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Writers In Nineteenth Century
Europe

Commemorating Writers In Nineteenth Century Europe

The mid-nineteenth century brought a revolution in popular and scholarly understandings of old and second-hand books. Manuals introduced new ideas and practices to increasing numbers of collectors, exhibitions offered opportunities previously unheard of, and scholars worked together to transform how the history of printing was understood. These dramatic changes would have

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profound consequences for bibliographical study and collecting, accompanied as they were by a proliferation in means of access. Many ideas arising during this time would even continue to exert their influence in the digitised arena of today. This book traces this revolution to its roots in commercial and personal ties between key players in England, France and beyond, illuminating how exhibitions, libraries, booksellers, scholars and popular writers all contributed to the modern world of book studies. For students and researchers, it offers an invaluable means of

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orientation in a field now once again undergoing deep and wide-ranging transformations. This volume contains a collection of essays on Shakespeare Jubilees around the world, from 1769 to 2014. The contributions range from the elaborate celebrations in Shakespeare's hometown to more modest festivities elsewhere; and from ambitious, theatrical, and politically loaded demonstrations to nationally colored, culturally distinct, and idiosyncratic commemorations. The variety of ways in which geographically distant

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countries have remembered Shakespeare has never before been the object of a comparative study. The book's essays will throw new light on Shakespeare as a shared international heritage. (Series: Studies on English Literature / Studien zur englischen Literatur - Vol. 27) [Subject: Literary Studies, Shakespearean Studies, Theater Studies]
Memory and commemoration play a vital role not only in the work of Shakespeare, but also in the process that has made him a world author. As the contributors of this collection demonstrate, the phenomenon

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of commemoration has no single approach, as it occurs on many levels, has a long history, and is highly unpredictable in its manifestations. With an international focus and a comparative scope that explores the afterlives also of other artists, this volume shows the diverse modes of commemorative practices involving Shakespeare. Delving into these “cultures of commemoration,” it presents keen insights into the dynamics of authorship, literary fame, and afterlives in its broader socio-historical contexts.

Historians often think of Russia before the 1860s in terms of conservative stasis, when the "gendarme of Europe" secured order beyond the country's borders and entrenched the autocratic system at home. This book offers a profoundly different vision of Russia under Nicholas I. Drawing on an extensive array of sources, it reveals that many of modern Russia's most distinctive and outstanding features can be traced back to an inconspicuous but exceptional year. Russia became what it did, in no small measure, because of 1837. The

catalogue of the year's noteworthy occurrences extends from the realms of culture, religion, and ideas to those of empire, politics, and industry. Exploring these diverse issues and connecting seemingly divergent historical actors, Paul W. Werth reveals that the 1830s in Russia were a period of striking dynamism and consequence, and that 1837 was pivotal for the country's entry into the modern age. From the romantic death of Russia's greatest poet Alexander Pushkin in January to a colossal fire at the Winter Palace in December, Russia

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experienced much that was astonishing in 1837: the railway and provincial press appeared, Russian opera made its debut, Orthodoxy pushed westward, the first Romanov visited Siberia-and much else besides. The cumulative effect was profound. The country's integration accelerated, and a Russian nation began to emerge, embodied in new institutions and practices, within the larger empire. The result was a quiet revolution, after which Russia would never be the same.

**Consuming Commemoration
Shakespeare Jubilees:
1769-2014**

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1837

**19th to Early 20th Century
Commemoration and Collective
Identity, 1916-2016**

**Conflict, Commemoration,
Celebration**

**Historical Memory in Greece,
1821-1930**

This interdisciplinary volume explains the phenomenon of nationalism in nineteenth-century Europe through the prism of Graeco-Roman antiquity. Through a series of case studies covering a broad range of source material, it demonstrates the different purposes the heritage of the classical world was put to during a turbulent period in

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European history.

Contributors include classicists, historians, archaeologists, art historians and others.

