

Romanticism and Romance in Eastern Europe

EEER 34 (Winter'26)
Distributives: LIT, NW

Instructor: Lada Kolomiyets
Meeting times: M-W-F @10
Office hours: TBA
Email: Lada.Kolomiyets@dartmouth.edu

Course description:

This course explores the 19th-century romanticism, which introduced to Eastern Europe the Western values of freedom, liberty, and nation. This became a key nation-building movement in the East, with a newly created literary language that fueled the romantic arts, poetry and drama. This was interwoven with music, architecture and history writing in the struggle for nationhood. It is understood that the national movement of Central and Eastern Europe was initiated by a small group of intellectuals who romanticized folklore. The course includes examples of popular (folk) romantic lyrics and songs (romances) from Eastern European countries: primarily Ukraine, Poland, and Russia, but also Romania, Hungary, Czech Republic, Slovakia, Croatia, Slovenia, Bulgaria, Lithuania, Latvia, and Estonia. It is important to acknowledge the paradoxes of Romanticism and the challenges faced by Eastern Europe, which have included internal and international conflicts.

Course readings:

- All texts are on Canvas in pdf format.

Specific course policies, assignments, and assessment

Class workload & Grading:

25% Participation in class discussions and workshops. Be present and active.
25% Short written assignments/answers to questions on Canvas discussion board.
24% Three short essays presented in class and submitted on Canvas:
8% - a 3-page response to reading, or review essay,
8% - a 3-page review essay,
8% - a 3-page review essay.
26% - Final essay:
7% - PowerPoint Presentation of final essay,
4% - a summary of final paper (300 words),
15% - a final essay of 6-7 pages submitted on Canvas
(a list of suggested topics will be provided, but you are also allowed to choose your own).

Attendance and timeliness:

Be present and active.

Be ready with your reading for class discussions and workshops and actively participate in class conversations on the topics discussed.

Scheduled due dates:

at the end of the third week – a 3-page response to reading (review essay) due,
at the end of the sixth week – a 3-page review essay due,
at the beginning of the ninth week – a 3-page review essay due,
at the last day in class – PPT presentation and summary of the final essay due,
by the end of the final exam period – the final essay of 6-7 pages due.

Tasks explained:Answers to questions on Canvas Discussion Boards

Respond in writing (min 5 sentences) to questions on the assigned readings for each class before the due time.

Short essays have to be presented in class on due day and submitted on paper (font 12 of Times New Roman, 1.5-spaced) and related to the suggested readings and topics considered in the course and must use the interpretive skills that you practice. These should be short responses to readings and reflections on the topics discussed in class.

Your essays will be assessed on these criteria: addressing the questions, choosing a focus, and concision; the depth of analysis (privilege depth over breadth); ability to engage with the new terms and analytical approaches and pertinent to the course subject matter and material (literary texts).

A final essay has to be presented in class with a PPT Presentation at the final day of classes and submitted on paper (font 12 of Times New Roman, double-spaced), preceded with a 300-word summary. There is a broad spectrum of suggested topics, and it should not be difficult to find something you're interested in. You can always bring your other interests to the interpretation and analysis of the writings of different authors.

Guiding questions to the final essay:

- *Describe your primary source(s)/literary works chosen for analysis.*
- *Why do you want to analyze them? What interests you? Why should other people care?*
- *How might your primary source(s) be analyzed (if you can think of several possibilities or patterns of interpretation, address them)?*
- *Connect your primary source(s) with your personal background knowledge and experience.*
- *Connect them with the existing (known to you) practice in the field / works of a similar genre, literary style, thematic content, etc.*
- *What interesting/ revealing/ important observations have you made?*

Remember to privilege depth over breadth. Ideally, you will work with an artifact we have seen or read (or another artifact that you could analyze with the sources from our course) and deepen our appreciation of it through further research, a productive comparison, close interpretation of a specific motif, contextual analysis, and/or a specific angle/method.

Please don't forget to submit on the first page of the paper its summary (brief final essay abstract) consisting of no more than 300 words.

The final essay has to be related to the topic of the course and must use the interpretive skills that you practice. It's a broad spectrum, and it should not be difficult to find something you're interested in. Although this is a literature and ideology course, you can always bring your other

interests to the interpretation and analysis of different literary texts and tracking down the traits of ideological influence in them.

PowerPoint Presentation of the final essay + the summary of final paper

Your presentation will be assessed on these criteria: ability to present orally without notes (excluding extremely short bullet points); the depth of analysis and the ability to address intelligent non-experts and explain new concepts.

You will present your research with a PowerPoint Presentation, followed by the 5-minute Q&A session, on the last day of class.

The Final Paper will be **6-7 pages long** (font 12 of Times New Roman, double-spaced) and **due by the end of the final exam period**. Please don't forget to submit on the first page of the paper its summary (brief final paper abstract) consisting of no more than 300 words.

General Course Policies

Learning objectives

Students will develop the literary skills of close reading and textual analysis, as well as the broader cultural skills of listening to music and observing paintings. They will also learn to make intertextual comparisons across genres and cultures. The syllabus comprises a selection of theoretical readings to support the application of abstract thinking and facilitate an understanding of the complex interplay between art (literature, music and painting) and real-world events. The course readings and assignments have been designed to assist students in developing a comprehensive understanding of the art of Romanticism and its profound impact on European and global history and culture.

Taught in English. No prerequisites.

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SYLLABUS

Week 1. The era of Romanticism and the language of Romantic poetic art.

Meeting 1. *Introduction to Eastern-European Romanticism.*

Focus. A strong enhancement of cultural self-consciousness among European nations and establishing the multicultural image of Europe, with each nation representing a unique and valuable contribution to the whole of the European cultural landscape.

The book *Giuseppe Mazzini's Young Europe and the Birth of Modern Nationalism in the Slavic World* by Anna Procyk. Its transnational perspective and thorough archival research and importance for understanding Romantic nationalism in Eastern Europe.

Procyk's book covers the 1830s–1840s, a peak period for Romantic literature and music in Eastern Europe. It discusses figures like Mickiewicz, whose song-like ballads shaped Polish Romanticism, and mentions the cultural awakening among Ukrainians, Czechs, and Slovaks, which often expressed itself through folk and authored songs. For example, Mickiewicz's

lectures on Slavic literature in the 1840s (cited in the book) emphasized the role of poetry and song in national identity.

Giuseppe Mazzini's Young Europe provides a framework for understanding the cultural and political milieu that influenced Romantic poets and composers who created song-like works (e.g., Taras Shevchenko in Ukraine or Ján Kollár in Slovakia).

