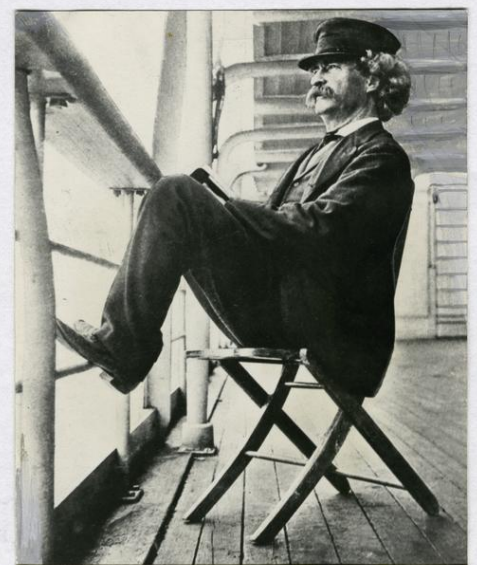


CLIA 4023 GU (W)

Travel Literature in and from the Mediterranean, 18th-19th centuries



**Instructor:**  
**Konstantina Zanou**  
**Fall 2020-Seminar**  
**Thursday, 12-2 pm**  
**Office Hours:**  
**By Appointment**



**COURSE DESCRIPTION:**

This course will study various forms of travel writing *within, from, and to* the Mediterranean in the long nineteenth century. Throughout the semester, you will read a number of travel accounts to develop your understanding of these particular sources and reflect on the theoretical discussions and the themes framing them, namely orientalism, postcolonial studies, imaginative geographies, literature between fiction and reality, Romantic and autobiographical writing, gender, sexuality and the body, the rise of archeology, adventurism, mass migration and tourism. We will focus on Italian travel writers visiting the Ottoman Empire and the Americas (Cristina di Belgioioso, Gaetano Osculati, Edmondo de Amicis) and others visiting the Italian peninsula (Grand Tourists, Madame De Staël), and we will study the real or imaginary travels of French, British and American writers to the Eastern Mediterranean and to antique and holy lands (Jean-Jacques Barthélemy, Count Marcellus, Austen Henry Layard, Lord Byron, Mark Twain), as well as Arabic travel writers to the West (Rifā‘ah Rāfi‘ al-Ṭaḥṭāwī).

## READINGS:

- All readings are available on Canvas ('Files' section).

## COURSE REQUIREMENTS:

**Attendance.** You are expected to attend every class meeting and to check in on time. Absence due to illness, personal emergency or technical difficulties should be reported to me in advance. If technical difficulties are the reasoning for an extended absence it is the student's responsibility to find another source for Internet service, such as a Public Library, Internet Café, or a family member's/friend's computer. Unexcused absences will adversely affect your grade.

**Class Participation.** This is a discussion-driven course. I expect you to participate actively in this course. Not only do I welcome your comments, thoughts, questions, and challenges—I expect them. From my perspective, active participation means that you come prepared to be intellectually curious, emotionally and cognitively present, and ready to engage in our class discussions.

**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. Silencing your microphone when not speaking is also a good idea.

**Rules for our Online Environment.** In the beginning of the course, we will collaborate to generate a set of Zoom norms. You will be asked to place your suggestions, and preferences of practices of online learning based on your previous experience. My purpose is to help you connect with me, your instructor, as well as with each other, and build a meaningful online community. For that reason, you will be asked to use the video to help maintain human connection. In an online environment, we can still connect through body language and eye contact. We will also take approximately a 5-minute break in the middle of each class, during which you are encouraged to turn your camera off and move and stretch. Finally, you can take the time to share appreciations with one another at the end of class, after I will have left our Zoom room.