This is the first volume to offer a critical overview of the long and complicated history of translations of Virgil from the early modern period to the present day, transcending traditional studies of single translations or particular national traditions in isolation to offer an insightful comparative perspective. The twenty-nine essays in the collection cover numerous European languages - from English, French, and German, to

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Greek, Irish, Italian, Norwegian, Slovenian, and Spanish - but also look well beyond Europe to include discussion of Brazilian, Chinese, Esperanto, Russian, and Turkish translations of Virgil. While the opening two contributions lay down a broad theoretical and comparative framework, the majority conduct comparisons within a particular language and combine detailed case studies with in-depth contextualization and theoretical background, showing how the translations discussed are embedded in their own cultures and historical moments. The final two essays are written

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from the perspective of contemporary translators, closing out the volume with a profound assessment not only of the influence exerted by the major Roman poet on later literature, but also why translation of a canonical author such as Virgil matters, not only as a national and transnational cultural phenomenon, but as a personal engagement with a literature of enduring power and relevance.

The Matica and Beyond is a comparative study of the cultural associations established to further national movements in nineteenth-century Europe by publishing literary and

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**scientific texts in the
national language.**

***In National Poets, Cultural
Saints Marijan Dović and Jón
Karl Helgason explore the
veneration of artists,
writers, and poets in
Europe, especially in the
period 1840–1940, and
present an analytical model
of canonization for further
studies on “cultural
sainthood”.***

Progressive Pioneers

***Irish Literature in
Transition, 1780–1830:
The Dangers of Gifts from
Antiquity to the Digital Age
An Architecture of Scottish
National Identity
A Comprehensive History***

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The Europeans

Neglected American Women Writers of the Long Nineteenth Century, edited by Verena Laschinger and Sirpa Salenius, is a collection of essays that offer a fresh perspective and original analyses of texts by American women writers of the long nineteenth century. The essays, which are written both by European and American scholars, discuss fiction by marginalized authors including Yolanda DuBois (African American fairy tales), Laura E. Richards (children's literature), Metta Fuller Victor (dime novels/ detective fiction), and other pioneering writers of science fiction, gothic tales, and life narratives. The works covered by this collection represent the rough and ragged realities that women and girls in the nineteenth century experienced; the writings focus on their education, family life, on girls as victims of class prejudice

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as well as sexual and racial violence, but they also portray girls and women as empowering agents, survivors, and leaders. They do so with a high-voltage creative charge. As progressive pioneers, who forayed into unknown literary terrain and experimented with a variety of genres, the neglected American women writers introduced in this collection themselves emerge as role models whose innovative contribution to nineteenth-century literature the essays celebrate.

Nineteenth-Century American Women Writers: An Anthology is a multicultural, multigenre collection celebrating the quality and diversity of nineteenth century American women's expression.

We celebrate innovation and experimentation, but Claudia Stokes reminds us that nineteenth-century American writers instead valued familiarity and traditionalism, which

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provided reliable markers of literary quality. Old Style examines the varied uses and expressions of unoriginality, which helped credential marginalized writers. This book is the first comprehensive account of global Shakespeare commemoration in the period between 1916 and 2016. Combining historical analysis with insights into current practice, Memorialising Shakespeare covers Shakespeare commemoration in China, Ukraine, Egypt, and France, as well as Great Britain and the United States. Chapter authors discuss a broad range of commemorative activities—from pageants, dance, dramatic performances, and sculpture, to conferences, exhibitions, and more private acts of engagement, such as reading and diary writing. Themes covered include Shakespeare’s role in the formation of cultural memory and national and global identities, as well as

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Shakespeare's relationship to decolonisation and race. A significant feature of the book is the inclusion of chapters from organisers of recent Shakespeare commemoration events, reflecting on their own practice. Together, the chapters in Memorialising Shakespeare show what has been at stake when communities, identity groups, and institutions have come together to commemorate Shakespeare.

Performing the Past in the Present

On Writer's House Museums

Readers in a Revolution

Shakespeare and Canada

Bibliographical Change in the Nineteenth Century

Scandinavism: Overlapping and

Competing Identities in the Nordic World, 1770-1919

Routledge International Handbook of Memory Studies

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The Routledge International Handbook of Memory Studies offers students and researchers original contributions that comprise the debates, intersections and future courses of the field. It is divided in six themed sections: 1) Theories and Perspectives, 2) Cultural artefacts, Symbols and Social practices, 3) Public, Transnational, and Transitional Memories 4) Technologies of Memory, 5) Terror, Violence and Disasters, 6) and Body and Ecosystems. A strong emphasis is placed on the interdisciplinary breadth of Memory Studies with contributions from leading international scholars in

