

1. Record Nr.	UNINA9910962012803321
Titolo	Romantic poetry / / edited by Angela Esterhammer
Pubbl/distr/stampa	Amsterdam ; ; Philadelphia, PA, : John. Benjamins Pub. Co., 2002
ISBN	9789027297761 9027297762 9781282162167 1282162160
Edizione	[1st ed.]
Descrizione fisica	xi, 537 p
Collana	A Comparative history of literatures in European languages, , 0238-0668 ; ; v. 17
Altri autori (Persone)	EsterhammerAngela
Disciplina	809.1/9145
Soggetti	European poetry - 18th century - History and criticism European poetry - 17th century - History and criticism Romanticism
Lingua di pubblicazione	Inglese
Formato	Materiale a stampa
Livello bibliografico	Monografia
Note generali	Bibliographic Level Mode of Issuance: Monograph
Nota di bibliografia	Includes bibliographical references and indexes.
Nota di contenuto	Romantic Poetry -- Editorial page -- Title page -- LCC data -- Contents -- Introduction -- Section 1: The Evolution of Sensibility and Representation -- Autumn in the Romantic Lyric -- Reflection as Mimetic Trope -- On Romantic Cognition -- Vörösmarty and the Poetic Fragment in Hungarian Romanticism -- Loss and Expectation -- Poetry as Self-Consumption -- Section 2: The Evolution of Genre -- Lyric Poetry in the Early Romantic Theory of the Schlegel Brothers -- The Romantic Ode -- The European Romantic Epic and the History of a Genre -- The Sublime Sonnet in European Romanticism -- Elegiac Muses -- Section 3: Romantic Poetry and National Projects -- Awakening Peripheries -- "National Poets" in the Romantic Age -- Romanian Poetry and the Great Romantic Narrative about the Mission of the Poet -- Greek Romanticism -- Time and History in Spanish Romantic Poetry -- The Experience of the City in British Romantic Poetry -- "Sons of Song" -- Near the Rapids -- Address and Its Dialectics in American Romantic Poetry -- Romantic Poetry in Latin America -- Section 4: Interpretations, Re-creations, and Performances of Romantic Poetry -- Baudelaire's Re-reading of Romanticism --

Nachtigallenwahnsinn and Rabbinismus -- Reception as Performance  
-- Implications of an Influence -- Organicist Poetics as Romantic  
Heritage? -- The Uses of Romantic Poetry -- Index of Names -- Index  
of Titles.

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## Sommario/riassunto

Romantic Poetry encompasses twenty-seven new essays by prominent scholars on the influences and interrelations among Romantic movements throughout Europe and the Americas. It provides an expansive overview of eighteenth- and nineteenth-century poetry in the European languages. The essays take account of interrelated currents in American, Argentinian, Brazilian, Bulgarian, Canadian, Caribbean, Chilean, Colombian, Croatian, Czech, Danish, English, Estonian, Finnish, French, German, Greek, Hungarian, Irish, Italian, Mexican, Norwegian, Peruvian, Polish, Romanian, Russian, Serbian, Slovak, Spanish, Swedish, and Uruguayan literature. Contributors adopt different models for comparative study: tracing a theme or motif through several literatures; developing innovative models of transnational influence; studying the role of Romantic poetry in socio-political developments; or focusing on an issue that appears most prominently in one national literature yet is illuminated by the international context. This collaborative volume provides an invaluable resource for students of comparative literature and Romanticism. SPECIAL OFFER: 30% discount for a complete set order (5 vols.). The Romanticism series in the Comparative History of Literatures in European Languages is the result of a remarkable international collaboration. The editorial team coordinated the efforts of over 100 experts from more than two dozen countries to produce five independently conceived, yet interrelated volumes that show not only how Romanticism developed and spread in its principal European homelands and throughout the New World, but also the ways in which the affected literatures in reaction to Romanticism have redefined themselves on into Modernism. A glance at the index of each volume quickly reveals the extraordinary richness of the series' total contents. Romantic Irony sets the broader experimental parameters of comparison by concentrating on the myriad expressions of "irony" as one of the major impulses in the Romantic philosophical and artistic revolution, and by combining cross-cultural and interdisciplinary studies with special attention also to literatures in less widely diffused language streams. Romantic Drama traces creative innovations that deeply altered the understanding of genre at large, fed popular imagination through vehicles like the opera, and laid the foundations for a modernist theater of the absurd. Romantic Poetry demonstrates deep patterns and a sharing of crucial themes of the revolutionary age which underlie the lyrical expression that flourished in so many languages and environments. Nonfictional Romantic Prose assists us in coping with the vast array of writings from the personal and intimate sphere to modes of public discourse, including Romanticism's own self-commentary in theoretical statements on the arts, society, life, the sciences, and more. Nor are the discursive dimensions of imaginative literature neglected in the closing volume, Romantic Prose Fiction, where the basic Romantic themes and story types (the romance, novel, novella, short story, and other narrative forms) are considered throughout Europe and the New World. This enormous realm is seen not just in terms of Romantic theorizing, but in the light of the impact of Romantic ideas and narration on later generations. As an aid to readers, the introduction to Romantic Prose Fiction explains the relationships among the volumes in the series and carries a listing of their tables of contents in an appendix. No other series exists comparable to these volumes which

treat the entirety of Romanticism as a cultural happening across the whole breadth of the "Old" and "New" Worlds and thus render a complex picture of European spiritual strivings in the late eighteenth and the nineteenth centuries, a heritage still very close to our age.

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