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Autore	Weber Ryan R
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Nota di contenuto	1. Introduction: Traversing Time, Place, and Space -- 2. Local Debates, International Partnerships: Garborg, Benzon, and Grieg's Idea of Cosmopolitanism -- 3. From Songs to Psalms: Grieg's Cosmopolitan Aesthetic -- 4. Cosmopolitan Practices: Grieg, Grainger, and the Search for a Musical Analogue -- 5. Cosmopolitan Ideas: Grieg, MacDowell, and a Tale of Weary Men -- 6. In Search of Hybridity: MacDowell, Grainger, and the End of Anachronisms -- 7. The Grainger Paradox: Manufacturing Hybridity, Circulating Exclusivity -- 8. Conclusion.
Sommario/riassunto	Cosmopolitanism and Transatlantic Circles in Music and Literature traces the transatlantic networks that were constructed between a select group of composers, including Edvard Grieg, Edward MacDowell, and Percy Grainger, and the writers with whom they shared cosmopolitan affinities, including Arne Garborg, Hamlin Garland, Madison Grant, and Lathrop Stoddard. Each overlapping case study surveys the diachronic transmission of cosmopolitanism as well as the synchronic practices that animated these modernist ideas. Instead of

taking a strictly chronological approach to organization, each chapter offers an examination of the different layers of identity that expanded and contracted in relation to a mutual interest in Nordic culture. From the burgeoning "universal" ambitions around 1900 to the darker racialized discourse of the 1920s, this study offers a critical analysis of both the idea and practice of cosmopolitanism in order to expose its common foundations as well as the limits of its application.

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