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sociology, anthropology, philosophy, biology, film studies, media studies, archive studies, literature and history. The Handbook addresses the core concerns and foundations of the field while indicating new directions in Memory Studies. This book presents a social and cultural history of collective memory in modern Greece during the first century of state independence, contributing to the debate over the relationship between memory and identity. It discusses how modern Greek society commemorated its distant and recent pasts, both real and imagined, namely antiquity, Byzantium, the Greek

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Revolution and the Asia Minor Catastrophe; how cultural memory was shaped by the various war experiences (victory, defeat, mass death and mourning, refugeedom); and how memory politics became arenas of social and political strife. Historical painting, monuments, historical pageantry, tableaux vivants, national anniversaries, performances of ancient drama and revivals of ancient games are analyzed as instances where the past was visualized, represented, performed and "consumed". An explosion in public history has taken place over the last decades around the world, with a veritable flood of

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commemorations, anniversaries and "memory wars". As more and more social groups claim the "right to remember", public discourse and polemics have arisen at the same time that traumatic memory has become a field of international academic research. In the arena of public history, historical memory is being constructed through the sentimental, irrational reception of mythological narratives told through images.

How do memories circulate transnationally and to what effect? How to understand the enduring role of national memories and their simultaneous reconfiguration

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under globalization? Challenging the methodological nationalism that has until recently dominated the study of memory and heritage, this book charts the rich production of memory across and beyond national borders. Arguing for the fruitfulness of a transnational as distinct from a global approach, it places the issues of circulation, articulation and the scales of remembrance at the centre of its inquiry. In the process, it sheds new light on the ways in which mediation, post-coloniality, migration and regional integration affect both the way we remember and the role of memory in contemporary

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societies. In this interdisciplinary collection, humanities and social science scholars examine a rich sample of cases from the nineteenth century on, stretching across the globe from Vietnam to Europe and the Middle East, to the USA and the Pacific, and involving a wide range of cultural practices from quilting to films, from photography to heritage sites and monuments. In the process, the volume develops a new theoretical framework while proposing new methodological tools and resources for studying collective remembrance beyond the nation-state.

Through an in-depth analysis of historicist literature and art, this

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book demonstrates that cultural Scandinavism, despite its failure as a political mobilizer, was highly successful in strengthening and extending national consciousness-raising in Denmark, Norway, and Sweden.

National Identities, Transnational Dynamics 1800-2000

Commemorating Writers in Nineteenth-Century Europe

Nation-Building and Centenary Fever

Old Style

Three Lives and the Making of a Cosmopolitan Culture

The Burns Supper

Literary Canon Formation as Nation-Building in Central

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Europe and the Baltics

This collection provides a long-overdue examination of the nineteenth century as a crucible of new commemorative practices. Distinctive memory cultures emerged during this period which would fundamentally reshape public and private practices of remembrance in the modern world. The essays in this volume bring together scholars of History, Literature, Art History, and Musicology to explore uses of memory in nineteenth-century empire-building and constructions of national identity, cultures of sentiment and mourning practices, and discourses of race and power. Contributors approach the topic through case studies of Europe, the United States, and the British Empire. Their analyses of nineteenth-century

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innovations in commemoration at both the personal and the larger civic and political levels will appeal to students and scholars of memory and of the nineteenth-century world. Shakespeare in Canada is the result of a collective desire to explore the role that Shakespeare has played in Canada over the past two hundred years, but also to comprehend the way our country ' s culture has influenced our interpretation of his literary career and heritage. What function does Shakespeare serve in Canada today? How has he been reconfigured in different ways for particular Canadian contexts? The authors of this book attempt to answer these questions while imagining what the future might hold for William Shakespeare in Canada. Covering the Stratford Festival, the

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cult CBC television program *Slings and Arrows*, major Canadian critics such as Northrop Frye and Marshall McLuhan, the influential acting teacher Neil Freiman, the rise of Québécois and First Nation approaches to Shakespeare, and Shakespeare ' s place in secondary schools today, this collection reflects the diversity and energy of Shakespeare ' s afterlife in Canada. Collectively, the authors suggest that Shakespeare continues to offer Canadians “ remembrance of ourselves. ” This is a refreshingly original and impressive contribution to Shakespeare studies—a considerable achievement in any work on the history of one of the central figures in the western literary canon.

