Risorgimento: L'invenzione dell'identità Italiana nell'Ottocento*, Bologna: Il Mulino, 2015, ch. 1 [OR for non-Italian readers: Adrian Lyttelton, 'Creating a National Past: History, Myth and the Image in the Risorgimento', in Albert Russell Ascoli and Krystyna von Henneberg (eds), *Making and Remaking Italy: The Cultivation of National Identity around the Risorgimento*, Oxford-New York: Berg, 2001, pp. 27-75].
- Panagiotis Agapitos, 'Byzantine literature and Greek philologists in the nineteenth century', *Classica et Mediaevalia* XLIII (1992), pp. 231-60.

Week 4: Feb 6 The Italian Historical Novel

- Massimo D'Azeglio, *Hector Fieramosca Or The Challenge Of Barletta: An Historical Tale*, trans. Michael Henry Rankin, London, 1835: <https://archive.org/details/hectorfieramoscooazegoog> (excerpts) [Italian readers should read this text in the original]
- Brian Hamnett, *The Historical Novel in nineteenth-century Europe: Representations of Reality in History and Fiction*, Oxford: Oxford University Press, 2015, Ch. 7: pp. 157-69 (online in Butler)
- Lucy Riall, 'The Politics of Italian Romanticism: Mazzini and the Making of a Nationalist Culture', in C.A. Bayly and E.F. Biagini, *Giuseppe Mazzini and the Democratization of Democratic Nationalism, 1830-1920*, British Academy Scholarship Online, 2012.

Week 5: Feb 13 The Fragmented Self

- Ugo Foscolo, *Last letters of Jacopo Ortis*, trans. J.G. Nichols, London: Hesperius, 2002. [Italian readers should read it in the original]
- Ugo Foscolo, *Sepulchres and Other Poems*, trans. J.G. Nichols, London: Alma Books, 2015, 'Sonnets'. [Italian readers should read it in the original]
- Peter Brand and Lino Pertile (eds), *The Cambridge History of Italian Literature*, Cambridge: Cambridge University Press, 1996, 'Ch. 29: Foscolo', pp. 412-7. [Or for Italian readers: Raffaele Morabito, 'Ugo Foscolo', in N. Borsellino and W. Pedullà, (eds), *Storia Generale della Letteratura Italiana, VII: L'Italia Romantica il Primo Ottocento*, Milan: Motta, 2004, pp. 119-204]
- Konstantina Zanou, *Transnational Patriotism in the Mediterranean, 1800-1850: Stammering the Nation*, Part I: 'One Island, Three (Trans)National Poets' (forthcoming with Oxford UP).

- Janowitz, Anne. 'The Romantic Fragment', in Duncan Wu (ed.), *A Companion to Romanticism*, Blackwell Publishing, 1999.

Week 6: Feb 20 The emergence of the Coherent Self: Autobiographical Writing

- Vittorio Alfieri, *The Autobiography of Vittorio Alfieri, the tragic poet*, trans. Charles Edwards Lester, New York: Paine and Burges, 1845: <https://archive.org/details/autobiographyvooalfigoog>. [Italian readers should read it in the original]
- Hugh Honour, *Romanticism*, Boulder, Col.: Westview Press, 1979, Ch. 7: 'Artist's Life', pp. 245-76.
- Anthony Harding, 'Biography and Autobiography', Nicholas Roe (ed.), *Romanticism: An Oxford Guide*, Oxford: Oxford University Press, 2005, pp. 445-60.
- Konstantina Zanou, *Transnational Patriotism in the Mediterranean, 1800-1850: Stammering the Nation*, Ch. 8: 'A Life in Absence: Mario Pieri' (forthcoming with Oxford UP)

Week 7: Feb 27 Martyrs, Exiles and Sufferers

- Silvio Pellico, *My Prisons. A Memoir*: <https://archive.org/details/myprisonsmemoirsoopellrich> (excerpts). [Italian readers should read it in the original]
- Paolo Zanotti, 'Scritture del carcere', in Sergio Luzzato and Gabriele Pedullà (eds), *Atlante della Letteratura Italiana*, Vol. III: *Dal Romanticismo ad oggi* (ed. D. Scarpa), Turin: Einaudi, 2012, pp. 26-32.
- Maurizio Isabella, 'Exile and Nationalism: The Case of the Risorgimento', *European History Quarterly* 36/4 (2006), pp. 493-520.
- Carl Thompson, *The Suffering Traveller and the Romantic Imagination*, Oxford: Oxford University Press, 2007, pp. 1-18.

Week 8: March 6 A Classicist Romantic: Giacomo Leopardi

- Giacomo Leopardi, *Zibaldone*, eds Michael Ceasar and Franco d'Intimo, New York: Farrar, Straous and Giroux, 2013 (excerpts) OR Giacomo Leopardi, *Canti*, trans. Jonathan Galassi, New York: Farrar, Straous and Giroux, 2010. [Italian readers should read these texts in the original]
- Giacomo Leopardi, 'Discourse of an Italian on Romantic Poetry', in Fabio A. Camilletti, *Classicism and Romanticism in Italian Literature*, Routledge 2016, (excerpts).
- Margaret Brose, 'Ugo Foscolo and Giacomo Leopardi: Italy's Classical Romantics', in Michael Ferber (ed.), *A companion to European Romanticism*, Malden, Mass.: Blackwell, 2005, pp. 256-75.
- Peter Brand and Lino Pertile (eds), *The Cambridge History of Italian Literature*, Cambridge: Cambridge University Press, 1996, Ch. 30: 'Leopardi', pp. 418-26 [OR for Italian readers: Franco Ferrucci, 'Giacomo Leopardi', in N. Borsellino and W. Pedullà, (eds), *Storia Generale della Letteratura Italiana, VII: L'Italia Romantica il Primo Ottocento*, Milan: Motta, 2004, pp. 433-531]