Basic theoretical source (excerpts):

✓ *Giuseppe Mazzini's Young Europe and the Birth of Modern Nationalism in the Slavic World* by Anna Procyk. University of Toronto Press, 2019 (ISBN: 9781487505080)

Discussion

Meeting 2. *The Role of popular (folk) lyrics and songs (romances).*

Focus. In 19th-century Eastern Europe, Romanticism fueled cultural and national revivals, with songs playing a central role. Folk songs, rooted in oral traditions, were collected by scholars to preserve cultural heritage, while authored songs by Romantic poets and composers adapted folk elements to express personal and national sentiments.

Basic theoretical sources (excerpts):

✓ *Chopin and His World*, edited by Jonathan D. Bellman and Halina Goldberg. Princeton University Press, 2017.

✓ *The Power of Song: Nonviolent National Culture in the Baltic Singing Revolution* by Guntis Šmidchens. University of Washington Press, 2014.

Discussion

Meeting 3. *Romantic themes of love, nature, and patriotism.*

Focus. Romanticism as a literary and cultural movement emphasizing emotion, individualism, and national identity, expressed through folk songs (oral traditions) and authored songs (composed by poets or musicians). These works, available in English, address romantic themes of love, nature, and patriotism, often tied to national awakenings under imperial rule in these regions.

The study is exemplified by Mickiewicz's *Ballads and Romances* (1822, influential in the 1840s–1860s), focusing on lyrical songs like “Świtezianka” that depict tragic love and supernatural longing. Key for understanding Polish Romanticism's lyrical tradition of unhappy love. The analysis also focuses on Pushkin's lyrical poems, including “I Loved You” and other *romansy*, which were set to music and expressed unrequited love in the 1840s–1860s. Highlights the role of lyrical songs in Russian Romanticism. The study includes Mihai Eminescu's lyrical poetry, including songs like *Longing for You* (1860s), which draw on Romanian *doina* traditions to express unhappy love. Directly addresses Romania's Romantic lyrical tradition of longing.

Basic primary and theoretical sources (excerpts):

✓ *The Ukrainian Poets, 1189–1962* by C. H. Andrusyshen and Watson Kirkconnell. University of Toronto Press, 1963.

✓ *Hungarian Folk Music* by Béla Bartók, translated by M. D. Calvocoressi (1931), reprinted Oxford University Press, 1981.

✓ *Russian Folk Songs: Musical Genres and History* by Vadim Prokhorov. The Scarecrow Press, 2002.

Workshop

Week 2. Philosophical precepts and artistic symbols associated with the Romantics.

Meeting 1. *The images that run throughout Eastern European Romantic poetry of the 19th century.*

Focus. A folkloristic school; ballads, lyric-epic poems, elegies, Romantic short stories, historical novels, dramas and tragedies; the historical social types of Kozaks and Haidamakas (the rebels); the *dumas* as the cult folklore genre.

Main representatives of the Polish, Ukrainian, and Russian Romanticism. The ways in which modern Russian, Polish and Ukrainian nationalities have been formed and reshaped through the challenges they have presented to one another, both as neighboring communities and as minorities within a given community.

Basic theoretical sources (excerpts):

✓ *Taras Shevchenko: A Life* by George S. N. Luckyj. University of Toronto Press, 1988).

✓ *Adam Mickiewicz: The National Poet of Poland* by Monica M. Gardner (1911), reprinted Cambridge University Press, 2010.

✓ *Pushkin's Lyric Intelligence* by Andrew Kahn. Oxford University Press, 2012.

Discussion

Meeting 2. *The Legacy of Taras Shevchenko, Romantic Nationalism, and the Ukrainian branch of Romanticism. Shevchenko's lyrical poetry turned into folk songs.*

Shevchenko's lyrical poetry, including songs like *The Water Flows* (1840s), which express unhappy love and longing, drawing on Ukrainian folk traditions. The theme of unhappy love in Ukrainian Romantic songs.

Shevchenko's portraits from the 1840s–1850s, their romantic emphasis on emotional expression and their connection to Ukrainian folk art, such as icons and *pysanky*. Romantic portraiture and folk painting in Ukraine during the specified period.

The 1860s in Ukraine, the shift from folk to professional musical art. Ukrainian folk songs, such as *dumy* and *kobzar* ballads, and their influence on professional composers like Mykola Lysenko in the 1860s.

Basic primary and theoretical sources (excerpts from books):

✓ *The Complete Kobzar: The Poetry of Taras Shevchenko*. Translated from the Ukrainian by Peter Fedynsky. New York-Amsterdam: Glagoslav Publications, 2013.

✓ Serhiy Bilenky. *Romantic Nationalism in Eastern Europe: Russian, Polish, and Ukrainian Political Imaginations*. Stanford University Press, 2012.

Article:

✓ “Ukrainian Romanticism and the Modern Ukrainian Psyche” by Lada Kolomiyets. *The Ukrainian Quarterly: A Journal of Ukrainian and International Affairs*. Vol. LXXII, Numbers 1-4 (Spring-Winter 2016), p. 8-36.

Additional articles (for discussion):

✓ “Three Profiles of the Translator in the Complete Poetry of Taras Shevchenko Translated from the Ukrainian by Peter Fedynsky” by Lada Kolomiyets. *The Ukrainian Quarterly: A Journal of Ukrainian and International Affairs*. Vol. LXX, Number 1-4 (Spring-Winter 2014), pp. 18-39.

✓ “The Essentialized Kobzar by Taras Shevchenko in Michael Naydan's English Projection, 2014” by Lada Kolomiyets. Шевченкознавчі студії: Зб. наук. пр. – К.: Київський нац. ун-т імені Тараса Шевченка, 2015. – Вип. 18. – С. 287-313.

✓ “[Vera Rich as a Translator of Taras Shevchenko: Working Towards Greater Semantic and Rhythmic Accurateness](#)” by Lada Kolomiyets. *Studia Filologiczne Uniwersytetu Jana Kochanowskiego*, 2016, Vol. 29, p.43-62

✓ “An ethno-ecological approach to multiple English translations of the poem *Доля* [Fate/Destiny] by Taras Shevchenko” by Lada Kolomiyets. *Studia Slawistyczne: Etnolingwistyka i Komunikacja Międzykulturowa*. Lublin: Wydawnictwo KUL (Katolicki Uniwersytet Lubelski Jana Pawła II), Issue 4, 2017, p.525-548.

✓ “Taras Shevchenko Translated and Retranslated by Vera Rich: A Lifelong Search for Poetic Perfection” by Lada Kolomiyets. *Respectus Philologicus*, Vilnius University Kaunas Faculty and The Jan Kochanowski University in Kielce, Faculty of Humanities, 2018, Nr. 34 (39), c. 147-161.

