

**THE INFLUENCE OF ITALY  
ON THE  
LITERARY CAREER OF  
ALPHONSE DE LAMARTINE**

Published @ 2017 Trieste Publishing Pty Ltd

ISBN 9780649472246

The Influence of Italy on the Literary Career of Alphonse de Lamartine by Agide Pirazzini

Except for use in any review, the reproduction or utilisation of this work in whole or in part in any form by any electronic, mechanical or other means, now known or hereafter invented, including xerography, photocopying and recording, or in any information storage or retrieval system, is forbidden without the permission of the publisher, Trieste Publishing Pty Ltd, PO Box 1576 Collingwood, Victoria 3066 Australia.

All rights reserved.

Edited by Trieste Publishing Pty Ltd.  
Cover @ 2017

This book is sold subject to the condition that it shall not, by way of trade or otherwise, be lent, re-sold, hired out, or otherwise circulated without the publisher's prior consent in any form or binding or cover other than that in which it is published and without a similar condition including this condition being imposed on the subsequent purchaser.

[www.triestepublishing.com](http://www.triestepublishing.com)

**AGIDE PIRAZZINI**

**THE INFLUENCE OF ITALY  
ON THE  
LITERARY CAREER OF  
ALPHONSE DE LAMARTINE**



Copyright, 1917  
By COLUMBIA UNIVERSITY PRESS

---

Printed from type, December, 1917

*Approved for publication, on behalf of the Department  
of Romance Languages and Literatures of Columbia  
University.*

HENRY ALFRED TODD

NEW YORK, November, 1917.

334299



## PREFACE

WHILE much has been written in recent years regarding some of the influences exerted by Italy on Lamartine's literary productions, no work has yet been published attempting to trace this influence, in a connected and systematic form, and as a fundamental and persistent element, from the time of his earlier adolescence, when he began to understand and to appreciate the beauties of literature, to the very end of his literary career, when he was writing the *Cours familier de littérature*, only some ten or twelve years before his death.

For a number of years past it has been my earnest endeavor to collect facts, to discover evidences, to bring to light statements which in their isolated form did not seem to have much meaning, but which, duly coördinated and interpreted, have tended to establish more and more definitely the opinion that the influence of Italy on Lamartine was much deeper and more important than heretofore has been supposed.

The study of Italian sources and authorities, as well as personal visits and investigations in several



of the localities where Lamartine resided, have yielded a number of data and opinions that hitherto have been little considered or entirely overlooked by students of Lamartine's literary career. Without a personal acquaintance with some of the localities involved, it would not have been possible to correct certain erroneous impressions produced by statements of Lamartine himself, which have gone unchallenged; and without a knowledge not only of the Italian language but of some of its dialects as well, certain conclusions could not have been reached. Moreover, in the use made of the documents furnished by Lamartine's own writings, I have been guided by considerations somewhat different from those of merely historical import. This is due to the nature of the present work. We are here dealing with the sources of Lamartine's artistic emotions, with his subjective experiences, and therefore the external events of his career have no interest for us except in so far as they have a direct or indirect bearing on his literary activities. For this reason the documents written in the later years of Lamartine's life have been regarded as more important, for the author's immediate purpose, than those of an earlier date; and accordingly, wherever possible, quotations have been made from them, as showing what emotional elements

from his experiences of earlier years had permanently survived in Lamartine's mind and heart, so that they had become an essential part of himself. Thus the *Confidences*, the *Nouvelles Confidences*, the *Cours familier de littérature* have been regarded as of more value than even the *Correspondance*, which oftentimes represents only a passing impression on the writer and forms the record of feelings which were soon obliterated from his memory, unless indeed they became the immediate source of political and artistic production. Surely, the facts related by Lamartine many years after the events took place may be quite inaccurately recorded from the historical point of view, and, indeed, some of these inaccuracies have been pointed out and rectified in the following pages. Yet, after all, it was not from barren realities but from idealized mental pictures that Lamartine drew his inspirations!

Thus the real Graziella would have remained an altogether commonplace figure and the everyday happenings at that time in Naples altogether vulgar, had not the artistic soul of Lamartine, by the long continued poetical meditation of subsequent years, evoked the picture of the charming "Graziella" of the *Confidences*, ennobled by his imagination and idealized by his love. This is the only true Graziella, ever present in the

poet's mind, ever reappearing in his poetry even when he is singing of other women, even when he is reflecting on subjects apparently unrelated to her or to her environment. All this I have endeavored to show in the following monograph, which is intended to be a point of departure rather than an exhaustive treatment of all the literary and historical questions involved in so large a problem.

Lamartine's literary career may be compared to a great modern symphony. To understand its unity, its unifying idea, in the midst of so many instruments of differing forms and functions, it is necessary to discover the "leitmotiv" running through the whole composition. There may be secondary "motives," but they are limited in their extent and their recurrence; the principal "motif" runs through the music from the beginning to the end. The aim of this dissertation is to show that the "leitmotiv" in Lamartine's literary career is furnished by Italy, and if in spite of defects and limitations this thesis is found to have been established, I feel that my task has been accomplished:

*Sic tamen erit consummatus!* (2 Macc. xv: 40)

A. P.