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

1. **Weekly written bullet points:** Every week all students (except those presenting in class) will be writing a list of bullet points with their questions and/or thoughts from all readings of the week. These points should reflect elements from your readings that you find interesting, confusing, funny, strange and you want to discuss them in class. These bullet points should be sent by email to me by **10 pm on Wednesday** before class.
2. **Class presentations:** Each student will select a specific week in order to make a 20-minute presentation 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. You are required to

make a power-point presentation and utilize the screen share function. (The topic of your in-class presentation should be different from the one of your final paper).

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 analysis of a specific work of travel literature among those we are treating in class (although I would be open to suggestions of different works of your choice). Students are expected to consult with me on the topic and scope of their essays and discuss departing points of analysis 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 **December 20**. They should be sent to me by email attachment in .doc, .docx or .pages format.

**Assessment and Feedback.** I am happy to give you feedback and discuss your individual progress any time during the course (by appointment).

### **Grading.**

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

Class presentation & weekly written bullet points: 30%

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

\* Be punctual in turning in your weekly written bullet points 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 send me an email 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](mailto: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, Sept 10: Orientalism

- \* Edward W. Said, *Orientalism*, New York 1979: Introduction & Chapter 1.

### Week 2, Sept 17: Imaginative Geographies, Postcolonial Theory & Autobiography

- \* Veronica Della Dora, 'Mapping Metageographies: The Cartographic Invention of Italy and the Mediterranean', *California Italian Studies* 1/1 (2010): <https://escholarship.org/uc/item/6g23b4fs>
- \* Mary Louise Pratt, *Imperial eyes: Travel Writing and Transculturation*, London-New York 2008: Introduction
- \* Simon Cooke, 'Inner Journeys: Travel Writing as Life Writing', in C. Thompson (ed.), *The Routledge Companion to Travel Writing*, New York-London 2016: pp. 15-24.
- \* Casey Blanton, *Travel Writing: The Self and the World*, New York 2002: Chapter 1.

### Week 3, Sept 24: The Grand Tour & Travels to Antiquity

- \* E. A. Bohls and Ian Duncan (eds), *Travel Writing 1700–1830: An Anthology*, Oxford 2005: pp. 3-20, 68-77.
- \* Jean-Jacques Barthélemy, *Travels of Anacharsis the Younger in Greece*, London 1794, 7 vols [original in French 1788]: vol. 1 'Advertisement by the Author'; vol. 2 Chapter VII 'Meeting of the Academy', Chapter XI 'The Theatre'.
- \* Jeremy Black, *Italy and the Grand Tour*, New Haven 2003: 'Introduction', pp. 1-16.
- \* Konstantina Zanou, 'Europe's imaginary of ancient and modern ruins: Hellenism and Philhellenism', in Omar Kholeif (ed.), *Two Days After Forever: A Reader on the Choreography of Time*, Berlin and New York 2015: pp. 36-49.

### Week 4, Oct 1: Archeological Travels I

- \* Gonda Van Steen, *Liberating Hellenism from the Ottoman Empire: Comte de Marcellus and the Last of the Classics*, New York 2010: Introduction & Chapter 1.



- \* Sophie Basch, 'Archaeological Travels in Greece and Asia Minor: On the Good Use of Ruins in Nineteenth-Century France', in Z. Bahrani, Z. Çelik and E. Eldem (eds), *Scramble for the Past: A Story of Archaeology in the Ottoman Empire, 1753-1914*, Istanbul 2011.

### **Week 5, Oct 8: Archeological Travels II**

- \* Austen Henry Layard, *Nineveh and its Remains: A Narrative of an Expedition to Assyria during the years 1845, 1846 and 1847*, London 1867: excerpts.
- \* Nigel Leask, *Curiosity and the Aesthetics of Travel Writing, 1770-1840*, Oxford 2002: Introduction & Chapter 3.