Workshop

Meeting 3. *The ways in which Eastern European nations defined themselves following their experiences with the Russian and Austrian empires.*

Focus. Comparing and contrasting Ukrainian, Polish Russian, and Romanian poetry, literary prose, and historical texts, which are representative of Romanticism in their respective literatures, exploring the central themes and problems from a transnational perspective. Romanian romanticism.

Basic theoretical sources (excerpts):

✓ *Romantic Encounters: Writers, Readers, and the Library for Reading* by Melissa Frazier. Stanford: Stanford University Press, 2007.

✓ *Romanian Literature as World Literature*, edited by Mircea Martin, Christian Moraru, and Andrei Terian. Bloomsbury Academic, 2017.

✓ *The Last Romantic: Mihail Eminescu (Iowa Translations)*. University of Iowa Press, 1972.

Discussion

Week 3. Romanticism in Ukraine, Poland, and Russia in the 1840s–1860s. The literary image of a solitary folk singer.

Meeting 1. *The possibilities of professional writership and mass readership on the literary marketplace of Eastern European Romanticism.*

Focus. The ways in which modern Russian, Polish and Ukrainian nationalities have been formed and reshaped through the challenges they have presented to one another, both as neighboring communities and as minorities within a given community.

Basic primary and theoretical sources (excerpts):

✓ *The Complete Kobzar: The Poetry of Taras Shevchenko*. Translated from the Ukrainian by Peter Fedynsky. New York-Amsterdam: Glagoslav Publications, 2013.

✓ *Romantic Nationalism in Eastern Europe: Russian, Polish, and Ukrainian Political Imaginations* by Serhiy Bilenky. Stanford University Press, 2012.

Workshop

Meeting 2. *Music as a vehicle for cultural revival under imperial rule.*

Focus. In Ukraine, composers like Mykola Lysenko began integrating folk songs into professional works. In Poland, Frédéric Chopin and Stanisław Moniuszko used folk dances like mazurkas and polonaises to create national music. In Russia, Mikhail Glinka and early members of the Mighty Handful (e.g., Mily Balakirev) pioneered a national school by blending folk elements with Western classical forms. The 1840s–1860s saw key developments, including the rise of national operas and the establishment of conservatories.

While surveying Ukrainian music of the 19th-century Romantic period (1840s–1860s), the focus is on the role of folk songs (e.g., *koliadky* and *shchedrivky*) in shaping professional compositions. Particular focus is on the cultural context of music under Russian imperial rule and early operatic efforts, with an insight into the transition from folk to professional music, including Lysenko's early works and the influence of kobzars (folk bards).

Basic theoretical source (excerpts):

✓ *The world of Mykola Lysenko: Ethnic identity, music, and politics in nineteenth and early twentieth century Ukraine* by Taras Filenko and Tamara Bulat. Edmonton, Canada: Ukraine Millennium Foundation, 2001.

Discussion

Meeting 3. *The motif of the artist's conflict with an ambivalent conformist society, genetically rooted in Slavic Romanticism. Professional Musical Art (operas, symphonies, and chamber music).*

Focus. Romantic musical culture and professional musical art in 19th-century Ukraine, Poland and Russia (with a focus on the 1840s-60s). The rise and development of the musical genres of romance and folk romance in 19th-century Eastern Europe.

Romantic musical culture encompasses the collection and performance of folk music (e.g., Ukrainian *vesnianky*, Polish mazurkas, Russian *byliny*), public concerts, and the rise of national music schools. In Ukraine, kobzars and bandurists preserved folk traditions; in Poland, Chopin's Paris-based works and Moniuszko's Warsaw operas fueled national sentiment; in Russia, Glinka's operas and the Russian Musical Society promoted national music.

Professional Musical Art (operas, symphonies, and chamber music) by trained composers, often incorporating folk elements. Key developments in the 1840s–1860s. Ukraine: Lysenko's early piano and choral works in the 1860s, based on folk songs. Poland: Chopin's piano works (1840s) and Moniuszko's operas (*Halka*, 1848; *The Haunted Manor*, 1865). Russia: Glinka's operas (1840s) and the establishment of the St. Petersburg Conservatory (1862). 1840s–1860s Focus: Captures Chopin's late works (Poland, 1840s), Moniuszko's rise (Poland, 1848–1860s), Glinka's influence (Russia, 1840s), and Lysenko's early career (Ukraine, 1860s), alongside institutional developments like conservatories.

Basic theoretical sources (excerpts):

✓ *Chopin and His World*, edited by Jonathan D. Bellman and Halina Goldberg. Princeton University Press, 2017.

✓ *Moniuszko: Father of Polish Opera* by B.M. Maciejewski. Allegro P. 1979.

✓ *Russian Music and Nationalism: From Glinka to Stalin* by Marina Frolova-Walker. Yale University Press, 2008.

✓ *On Russian Music* by Richard Taruskin, University of California Press, 2008.

Discussion

Week 4. Romantic portraiture and popular folk paintings.

Meeting 1. *Romantic portraiture and popular folk paintings in 19th-century Ukraine, Poland, and Russia, with a particular emphasis on the 1840s–1860s.*

Focus. Symbolic images and an idealized portrait of the Kozak Mamai and the Kozak-bandura player, frequently accompanied by Romantic poems. Cultivated lyricism and singability of verses by Romantic poets.

Romantic portraiture in this context refers to professional artworks that emphasize emotional expressiveness, individualism, and national identity, often created by trained artists. Popular folk paintings refer to vernacular art forms, typically by non-professional artists, rooted in local traditions, such as Ukrainian *pysanky*, Polish *wycinanki*, or Russian *lubki*.

A study of Taras Shevchenko's dual career as Ukraine's leading Romantic poet and artist. It examines his portraits from the 1840s–1850s, including self-portraits and depictions of Ukrainian peasants, which blend Romantic realism with folk-inspired themes, as well as his sketches of rural life. Shevchenko's portraits, such as "Self-Portrait with Candle" (1845), reflect Romantic ideals of emotional depth and national identity, while his interest in Ukrainian folk art (e.g., *pysanky* and embroidered textiles) connects to popular traditions.

Exploring Romantic visual arts in Eastern Europe, including Poland and the Czech lands, a special focus is on portraiture and folk art. The discussion includes how Romantic artists incorporated folk motifs (e.g., Polish peasant imagery) into professional paintings, emphasizing emotional and national themes. It covers Romantic portraiture's focus on expressive individualism and the influence of folk paintings, such as Polish *wycinanki* (paper cuts) or religious icons, in the 19th century.