A consideration of Petrarch's

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influence on, and appearance in, French texts - and in particular, his appropriation by the Avignonese. Why was it that, across Scotland over the last two and a half centuries, architectural monuments were raised to national heroes? Were hero buildings commissioned as manifestations of certain social beliefs, or as a built environmental form of social advocacy? And if so, then how and why were social aims and intentions translated into architectural form, and how effective were they? A tradition of building architectural monuments to commemorate national heroes developed as a distinctive feature of the Scottish built environment. As concrete manifestations of powerful social and political currents of thought and opinion, these hero

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buildings make important statements about identity, the nation and social history. The book examines this architectural culture by studying a prominent selection of buildings, such as the Burns monuments in Alloway, Edinburgh and Kilmarnock, the Edinburgh Scott Monument, the Glenfinnan Monument and the Wallace Monument in Stirling. They give testimony to how a variety of architectural forms and styles can be adapted through time to bear particular social messages of symbolic weight. This tradition, which literally allows us to dwell on important social issues of the past, has been somewhat neglected in serious architectural history and heritage, and indeed one of the main monuments has already been destroyed. By raising awareness of

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this rich architectural and social heritage, while analysing and interpreting the buildings in their historical context, this book makes an exciting and original scholarly contribution to the current debates on identity and nationality taking place in Scotland and the wider UK.

Russia's Quiet Revolution

Remembrance of Ourselves

Violence, Resilience and Claim-

making during the Romantic Era

Nineteenth-Century American

Women Writers

Shakespeare in Cold War Europe

Musical Reenactment and the Politics
of Trauma

Neglected American Women Writers

of the Long Nineteenth Century

***With democratization of
fame in the wake of the***

French Revolution, writers enjoyed ever greater celebrity status. But in nineteenth-century France, the availability and perceived impermanence of such renown cheapened it, and prompted longing for enduring fame, exemplified by monuments - commemorative sculptural or architectural works, helping a nation in flux define itself, its past, and anticipated future. Within this cultural climate, there evolved an ideal of great writers and their work as immortal, that envisioned

literary greatness through the metaphor of monuments and monumentality. study draws upon wide-ranging evidence, from journalism to poetry, caricature to statuary. Focusing on the lives, work, and fame of Honore de Balzac, George Sand, and Victor Hugo, it uncovers the salient features, and traces the rise and fall of this monumentalizing vision of literary greatness, largely forgotten today yet so central to nineteenth-century French culture.
North Carolina State

University.

***Reflections on the
Bicentenary of the 1819
Massacre of Reformers in
Manchester Two hundred
years after the massacre of
protestors in Manchester,
known as Peterloo,
distinguished scholars of
Romantic-era literature join
together in this
commemorative volume to
assess the implications of
the violence. Contributors
explore how attitudes toward
violence and the claims of
people to participate in
government were reflected
and revised in the verbal and***

visual culture of the time. Their analyses provide fresh insights into cultural engagement as a means of resisting oppression and a sign of the resilience of humanity in facing threats and force. Key Features Provides a multi-perspectival, historical reevaluation of the violence of Peterloo Draws on contemporary theorizations of violence by Judith Butler, Slavoj Zizek and Rob Nixon to account for the cultural factors leading to Peterloo Supplements treatments of Peterloo

centering on English history with attention to the significance of that event from Scottish, Irish and North American perspectives With its innovative format, Debating New Approaches to History addresses issues currently at the top of the discipline's theoretical and methodological agenda. In its chapters, leading historians of both older and younger generations from across the Western world and beyond discuss and debate the main problems and challenges that historians are facing today.