- Sabrina Ferri, *Ruins Past: Modernity in Italy, 1744-1836*, Oxford: Voltaire Foundation, 2015, Ch. 6: 'The shipwrecks of time: Giacomo Leopardi's poetics of ruins', pp. 187-224

Week 9: March 20 The Invention of Popular Tradition

- Giovanni Berchet, *Sul 'Cacciatore feroce' e sulla 'Eleonora' di Goffredo Augusto Bürger. Lettera semiseria di Grisostomo al suo figliuolo*, (1816) esp. pp. 9-19 [OR for non-Italian readers: Michael Herzfeld, *Ours Once More, Folklore, Ideology, and the Making of Modern Greece*, Austin: University of Texas Press, 1982, ch. 1 & 2, pp. 1-52]
- Matteo Sante, 'Ossian and Risorgimento: The Poetics of Nationalism', in Larry H. Peer (ed.), *Romanticism Across the Disciplines*, Lanham- New York: University Press of America, 1998 pp. 27-40.
- Dominique Kirchner Reill, *Nationalists Who Feared the Nation: Adriatic Multi-Nationalism in Habsburg Dalmatia, Trieste, and Venice*, Stanford: Stanford University Press, 2012, Ch. 2: 'Niccolò Tommaseo: Progress through Multi-Nationalism', pp. 47-80. ([online in Butler](#))
- Karen Emmerich, *Literary Translation and the Making of Originals*, New York: Bloomsbury, 2017, Ch. 2: "Monuments of the Word": Translation and Textualization of Modern Greek Folk Songs, pp. 65-97.

Week 10: March 27 The Romantic Brigand Cult

- Hugh Honour, *Romanticism*, Boulder, Col.: Westview Press, 1979, pp. 240-4.
- Eric Hobsbawm, *Bandits*, New York: Pantheon Books, 1969, Ch. 1: pp. 17-29, Ch. 3: pp. 41-57 & Ch. 5: pp. 70-82.
- William Gaunt, *Bandits in a Landscape: A Study of Romantic Painting from Caravaggio to Delacroix*, London : Studio, 1937, Ch. XI, pp. 119-138.
- Roderick Cavaliero, *Italia Romantica: English Romantics and Italian Freedom*, London: Tauris, 2005, Ch. 9: "The Kings of Apulia": Banditry and Brigandage, pp. 152-70.
- Roderick Beaton, *Folk poetry of Modern Greece*, Cambridge: Cambridge University Press, 1980, 'The songs of the Klefts', pp. 102-11.

Week 11: April 3 Romantic Hellenism and Philhellenism

- Roderick Beaton, 'The Romantic Construction of Greece', in Paul Hamilton (ed.), *The Oxford Handbook of European Romanticism*, Oxford: Oxford University Press, 2016, pp. 601-7.
- Enrica Lucarelli and Caterina Spetsieri Beschi (eds), *Risorgimento Greco e Filellenismo Italiano. Lotte, Cultura, Arte*, Rome, 1986, pp. 16-8, 103-4, 117-29.
- David Roessel, *In Byron's shadow: Modern Greece in the English and American imagination*, Oxford: Oxford University Press, 2002, 'Introduction' and Ch. 1, pp. 1-41. ([online in Butler](#))

Week 12: April 10 British Romantics in Italy and Greece

- Roderick Cavaliero, *Italia Romantica: English Romantics and Italian Freedom*, London: Tauris, 2005, 'Introduction' & Ch. 2.
- Paul Douglass, 'Picturing Byron's Italy and Italians: Finden's Illustrations to Byron's Life and Works', in Frederick Burwick and Paul Douglass (eds), *Dante and Italy in British Romanticism*, New York: Palgrave Macmillan, 2016, pp. 63-75.
- Roderick Beaton, *Byron's War: Romantic Rebellion, Greek Revolution*, Cambridge: Cambridge University Press, 2014, Ch. 1, 3 & 4. ([online in Butler](#))

Week 13: April 17 Travel Writing, Orientalism and Balkanism

- James A. Butler, 'Travel Writing', in Duncan Wu (ed.), *A Companion to Romanticism*, Blackwell Publishing, 1999.
- Marilyn Butler, 'Orientalism', in David Pirie (ed.), *The Penguin History of English Literature: Vol. 5 The Romantic Period*, London: 1994.
- Maria Todorova, *Imagining the Balkans*, Oxford: Oxford University Press, 2009, Ch. 4: pp. 89-115.
- Paul Stock, *The Shelley-Byron circle and the idea of Europe*, Basingstoke: Palgrave Macmillan, 2010, 'Introduction' & Ch. 1, pp. 1-37.
- **Barbara Spackman, *Accidental Orientalists: Modern Italian Travelers in Ottoman Lands*, Liverpool: Liverpool University Press, 2017, Preface & Ch. 1, pp. 1-41.**

Week 14: April 24 Presentation of Students' Final Paper drafts

Final Paper due: May 8 (for graduating students)

May 11 (for non- graduating students)