Basic primary and theoretical sources (excerpts):

✓ *Ukrainian* Folk Costumes,

<https://www.scribd.com/doc/197377449/Ukrainian-Folk-Costumes>

✓ *Towards an Intellectual History of Ukraine: An Anthology of Ukrainian Thought from 1710 to 1995. Edited by Ralph Lindheim and George S. N. Luckyj. University of Toronto Press, 1996.*

✓ *Taras Shevchenko. Selected Poems, Painting, Graphic Works. Translator Vera Rich. Foreword Ivan Dzhiuba, [1961] 2007.*

Workshop

Meeting 2. A focus on national identity, emotional depth, and the revival of folk traditions.

Focus. Romanticism in the 1840s–1860s in Ukraine, Poland, and Russia was marked by a focus on national identity, emotional depth, and the revival of folk traditions, which extended to visual arts. Portraiture during this period often captured the Romantic ideal of the individual, whether through idealized depictions of historical figures, intellectuals, or common folk, reflecting national struggles under imperial rule (Russian, Austrian, or Prussian). Folk paintings, such as religious icons, decorative household art, and narrative prints, were collected and celebrated by Romantic artists and scholars as expressions of cultural authenticity. In Ukraine, Taras Shevchenko's dual role as poet and artist is notable; in Poland, artists like Piotr Michałowski embraced Romantic portraiture; in Russia, the *Peredvizhniki* (Wanderers) began emerging in the 1860s, influenced by Romantic ideals.

A survey of Ukrainian folk art, including 19th-century folk paintings like *pysanky* (decorated eggs), religious icons, and wall decorations in rural homes. A discussion of how Romantic scholars and artists, like Shevchenko, collected and celebrated these works as part of Ukraine's national awakening. The discussion provides context for popular folk paintings in Ukraine during the 1840s–1860s, highlighting their influence on Romantic visual culture.

Basic theoretical source (excerpt):

✓ "Art in Poland from the Renaissance to the Rococo" by Jan K. Ostrowski. Original in: Biedrońska-Słota, Beata (Hrsg.): Polonia. Tesoros y colecciones artísticas [1 junio - 4 septiembre

2011, Palacio Real de Madrid]; CD-ROM, Madrid 2011, p. 19-37.
https://www.academia.edu/64741241/Art_in_Poland_from_the_Renaissance_to_the_Rococo

Discussion

Meeting 3. *Emotional expressiveness and national identity in Romantic Portraiture.*

Focus. In the 1840s–1860s, portraiture in Ukraine, Poland, and Russia emphasized emotional expressiveness and national identity. Ukraine: Shevchenko’s portraits of peasants and self-portraits, blending Romantic realism with folk aesthetics. Poland: Michałowski’s dynamic portraits of nobility and peasants, often infused with folk motifs like traditional costumes. Russia: Bryullov’s grandiose portraits and the early Peredvizhniki’s focus on individual character, reflecting Romantic ideals.

Popular folk paintings include vernacular art forms by non-professional artists, often tied to cultural traditions. Ukraine: *pysanky* (decorated eggs), religious icons, and painted wall decorations, celebrated by Romantic scholars as national symbols. Poland: *wycinanki* (paper cuts) and folk religious paintings, influencing Romantic artists like Michałowski. Russia: *lubki* (woodblock prints) and Orthodox icons, embraced by Romantic intellectuals for their narrative and spiritual qualities.

The period of 1840s–1860s captures Shevchenko’s artistic peak (Ukraine, 1840s–1850s), Michałowski’s major works (Poland, 1840s) and Jan Matejko’s early works. The discussion explores how folk art, including village icons and decorative crafts, influenced Romantic painters. Directly addresses Romantic portraiture and the role of folk paintings in shaping Poland’s cultural identity during the period., and the transition to the Peredvizhniki in Russia (1860s), alongside the growing appreciation of folk art by Romantic intellectuals.

Basic theoretical sources (excerpts):

✓ *Portraiture in Old Poland* by Jan K. Ostrowski. Warsaw, Cracow, 2023. Translated from the Polish by Nicholas Hodge and Sabina Potaczek-Jasionowicz.

✓ *The Russian canvas: painting in imperial Russia, 1757–1881* by Rosalind P. Blakesley, New Haven, Yale University Press, 2016

✓ *The Peredvizhniki: Pioneers of Russian Painting* by Per Hedström David Jackson. Nationalmuseum, 2011.

Discussion

Week 5. Folklore field research, collecting folk songs, and publishing anthologies of folk lyrics.

Meeting 1. *Famous collections and anthologies of Slavic folk songs and local folklore compiled by Romanticists. Hungarian, Czech and Slovak Romanticists.*

Focus. The folklore-focused trend in European Romanticism (Adam Mickiewicz, Sandor Petofi, the Czech “revivalists,” and many others).

Sandor Petofi: “Liberty and love /These two I must have. /For my love I’ll sacrifice /My life. /For liberty I’ll sacrifice /My love.”

Basic primary and theoretical sources (excerpts):

- ✓ *Miklós Nadasdi's Sándor Petőfi Anthology 1*. Ten poems of Sándor Petőfi translated from the Hungarian original into English by Miklós Nadasdi. <https://inhn.org/archives/nadasdi-collection/an-anthology-of-sandor-petofi-poems-translated-by-miklos-nadasdi>
- ✓ *Czech and Slovak Literature in English: A Bibliography* by George J. Kovtun. Library of Congress, 1988.
- ✓ *The Czech Romantics* by Milada Součková. Mouton Publishers, 1958.

Workshop

Meeting 2. *Famous collections and anthologies of Slavic folk songs and local folklore compiled by Romanticists. Croatian, Slovenian, and Bulgarian Romanticists.*

Focus. The folklore-focused trend in the works of Croatian, Slovenian, and Bulgarian Romanticists. Connection of folk songs to Romanticism in Croatia and Slovenia, emphasis on love and nostalgia.

Basic primary and theoretical sources (excerpts):

- ✓ *The Tamburitza Tradition: From the Balkans to the American Midwest* by Richard March. University of Wisconsin Press, 2013.
- ✓ *Bilingual Anthology of Slovene Literature* [A Bilingual Anthology of Slovene Literature; published July 2003, Society for Slovene Studies. Volumes 20-21, 1998-1999], <https://ru.scribd.com/document/30156978/Bilingual-Anthology-of-Slovene-Literature>
- ✓ *Bulgarian Literature as World Literature*, edited by Mihaela P. Harper and Dimitar Kambourov. Bloomsbury Academic, 2020.
- ✓ *The Voices of the Dawn: A Selection of Bulgarian Poetry*, translated by Peter Tempest. Sofia Press, 1980

Workshop

Meeting 3. *Baltic States (Lithuania, Latvia, Estonia): The role of romantic folk songs in Baltic national awakenings*

Focus. The folklore-focused trend in the works of Baltic Romanticists. Connection of folk songs to Romanticism in Lithuania, Latvia, and Estonia.