Each chapter is followed by a critical commentary from another key scholar in the field and the author's response. The volume looks at topics such as the importance and consequences of the 'digital turn' in history (what will history writing be like in a digital age?), the challenge of posthumanist theory for history writing (how do we write the history of non-humans?) and the possibilities of moving beyond traditional sources in history and establishing a dialogue with genetics and

neurosciences (what are the perspectives and limits of the so-called 'neurohistory'?). It also revisits older debates in history which remain crucial, such as what the gender approach can offer to historical research or how to write history on a global scale. Debating New Approaches to History does not just provide a useful overview of the new approaches to history it covers, but also offers insights into current historical debates and the process of historical method

in the making. It demonstrates how the discipline of history has responded to challenges in society - such as digitalization, globalization and environmental concerns - as well as in humanities and social sciences, such as the 'material turn', 'visual turn' or 'affective turn'. This is a key volume for all students of historiography wanting to keep their finger on the pulse of contemporary thinking in historical research. The years between 1780 and 1830 are vital decades in the

history of Irish writing in English. This book charts the confluence of Enlightenment, antiquarian, and romantic energies within Irish literary culture and shows how different writers and genres absorbed, dispersed and remade those interests during five decades of political change. During those same years, literature made its own history. By the 1840s, Irish writing formed a recognizable body of work, which later generations would draw on, quote, anthologize and dispute. Questions raised by novels,

poems and plays of the late eighteenth and early nineteenth centuries - the politics of language and voice; the relationship between literature and locality; the possibility of literature as a profession - resonated for many Irish writers over the centuries that followed and continue to matter today. This comprehensive volume will be a key reference for scholars and students of Irish literature and romantic literary studies.

***Virgil and his Translators
Petrarch and the Literary***

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***Culture of Nineteenth-
century France***

An Anthology

The Author's Effects

Shakespeare and

Commemoration

***Translation, Appropriation,
Transformation***

***Transnational Perspectives
on Artists' Lives***

**This is the first volume
that examines dangerous
gift-giving across
centuries and disciplines.
Bringing to the fore the
subject that features as
an aside in gift studies, it
offers new insights into
the ambivalent and**

troubled history of gift-giving. Dangerous, violent, and self-destructive gift-giving remains an alluring challenge for scholars almost a hundred years after Marcel Mauss's landmark work on the gift. Globally, the notion of toxic and fateful gifts has haunted mythologies, folklores, and literatures for millennia. This book problematizes what stands behind the notion of the 'dangerous gift' and demonstrates how this operational term may

help us to better understand the role and place of gift-giving from antiquity to the present through a series of case studies ranging from ancient Zoroastrianism to modern digital dating. The book develops a complex historical, cross-cultural, and multi-disciplinary approach to gift-giving that invites comparisons between various facets of this phenomenon through time and across societies. The book will interest a wide range of scholars

working in anthropology, history, literary criticism, religious studies, and contemporary digital culture. It will primarily appeal to university educators and researchers of political culture, pre-modern religion, social relations, and the relationship between commerce and gifts.

This book demonstrates the significance of transnationality for studying and writing the lives of artists. While painters, musicians and

writers have long been cast as symbols of their associated nations, recent research is increasingly drawing attention to those aspects of their lives and works that resist or challenge the national framework. The volume showcases different ways of treating transnationality in life writing by and about artists, investigating how the transnational can offer intriguing new insights on artists who straddle different nations

and cultures. It further explores ways of adopting transnational perspectives in artists' biographies in order to deal with experiences of cultural otherness or international influences, and analyses cross-cultural representations of artists in biography and biofiction. Gathering together insights from biographers and scholars with expertise in literature, music and the visual arts, Transnational Perspectives on Artists' Lives opens up rich

avenues for researching transnationality in the cultural domain at large. From the “master of historical narrative” (Financial Times), a dazzling, richly detailed, panoramic work—the first to document the genesis of a continent-wide European culture. The nineteenth century in Europe was a time of unprecedented artistic achievement. It was also the first age of cultural globalization—an epoch when mass communications and high-

speed rail travel brought Europe together, overcoming the barriers of nationalism and facilitating the development of a truly European canon of artistic, musical, and literary works. By 1900, the same books were being read across the continent, the same paintings reproduced, the same music played in homes and heard in concert halls, the same operas performed in all the major theatres. Drawing from a wealth of

documents, letters, and other archival materials, acclaimed historian Orlando Figes examines the interplay of money and art that made this unification possible. At the center of the book is a poignant love triangle: the Russian writer Ivan Turgenev; the Spanish prima donna Pauline Viardot, with whom Turgenev had a long and intimate relationship; and her husband Louis Viardot, an art critic, theater manager, and republican activist.