### **Week 6, Oct 15: Orientalism in Reverse**

- \* Rifā'ah Rāfi' al-Ṭaḥṭāwī, *An Imam in Paris: Account of a Stay in France by an Egyptian Cleric, 1826-1831*, introduced and translated by Daniel L. Newman [original in Arabic], London 2004: excerpts.
- \* Sadik Jalal al-'Azm, 'Orientalism and Orientalism in Reverse', in A. L. Macfie (ed.), *Orientalism: A Reader*, New York 2000: pp. 217-238.
- \* Nabil Matar, 'Arabic Travel Writing, to 1916', in C. Thompson (ed.), *The Routledge Companion to Travel Writing*, New York-London 2016: pp. 139-151.

### **Week 7, Oct 22: Romantic Traveling**

- \* Madame De Staël, *Corinne, or Italy*, translated by Sylvia Raphael, Oxford 1998 [original in French 1806].
- \* James A. Butler, 'Travel Writing', in Duncan Wu (ed.), *A Companion to Romanticism*, Oxford, UK-Malden, Mass., 1999.
- \* Joseph Luzzi, *Romantic Europe and the Ghost of Italy*, New Haven 2008: Chapter 2.

### **Week 8, Oct 29: Embodied Traveling, Gender & Sexuality**

- \* Roderick Beaton, *Byron's War: Romantic Rebellion, Greek Revolution*, Cambridge 2014: Part I (Chapters 1 & 2).
- \* Dúnlaith Bird, 'Travel Writing and Gender', in C. Thompson (ed.), *The Routledge Companion to Travel Writing*, New York-London 2016: pp. 35-45.
- \* Charles Forsdick, 'Travel and the Body', in C. Thompson (ed.), *The Routledge Companion to Travel Writing*, New York-London 2016: pp. 68-77.

### **Week 9, Nov 5: Italian Women Traveling to the East**

- \* Cristina di Belgioioso, *Oriental Harems and Scenery*, New York 1862 [original in French 1858]: pp. xvii-37, 101-134, 159-162, 232-246, 293-301, 410-411, 420-422.

- \* Barbara Spackman, *Accidental Orientalists: Modern Italian Travelers in Ottoman Lands*, Liverpool 2017: Chapter 2.

### **Week 10, Nov 12: Adventurers**

- \* Gaetano Osculati, *Esplorazione Delle Regioni Equatoriali Lungo il Napo ed il Fiume Delle Amazzoni: Frammento di un Viaggio Fatto Nelle Due Americhe Negli Anni 1846-47-48*, Milan 1854: excerpts.
- \* Francesco Surdich, 'OSCOLATI, Gaetano', *Dizionario Biografico degli Italiani* 79 (2013).  
— Non-Italian readers should replace the above with: Ippolito Nievo, *Confessions of an Italian*, Penguin Classics, introduced by Lucy Riall, translated by Frederika Randall, 2014 [original in Italian 1867]: Introduction & Chapter 23.
- \* Paul Smethurst, 'Discoverers and Explorers', in C. Thompson (ed.), *The Routledge Companion to Travel Writing*, New York-London 2016: pp. 227-236.
- \* Neill Whitehead, 'South America/Amazonia: The Forest of Marvels', in P. Hulme and T. Youngs (eds), *The Cambridge Companion to Travel Writing*, Cambridge 2002: pp. 122-138.

### **Week 11, Nov 19: Migrants**

- \* Edmondo De Amicis, *On Blue Water*, translated by J. B. Brown, New York-London, 1897.  
— Italian readers should read it in the original Italian: Edmondo De Amicis, *Sull'Oceano*, Milan 1889.

### **Week 12, Dec 3: Tourists**

- \* Mark Twain, *The Innocents Abroad, or the New Pilgrims' Progress*, San Francisco 1869.
- \* Antonis Liakos, 'The Mediterranean and the Body or What Happened to the Braudelian Mediterranean after Braudel?' (unpublished paper presented at the XV Biennial Conference of Australasian Association for European History, 2005, and at CAS, Sofia)

### **Week 13, Dec 10: Presentation of Students' Final Paper drafts**

**Final Paper due: December 20**