Basic theoretical source (excerpts):

- ✓ *The Baltic Revolution: Estonia, Latvia, Lithuania and the Path to Independence* by Anatol Lieven. Yale University Press, 1994.

Discussion

Week 6. Lyrical songs about unhappy love and longing, or *romances*.

Meeting 1. *Romances, song-like poems, often set to music, that express themes of unrequited love, melancholy, and longing.*

Focus. Lyrics created by Romantic poets, which became popular songs and remain among the greatest jewels in the treasury of Eastern European musical art.

Romances are song-like poems, often set to music, that express themes of unrequited love, melancholy, and longing. In Eastern Europe, they were influenced by folk traditions.

In 19th-century Eastern Europe, Romantic poets crafted lyrical songs or song-like poems, often called “romances,” that expressed themes of unhappy love, longing, and melancholy, reflecting the era’s focus on emotional depth and national identity. These works frequently drew on folk song traditions (e.g., Ukrainian *dumy*, Polish ballads, Russian *romansy*) and were sometimes set to music, blending personal and cultural sentiments. In Ukraine, Poland, and Russia, poets like Taras Shevchenko, Adam Mickiewicz, and Alexander Pushkin created iconic works, while poets in Romania, Hungary, and the Baltic states contributed similar lyrical traditions. The 1840s–1860s, a peak of Romanticism, saw these themes flourish under imperial rule, with poets using love and longing as metaphors for personal and national struggles.

Basic primary and theoretical sources (excerpts):

✓ *The Ukrainian Poets, 1189–1962* by C. H. Andrusyshen and Watson Kirkconnell. University of Toronto Press, 1963.

✓ *Taras Shevchenko: Selected Works* translated by John Weir. Progress Publishers, 1977.

✓ *Poems by Adam Mickiewicz* [Adam Mickiewicz 1798–1855. George Rapall Noyes 1873–1952, editor]; Polish Institute of Arts and Sciences in America, 1944.

✓ *Polish Romantic Literature: An Anthology*, edited by Michael J. Mikos. Slavica Pub, 2002

Workshop

Meeting 2. *Shevchenko’s peak (Ukraine, 1840s–1850s), Mickiewicz’s influence (Poland, 1840s), Pushkin and Lermontov’s legacy (Russia, 1840s), and the early works of Eminescu, Petőfi, and Maironis (1860s).*

Focus: The period of 1840s–1860s captures Shevchenko’s peak (Ukraine, 1840s–1850s), Mickiewicz’s influence (Poland, 1840s), Pushkin and Lermontov’s legacy (Russia, 1840s), and the early works of Eminescu, Petőfi, and Maironis (1860s).

Basic primary and theoretical sources (excerpts):

✓ *Pushkin: Selected Verse*, translated by John Fennell. Penguin Classics (1964), 1998.

✓ *The Demon and Other Poems* by Mikhail Lermontov. Antioch Press, 1965.

✓ *The Last Romantic: Mihail Eminescu (Iowa Translations)*. University of Iowa Press, 1972.

✓ *An Anthology of Sándor Petőfi Poems by Miklós Nadasdi*, <https://inhn.org/archives/nadasdi-collection/an-anthology-of-sandor-petofi-poems-translated-by-miklos-nadasdi>

✓ *Karel Hynek Mácha: May*, translated by Marcela Sulak. Twisted Spoon Press, 2005.

✓ *Czech and Slovak Literature in English: A Bibliography* by George J. Kovtun. Library of Congress, 1988.

Discussion

Meeting 3. Summary: Folk vs. Authored Romances.

Focus. Folk songs (e.g., Ukrainian *dumy*, Polish ballads, Latvian *dainas*) provided melodies and themes, while authored songs by poets were more literary but retained folk-like emotionality.

Ukraine: Shevchenko's poems like *I Fell in Love* draw on *dumy* and *vesnianky*, blending personal and national longing.

Poland: Mickiewicz's *Ballads and Romances* use folk ballad structures to depict tragic love, as in *Świtezianka*.

Russia: Pushkin's and Lermontov's *romansy* (e.g., *I Loved You*) were popular lyrical songs set to music.

Romania: Eminescu's *doina*-inspired poems like *Luceafărul* explore metaphysical and romantic longing.

Hungary: Petőfi's lyrical songs like *At the End of September* reflect folk melodies and love's sorrows.

Czech/Slovakia: Mácha's *Máj* and Kollár's *Slávy Dcera* use folk rhythms to express tragic love.

Baltic States: Maironis's *dainos*-inspired poems and Pumpurs's lyrical works blend love and national yearning.

Basic primary and theoretical sources (excerpts):

✓ *Bilingual Anthology of Slovene Literature* [A Bilingual Anthology of Slovene Literature; published July 2003, Society for Slovene Studies. Volumes 20-21, 1998-1999], <https://ru.scribd.com/document/30156978/Bilingual-Anthology-of-Slovene-Literature>

✓ *The Voices of the Dawn: A Selection of Bulgarian Poetry*, translated by Peter Tempest. Sofia Press, 1980.

✓ Digital archive and scholarly genetic edition of "Pavasario balsai" (*The Voices of Spring*) by Maironis, created in Vilnius University in 2017–2020, <http://www.pb.flf.vu.lt/apie/?lang=en>

✓ *Maironis: Poet of the Lithuanian Revival* by Antanas Vaičiulaitis. Lithuanian Cultural Institute, 1987.

✓ *The Baltic Revolution: Estonia, Latvia, Lithuania and the Path to Independence* by Anatol Lieven. Yale University Press, 1994.

Workshop

Week 7. The Romantic spirit of *Young Europe* movements. Ideological Romantic Programs in 19th-Century Eastern Europe.

Meeting 1. General Eastern European Context of Ideological Romantic Programs in 19th-Century. Literary and philosophical secret societies.

Focus. Ideological Romantic programs (*Istoriia Rusov* [The History of the Rus People], *Книги биття українського народу* [Books of the Genesis of the Ukrainian People], *Устав Славянського общества св. Кирилла и Мефодия* [The Statute of the Slavic Society of Sts. Cyril and Methodius]; The Brotherhood of Sts. Cyril and Methodius; the ideas of Pavel Šafařík and J. Kollár; Adam Mickiewicz's *Księgi narodu polskiego i pielgrzymstwa polskiego* [Books of the Polish People and the Polish Pilgrimage], etc.)

