

TABLE OF CONTENTS

Foreword Prof. Michael Caesar	i
Acknowledgements	vii
Introduction	1
Chapter 1	
Anatomy of a Difference: Hegemony, the Risorgimento Canon and the Scapegoat	9
1.0 Introduction	9
1.1 Practices of Hegemony: The Risorgimento Canon	10
1.2 Leopardi and the Canon	18
1.3 Manzoni versus Leopardi	25
1.4 Leopardi's Exceptionality	30
1.5 The Scapegoat Theory	36
1.6 Conclusion	42
Chapter 2	
The Beginnings of Leopardi's Reception (1815-1826)	45
2.0 Introduction	45
2.1 The Young Leopardi and the Literary World	46
2.1.0 Origins of Leopardi's Scholarship	46
2.1.1 Literary Polemics	50
2.1.2 First Publications in Milan	53
2.2 Pietro Giordani: The Alter Ego of the Young Scholar	55
2.2.0 Between Ambition and Unhappiness: Leopardi's Self-Revelation	55
2.2.1 The Mind-Body Dichotomy	60
2.2.2 The Giordani Function	63
2.3 Leopardi's Competitive Self in the <i>Canzoni patriottiche</i>	66
2.3.0 <i>All'Italia</i> and <i>Sopra il monumento di Dante</i>	66
2.3.1 <i>Ad Angelo Mai</i> : Leopardi, Brighenti and Misled Patriotism	71
2.4 Some Responses to the <i>Canzoni patriottiche</i>	78
2.4.0 Appraisals	78
2.4.1 Concerns	82
2.5 Leopardi and his Audience between 1823 and 1826	88

2.5.0	Polygraphism	88
2.5.1	The <i>Cronaca di Eusebio</i> (1824)	89
2.5.2	The <i>Canzoni</i> (1824)	91
2.5.3	Responses and Counter-Response: The <i>Preambolo alla ristampa delle Annotazioni</i> (1825)	98
2.5.4	The <i>Martirio de' Santi Padri</i> (1826)	104
2.5.5	The Edition of Petrarch (1826)	106
2.5.6	The <i>Versi</i> (1826)	109
2.6	The Radicalisation of Pessimism	114
2.7	Conclusion	121
Chapter 3		
Problematising the Patriot (1827-1837)		125
3.0	Introduction	125
3.1	The <i>Operette Morali</i> (1827)	126
3.1.0	Where to publish?	126
3.1.1	The Edition	129
3.1.2	Some Informal Responses	132
3.1.3	Some Official Responses	137
3.1.4	The 1830 Crusca Response	144
3.2	The Two <i>Crestomazie</i> (1827-1828)	148
3.3	Beyond Scholarship and Patriotism: New Trends in Leopardi's Reception	153
3.3.0	'Il vizio dell'absence': Leopardi and Vieuxseux	153
3.3.1	'Questo soggiorno disumano': Leopardi and Colletta	160
3.4	The <i>Canti</i> (1831)	164
3.4.0	History of the Florentine Edition	164
3.4.1	Some Informal Responses	169
3.4.2	Some Official Responses	178
3.5	Between the 1827 <i>Operette</i> and the 1835 Edition of Leopardi's Works	182
3.5.0	The <i>Spettatore Fiorentino</i> (1832)	182
3.5.1	Monaldo's <i>Dialoghetti</i>	184
3.5.2	The 1834 Edition of the <i>Operette</i>	186
3.5.3	The Build Up to the 1835 Edition of Leopardi's Works	188
3.6	Reception Abroad	192
3.6.0	First Testimonies in France and Britain	192
3.6.1	Germany and the Mediation of De Sinner	195
3.7	Conclusion	202
Chapter 4		
From Leopardi's Death to the Birth of Italy (1837-1861)		205
4.0	Introduction	205
4.1	The Birth of the Leopardi Myth	208
4.1.0	Early Reactions: The Triumph of Trivialities	208

4.1.1	Leopardi's Goodness	212
4.1.2	The Reader's Sympathy	215
4.1.3	Codifying a Profile	220
4.2	The Consolidation of the Leopardi Myth	226
4.2.0	The Primacy of Leopardi in Gioberti's Interpretation	226
4.2.1	The Giordani Front	236
4.3	Two-Faced Censorship	242
4.3.0	The Challenge from the Church	242
4.3.1	The Purging of Leopardi for a 'Sensitive' Readership	253
4.4	Reception Abroad	262
4.4.0	Germany	262
4.4.1	France	270
4.4.2	Britain	279
4.5	Conclusion	286
 Chapter 5		
Developments in Italy and Europe from De Sanctis to the publication of the <i>Zibaldone</i> (1861-1898)		289
5.0	Introduction	289
5.1	The Interpretation of Francesco De Sanctis	290
5.2	Historical Criticism	301
5.2.0	'Antileopardiani' and 'Antimonaldiani'	301
5.2.1	Philological, Biographical and Critical Studies	315
5.3	Psycho-Anthropological Criticism	324
5.3.0	The Initiators	324
5.3.1	Some Epigones	330
5.4	Reception Abroad	334
5.4.0	Germany	334
5.4.1	France	342
5.4.2	Britain	349
5.5	The End of Century Glorification	355
5.5.0	Leopardi and Nineteenth-Century Italian Culture	355
5.5.1	The Centenary Celebrations	358
5.5.2	The Publication of the <i>Zibaldone</i>	360
Conclusion		365
Appendix		375
Bibliography		383
Index		399