Together, Turgenev and the Viardots acted as a kind of European cultural exchange—they either knew or crossed paths with Delacroix, Berlioz, Chopin, Brahms, Liszt, the Schumanns, Hugo, Flaubert, Dickens, and Dostoyevsky, among many other towering figures. As Figes observes, nearly all of civilization's great advances have come during periods of heightened cosmopolitanism—when people, ideas, and artistic

creations circulate freely between nations. Vivid and insightful, The Europeans shows how such cosmopolitan ferment shaped artistic traditions that came to dominate world culture. This essay collection examines the Shakespearian culture of Cold War Europe - Germany, France, UK, USSR, Poland, Spain and Hungary - from 1947/8 to the end of the 1970s. Written by international Shakespearians who are also scholars of the Cold

War, the essays assembled here consider representative events, productions and performances as cultural politics, international diplomacy and sites of memory, and show how they inform our understanding of the political, economic, even military, dynamics of the post-war global order. The volume explores the political and cultural function of Shakespearian celebration and commemoration, but it

also acknowledges the conflicts they generated across the European Cold War 'theatre', examining the impact of Cold War politics on Shakespearian performance, criticism and scholarship. Drawing on archival material, and presenting its sources both in their original language and in translation, it offers historically and theoretically nuanced accounts of Shakespeare's international significance in the divided world of

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**Cold War Europe, and its
legacy today.**

Debating New

Approaches to History

"A Dream of Stone"

**National Poets, Cultural
Saints: Canonization and**

**Commemorative Cults of
Writers in Europe**

Transnational Memory

**Cultural Associations and
Nationalism in Europe**

**Graeco-Roman Antiquity
and the Idea of**

**Nationalism in the 19th
Century**

**Fame, Vision, and
Monumentality in**

Nineteenth-century

French Literary Culture

The Author's Effects: On the Writer's House Museum is the first book to describe how the writer's house museum came into being as a widespread cultural phenomenon across Britain, Europe, and North America. Exploring the ways that authorship has been mythologised through the conventions of the writer's house museum, The Author's Effects anatomises the how and why of the emergence, establishment, and endurance of popular notions of authorship in relation to creativity. It traces how and why the writer's bodily remains, possessions, and spaces came to be treasured in the late

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eighteenth and nineteenth centuries, as a prelude to the appearance of formal writer's house museums. It ransacks more than 100 museums and archives to tell the stories of celebrated and paradigmatic relics—Burns' skull, Keats' hair, Petrarch's cat, Poe's raven, Brontë's bonnet, Dickinson's dress, Shakespeare's chair, Austen's desk, Woolf's spectacles, Hawthorne's window, Freud's mirror, Johnson's coffee-pot and Bulgakov's stove, amongst many others. It investigates houses within which nineteenth-century writers mythologised themselves and their work—Thoreau's cabin and Dumas' tower, Scott's

Abbotsford and Irving's Sunnyside. And it tracks literary tourists of the past to such long-celebrated literary homes as Petrarch's Arquà, Rousseau's Ile St Pierre, and Shakespeare's Stratford to find out what they thought and felt and did, discovering deep continuities with the redevelopment of Shakespeare's New Place for 2016.

This volume presents regional approaches on the formation and transformation of national literary canons as a practice of nation-building in various cultural traditions (Polish, Hungarian, Lithuanian, Estonian, etc.) from the 19th century to the present times.

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Reading a range of Italian works, Rubini considers the active transmittal of traditions through generations of writers and thinkers. Rocco Rubini studies the motives and literary forms in the making of a “tradition,” not understood narrowly, as the conservative, stubborn preservation of received conventions, values, and institutions, but instead as the deliberate effort on the part of writers to transmit a reformulated past across generations. Leveraging Italian thinkers from Petrarch to Gramsci, with stops at prominent humanists in between—including Giambattista Vico, Carlo Goldoni, Francesco De Sanctis, and

Benedetto Croce—Rubini gives us an innovative lens through which to view an Italian intellectual tradition that is at once premodern and modern, a legacy that does not depend on a date or a single masterpiece, but instead requires the reader to parse an expanse of writings to uncover deeper transhistorical continuities that span six hundred years. Whether reading work from the fourteenth century, or from the 1930s, Rubini elucidates the interplay of creation and the reception underlying the enactment of tradition, the practice of retrieving and conserving, and the revivification of shared themes and intentions that connect

thinkers across time. Building on his award-winning book, The Other Renaissance, this will prove a valuable contribution for intellectual historians, literary scholars, and those invested in the continuing humanist legacy.