The Romantic revival in 19th-century Eastern Europe, particularly in the 1840s–1860s, was a cultural and ideological movement that emphasized national identity, folk traditions, and emotional expression, often in opposition to Russian, Austrian, and Ottoman imperial rule. Key ideological programs, such as *Istoriia Rusov*, *Books of the Genesis of the Ukrainian People*, and the *Statute of the Slavic Society of Sts. Cyril and Methodius*, articulated by the Brotherhood of Sts. Cyril and Methodius in Ukraine, along with the ideas of Pavel Šafařík, Jan Kollár, and Adam Mickiewicz's *Books of the Polish People and the Polish Pilgrimage*, fostered national liberation movements by promoting cultural distinctiveness and political autonomy. These works blended Romantic messianism, Pan-Slavism, and Christian ethics to envision federated Slavic nations free from despotism, influencing 20th-century revolutions, such as those in 1917–1921 and 1989–1991.

Basic theoretical sources (excerpts):

✓ *History Derailed: Central and Eastern Europe in the Long Nineteenth Century* by Ivan Berend. University of California Press, 2003; online: 2012.

✓ *National Romanticism: The Formation of National Movements* edited by Balázs Trencsényi and Michal Kopeček. Central European University Press, 2007.

✓ *The Origins of the Slavic Nations: Premodern Identities in Russia, Ukraine, and Belarus* by Serhii Plokhy. Cambridge University Press, 2006.

Discussion

Meeting 2. The contents and contexts of the ideological Romantic programs' historical sources.

Focus. Impact on National Liberation: These programs fueled 19th-century uprisings (e.g., Polish January Uprising, 1863) and laid ideological foundations for 20th-century revolutions,

including Poland's independence (1918), Czechoslovakia's formation (1918), and Ukraine's independence (1991).

Istoriia Rusov (History of the Rus' People, late 18th century): An anonymous work, possibly by Hryhorii Poletyka, emphasizing Ukrainian Cossack history and autonomy. It inspired the Brotherhood's vision of Ukraine's distinct identity, blending historical narrative with Romantic nationalism. Its "local patriotism" led to censorship in 1858, reflecting its subversive potential.

Books of the Genesis of the Ukrainian People (1846, Mykola Kostomarov): A messianic treatise modeling Ukraine as a leader in a Slavic federation, heavily influenced by Mickiewicz's *Books of the Polish People* (1832). It portrays Ukraine as a "resurrected" nation, drawing on Christian ethics and Šafařík's ethnographic studies.

Statute of the Slavic Society of Sts. Cyril and Methodius (1846, Kostomarov and Bilozersky): Outlines the Brotherhood's vision of a democratic Slavic federation, abolishing serfdom and tsarist rule, inspired by Kollár's Pan-Slavism and Šafařík's cultural studies. It emphasizes equality and Christian principles.

Brotherhood of Sts. Cyril and Methodius (1845–1847): A secret society in Kyiv, led by Kostomarov, Shevchenko, and Kulish, advocating Ukrainian autonomy within a Slavic federation. Suppressed in 1847, its ideas influenced later Ukrainian movements (e.g., 1917–1921, 1991).

Pavel Šafařík and Jan Kollár: Šafařík's *Slovanské starožitnosti* (1837) and *Slovanský národopis* (1842) provided ethnographic foundations for Slavic unity, influencing the Brotherhood's vision. Kollár's *Slávy dcera* (1824) promoted Pan-Slavic solidarity, inspiring federative ideals.

Adam Mickiewicz's *Books of the Polish People* and the *Polish Pilgrimage* (1832): A messianic work portraying Poland as a sacrificial leader for Slavic liberation, influencing Kostomarov's *Books of the Genesis*. Its impact extended to Ukrainian and Polish uprisings (1863, 1918).

Basic theoretical sources (excerpts):

Ukraine and the Brotherhood of Sts. Cyril and Methodius

✓ *Young Ukraine: The Brotherhood of Saints Cyril and Methodius in Kiev, 1845–1847* by George S. N. Luckyj. The Constantine Bida Lectures, 1986. Ottawa: University of Ottawa Press, 1991.

✓ *Towards an Intellectual History of Ukraine: An Anthology of Ukrainian Thought from 1710 to 1995* edited by Ralph Lindheim and George S. N. Luckyj. University of Toronto Press, 1996.

Poland

✓ *Philosophy and Romantic Nationalism: The Case of Poland* by Andrzej Walicki. Oxford University Press, 1982.

✓ *Holy Madness: Romantics, Patriots and Revolutionaries, 1776–1871* by Adam Zamoyski. Weidenfeld & Nicolson, 1999; Viking Penguin, 2000.

Czech Republic and Slovakia

✓ *The Czech and Slovak Experience: Selected Papers from the Fourth World Congress for Soviet and East European Studies*, edited by John Morison. Harrogate, 1990; Palgrave Macmillan, 1992.

Discussion

Meeting 3. Summary of the Ideological Romantic Programs.

Focus. The importance of primary sources: English translations of *Istoriia Rusov* (partial in Ploky's *Origins*), *Books of the Genesis* (in Lindheim and Luckyj's anthology), and Mickiewicz's *Books of the Polish People* (via Project Gutenberg).

The Ukrainian Populist Utopia of the *Brotherhood of Saints Cyril and Methodius*: analysis of the *Brotherhood's Books of the Genesis of the Ukrainian People* and *Statute*, comparing them to Mickiewicz's *Books of the Polish People*. The comparison highlights influences from *Istoriia Rusov*, Šafařík's ethnography, and Kollár's *Pan-Slavism*, framing the *Brotherhood's* vision as a populist utopia for a Slavic federation. The ideological programs' role in Ukrainian nationalism and their transnational impact; link to 20th-century independence.

Further context and connections between the Brotherhood and European revolutionary movements are explored in: *Giuseppe Mazzini's Young Europe and the Birth of Modern Nationalism in the Slavic World* by Anna Procyk.

Consideration of critical perspective: Soviet interpretations labeled the Brotherhood's ideology as "bourgeois" but acknowledged its anti-despotic nature (in *Young Ukraine* by Luckyj).

Basic theoretical sources (articles):

✓ "The Book of the Genesis of the Ukrainian People" by Andrei Teslya (*The Russian Sociological Review*, Volume 14, Issue 2, 2015, pp. 82–106).

✓ "The Romantic Roots of Ukrainian Nationalism" by Serhii Ploky (*Harvard Ukrainian Studies*, Vol. 29, No. 1–4, 2011)

✓ "Ukrainian Vision of the Slavic Land" by Jarosław Poliszczuk (*Bibliotekarz Podlaski*, Vol. 49, No. 4, 2020), <https://doi.org/10.36770/bp.550>

Discussion

Week 8. Romantic nationalism. Recording folk-historical and ethnographic materials.

Meeting 1. A two-volume collection of Ukrainian folklore, ethnographic materials, and literary works *Notes on Southern Rus'* (*Zapiski o Yuzhnoi Rusi*, 1856–1857) by Panteleimon Kulish.

Focus. *Записки о Южно́й Руси* [Notes about Southern Rus'] by P. Kulish. The Romantic School of Translation.

Panteleimon Kulish's *Notes on Southern Rus'* (*Zapiski o Yuzhnoi Rusi*, 1856–1857) is a two-volume collection of Ukrainian folklore, ethnographic materials, and literary works, published in St. Petersburg. It is a significant work in Ukrainian Romanticism, emphasizing national identity and cultural heritage through folk songs, tales, and historical narratives. Below, I provide details on the work, its content, significance, and how to access English-language references or translations, focusing on its relevance to lyrical songs about unhappy love and longing, as per your previous query. The collection was published in two volumes (1856–1857)

by Panteleimon Kulish in St. Petersburg, using his newly developed phonetic Ukrainian orthography, the *Kulishivka* alphabet, which became a foundation for modern Ukrainian spelling.

Primary Source: *Zapiski o Yuzhnoi Rusi* (Notes on Southern Rus'), 2 volumes, St. Petersburg: A. Jacobson, 1856–1857. The original is in Ukrainian, using the *Kulishivka* orthography.

No complete English translation of *Notes on Southern Rus'* exists, but excerpts of folk songs and tales, especially those about love and longing, appear in English in several sources (e.g., Andrusyshen and Kirkconnell's anthology).

While the full text of *Notes on Southern Rus'* has not been widely translated into English, several English-language sources discuss the work, its cultural importance, and its inclusion of lyrical songs. Below are key references, focusing on those that address Kulish's contribution to Ukrainian Romanticism and folk traditions of love and longing.

Basic theoretical and primary sources (excerpts):

✓ *Panteleimon Kulish: A Sketch of His Life and Times* by George S. N. Luckyj. East European Monographs, 1983 (ISBN: 9780880330268).

✓ *The Ukrainian Poets, 1189–1962* by C. H. Andrusyshen and Watson Kirkconnell. University of Toronto Press, 1963.

Discussion

Meeting 2. Exploring the content and context of Panteleimon Kulish's *Notes on Southern Rus'*.

Focus. Kulish's contributions to Ukrainian Romanticism, focusing on *Notes on Southern Rus'* as a collection of folk songs and ethnographic materials. The lecture highlights songs about unrequited love and their role in the Ukrainian national awakening. Directly addresses the lyrical songs in Kulish's work, emphasizing their emotional and national significance.

The collection *Notes on Southern Rus'* is a landmark in Ukrainian Romanticism; it preserved and celebrated Ukrainian folk culture during a period of Russian imperial suppression.

The use of *Kulishivka* marked a step toward standardizing Ukrainian orthography, making it accessible to a broader audience. It influenced later Ukrainian writers and ethnographers, including Taras Shevchenko, by highlighting the emotional depth of folk songs, particularly those about love and loss.

This collection includes folk songs: Lyrical songs, including those about unhappy love and longing, such as *dumy* (epic ballads) and *vesnianky* (spring songs), which often express themes of unrequited love, separation, and melancholy, central to Romanticism's emotional focus. These songs narrate stories of lovers separated by fate, war, or social barriers. For example, songs about a maiden longing for a Cossack who never returns or a lover mourning a lost beloved reflect the melancholic tone of Eastern European Romanticism. These align with Romanticism's focus on emotional intensity and national identity, as seen in Shevchenko's poetry (e.g., "The Water Flows").

Folktales and legends: Stories reflecting Ukrainian peasant life, often with romantic and tragic elements.

Ethnographic materials: Descriptions of customs, rituals, and oral traditions of "Southern Rus'" (a term for Ukraine, emphasizing its distinct identity within the Russian Empire).

Historical narratives: Accounts of Cossack history and cultural traditions, connecting personal emotions to national identity.

Basic theoretical source (excerpts):

✓ *Panteleimon Kulish: A Sketch of His Life and Times* by George S. N. Luckyj. East European Monographs, 1983 (ISBN: 9780880330268).

Article:

✓ “Panteleimon Kulish’s Gothic Ukraine” by Valeria Sobol (*Slavic Review*, Vol. 78, No. 2, Summer 2019).

Additional theoretical source (excerpts):

✓ *Ukrainian Literature in the Twentieth Century: A Reader’s Guide* by George S. N. Luckyj. University of Toronto Press, 1992.

Discussion

Meeting 3. Alignment of the *Notes on Southern Rus’* with the works of Taras Shevchenko and broader Eastern European Romantic tradition of expressing personal and national yearning.

Focus. The folk songs in *Notes on Southern Rus’* often feature themes of unhappy love and longing, reflecting the Romantic ideal of emotional authenticity. For example, songs about lovers separated by fate or social constraints mirror the works of poets like Shevchenko (“The Poplar”) and align with the broader Eastern European Romantic tradition of expressing personal and national yearning.

Romantic Context: Kulish, a member of the *Brotherhood of Saints Cyril and Methodius*, used folk songs to assert Ukrainian cultural distinctiveness, paralleling similar efforts by Polish (Mickiewicz) and Russian (Pushkin) Romantic poets. To get a better idea of the Romantic background of Kulish's work, it's worth looking into his links with Shevchenko and the Brotherhood of Saints Cyril and Methodius.

Basic theoretical source (excerpts):

✓ *Russia and Ukraine: Literature and the Discourse of Empire from Napoleonic to Postcolonial Times* by Myroslav Shkandrij. McGill-Queen's University Press, 2001.

Article:

✓ “The Phenomenon of Panteleimon Kulish in the National History and Culture of Ukraine” by Sergey I. Degtyarev & Diana V. Strupinska. *Bylye Gody* (2023), 18(3): 1159-1169, https://bg.cherkasgu.press/journals_n/1693568615.pdf

Discussion

Week 9. The dream of democratic statehood and the formation of national intelligentsia (intellectual elite). Summary of the 19th-Century Romantic Revival.

General summary. Cultural foundations of the 19th-Century Romantic Revival: Poets, artists, and intellectuals (e.g., Shevchenko, Mickiewicz, Eminescu) revived folk traditions (songs, epics, art) to assert ethnic identity against imperial assimilation, as seen in Kulish's *Notes on Southern Rus'* and the Polish *Pan Tadeusz*. Liberation movements: Romanticism fueled uprisings like 1848 (Hungary, Czech lands), 1863 (Poland), and 1876 (Bulgaria), often suppressed but planting seeds for later independence. Key Figures: Shevchenko (Ukraine), Mickiewicz (Poland), Petöfi (Hungary), Eminescu (Romania), Botev (Bulgaria), and Maironis (Lithuania) used lyrical songs and epics to inspire national consciousness. The 1840s–1860s period saw peak Romantic activity, with Kulish's *Notes on Southern Rus'* (1856–1857), Mickiewicz's influence, and the 1848 revolutions, setting the stage for later national revolutions.