In Great Immortality, twenty scholars from considerably different cultural backgrounds explore the ways in which certain poets, writers, and artists in Europe have become major figures of cultural memory.

Inventing Tradition from Petrarch to Gramsci

*Comparative Literature in Britain
Studies on European Cultural
Sainthood*

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Commemorating Peterloo

The Hero Building

Unoriginality and Its Uses in

Nineteenth-Century U. S.

Literature

Romantik 4

This volume offers detailed accounts of the cults of individual writers and a comparative perspective on the spread of centenary fever across Europe. It offers a fascinating insight into the interaction between literature and cultural memory, and the entanglement between local, national and European identities at the highpoint of nation-building. Romantik: Journal for the Study of Romanticisms includes new research articles on Byron's *The Giaour*, on spatial memory in

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Wordsworth and Rousseau, on how the city of Brighton was represented in the early nineteenth century as a centre of fashion, polite sociability, and consumerism, on the construction of a romantic canon in the Faroe Islands, and on Rome as the incubator for romantic artists forming friendships and cultivating artistic communities. Moreover, the issue features reviews of new books published in Scandinavia on the romantic era. Romantik is a multidisciplinary journal dedicated to the study of romantic-era cultural productions and concepts. Romantik is interested in all European and Nordic romanticisms, and not least the connections and disconnections between them - hence, the use of the plural in the

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In our globalizing, post-colonial world, Comparative Literature is on the rise; but it is not new. It emerged in the nineteenth century as a countermovement to methodological nationalism in the philologies. The chequered history of its acceptance in the British Isles throws a fascinating light on the last two centuries, amid many intellectual cross-currents: the British politics of the 'Four Nations', Imperial ethnography, and the complex relationship between literary critics and the university. Leerssen addresses both the intellectual and the institutional aspects of this history of knowledge production. The example of Continental scholarship, and of champions like Matthew

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Arnold, gave the comparatist approaches increasing prestige; but it became an established academic discipline only in the internationalist climate after 1945. Since then, that discipline has been both challenged and enriched by new theoretical approaches and by the decline of Eurocentrism. Joep Leerssen holds the chair of Modern European Literature at the University of Amsterdam. Among his books are *Remembrance and Imagination* (1996), *National Thought in Europe* (2006), *Imagology and The Rhine* (with Manfred Beller, 2007 and 2018), and *Commemorating Writers in Nineteenth-Century Europe* (with Ann Rigney, 2014). He is the editor of the *Encyclopedia of Romantic Nationalism in Europe* (2018).

Access Free Commemorating Writers In Nineteenth Century Europe

Why did writers' private homes become so linked to their work that contemporaries began preserving them as museums?

Photojournalism and the Origins of the French Writer House Museum addresses this and other questions by providing an overview of the social forces that brought writers' homes to the forefront of the French imagination at the end of the nineteenth century and the beginning of the twentieth. This study analyzes representations of the apartments and houses of Corneille, Hugo, Balzac, Dumas, Sand, Zola, Loti, Montesquiou, Mallarmé and Proust, among others, arguing that the writer's home became a contested space and an important part of the French patrimony at this time. This is the

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first book to emphasize the house museum as an essentially modern construct, and to trace the history of ideas leading to its institutionalization in twentieth-century France. The interdisciplinary study also brings new attention to the importance of photojournalism for fin-de-si?e France - and brings to light fascinating and forgotten examples of 'at home' photography by Dornac and Henri Mairet. Elizabeth Emery provides a fresh and compelling perspective on conjunctions between visual, literary, and material cultures.

***Memorialising Shakespeare
Delivered Before the New York
Browning Society, May Seventh,
Nineteen Hundred and Twelve, in
New York City***

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