The 19th-Century Romantic Revival as the Power Behind National Liberation Movements in Eastern Europe and 20th-Century National Revolutions. Post-World War I (1917–1923): The collapse of empires (Russian, Austrian, Ottoman) led to new nation-states (e.g., Poland, Czechoslovakia, Yugoslavia), driven by Romantic-inspired national identities. Revolutions of 1989–1991: The fall of communism in Poland (Solidarity), the Baltic states (Singing Revolution), and others echoed 19th-century Romantic ideals of self-determination, as seen in the revival of folk culture and national epics.

Meeting 1. *The 19th-Century Romantic Revival as the Power Behind National Liberation Movements in Eastern Europe and 20th-Century National Revolutions: Ukraine, Poland, Russia.*

Focus. The 19th-century Romantic revival of Eastern Europe as the power behind the National Liberation Movements. National Revolutions of the 20th century. Ukraine, Poland, and Russia as case studies.

The 19th-century Romantic revival in Eastern Europe, particularly in the 1840s–1860s, was a cultural and intellectual movement that emphasized national identity, folk traditions, and emotional expression, often in opposition to imperial domination by the Russian, Austrian, and Ottoman Empires. This revival, through poetry, music, and art, inspired national liberation movements by fostering a sense of ethnic consciousness and cultural distinctiveness, as defined by Miroslav Hroch's concept of national revival among “nondominant ethnic groups.” These movements sought independence or autonomy, as seen in the Polish January Uprising (1863), the Bulgarian April Uprising (1876), and Hungarian revolts (1848). The legacy of these efforts influenced 20th-century national revolutions, notably during the post-World War I formation of nation-states (e.g., Poland, Czechoslovakia, Yugoslavia) and the revolutions of 1989–1991, which dismantled communist regimes and led to the independence of Baltic states and others.

Basic theoretical sources (excerpts):

Ukraine

✓ *The Ukrainian National Movement: From Romanticism to Realism* by Bohdan Krawchenko. Canadian Institute of Ukrainian Studies, 1988.

✓ *Taras Shevchenko: A Life* by George S. N. Luckyj. University of Toronto Press, 1989.

✓ “The Romantic Roots of Ukrainian Nationalism” by Serhii Plokhly (Harvard Ukrainian Studies, Vol. 29, No. 1–4, 2011)

Poland

✓ *Holy Madness: Romantics, Patriots and Revolutionaries, 1776–1871* by Adam Zamoyski. Weidenfeld & Nicolson, 1999; Viking Penguin, 2000.

✓ *The Lands of Partitioned Poland, 1795–1918* by Piotr S. Wandycz. University of Washington Press, 1975.

✓ *Adam Mickiewicz: The Life of a Romantic* by Roman Koropeckyj. Ithaca: Cornell University Press, 2008.

Russia

✓ *Russian Romanticism: Two Essays* by Lauren G. Leighton. Mouton Publishers, 1975.

✓ *A People's Tragedy: The Russian Revolution, 1891 – 1924* by Orlando Figes. Penguin Books, 1998.

Discussion

Meeting 2. *The 19th-Century Romantic Revival as the Power Behind National Liberation Movements in Eastern Europe and 20th-Century National Revolutions: Romania, Hungary, Czech Republic and Slovakia.*

Focus. The 19th-century Romantic revival of Eastern Europe as the power behind the National Liberation Movements. National Revolutions of the 20th century. Romania, Hungary, Czech Republic and Slovakia as case studies.

General theoretical sources (excerpts):

✓ *National Romanticism: The Formation of National Movements* edited by Balázs Trencsényi and Michal Kopeček. Central European University Press, 2013.

✓ *The Roots of Nationalism: National Identity Formation in Early Modern Europe, 1600–1815* edited by Lotte Jensen. Amsterdam University Press, 2016; online 2021.

✓ “National Romanticism” by Miroslav Hroch, in *Mapping the Nation*, edited by Gopal Balakrishnan. Verso Books, 2012.

Romania

✓ *Romanians and Romania: A Brief History* by Ioan Aurel Pop. East European Monographs, 2000.

Hungary

✓ *The Hungarians: A Thousand Years of Victory in Defeat* by Paul Lendvai. Princeton University Press, 2003.

Czech Republic and Slovakia

✓ *The Czech and Slovak Experience: Selected Papers from the Fourth World Congress for Soviet and East European Studies*, edited by John Morison. Harrogate, 1990; Palgrave Macmillan, 1992.

Discussion

Meeting 3. The 19th-Century Romantic Revival as the Power Behind National Liberation Movements in Eastern Europe and 20th-Century National Revolutions: Croatia and Slovenia, Bulgaria, Baltic States (Lithuania, Latvia, Estonia).

Focus. The 19th-century Romantic revival of Eastern Europe as the power behind the National Liberation Movements. National Revolutions of the 20th century. Croatia and Slovenia, Bulgaria, Baltic States (Lithuania, Latvia, Estonia) as case studies.

Connecting Romantic nationalist texts from Eastern Europe to 20th-century revolutions. A comparative focus on English translations of Shevchenko's *Kobzar*, Mickiewicz's *Pan Tadeusz*, or the Estonian *Kalevipoeg*. Building up a broader perspective on how Romantic nationalism shaped 19th-century revolutions and influenced 20th-century outcomes.

Basic theoretical sources (excerpts):

Croatia and Slovenia

✓ *Yugoslavism : histories of a failed idea, 1918-1992* by Dejan Djokić, London: C. Hurst, 2002. <https://searchworks.stanford.edu/view/5421919>

Bulgaria

✓ *A Concise History of Bulgaria* by R. J. Crampton. Cambridge University Press, 2006.

✓ *Imagining the Balkans* by Maria Todorova. Updated edition. Oxford University Press, 2009.

Baltic States (Lithuania, Latvia, Estonia)

✓ *The Baltic Revolution: Estonia, Latvia, Lithuania and the Path to Independence* by Anatol Lieven. Yale University Press, 1994.

Discussion

Week 10. PPT Presentations of Students' Final Papers

Your presentation will be assessed on these criteria: addressing the questions, choosing a focus, and concision; ability to present orally without notes (excluding extremely short bullet points); the depth of analysis (privilege depth over breadth); ability to engage with the new terms pertinent to the course subject matter and material; contact with the audience and the ability to address intelligent non-experts and explain new concepts.

PowerPoint Presentation of the research project + corrected summary of final paper (300 words) due

The final paper of 7-9 pages is due by the end of the final exam period.