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Romantic Drama

Edited by Gerald Gillespie

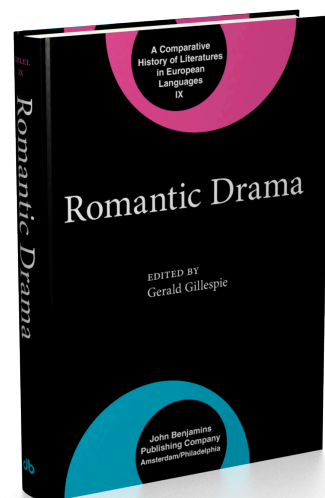
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GENERAL PREFACE

This is one of a series of volumes in "Comparative History of Literatures in European Languages" (hereafter "Comparative Literary History") sponsored by the International Comparative Literature Association. The series is under the supervision of a coordinating editorial committee consisting of sixteen scholars from various countries. The committee appoints the directors of the particular research projects, issues general guidelines to them, monitors the genesis of the manuscript, and gives final approval before publication.

The "Comparative Literary History" series was launched by the International Comparative Literature Association in 1967. It is based on two fundamental premises: one, that the writing of literary history confined to specific nations, peoples, or languages must be complemented by the writing of literary history that coordinates related or comparable phenomena from an international point of view; two, that it is almost impossible for individual scholars to write such comprehensive histories and that we must now rely on structured teamwork drawing collaborators from different nations.

Within these principles and criteria, the scholars entrusted with each project are given the latitude needed to put together the best possible volume. Writing a comparative literary history by way of international teamwork is a revolutionary procedure in literary historiography. Few scholars can claim ability to cover the entire range of literature relevant to the phenomenon under study. Hence the need for partial syntheses, upon which more and more truly international syntheses will be built as our series progresses.

The "Comparative Literary History" series consists of volumes composed in either French or English. Most contributions will be originally written in these two languages, some will be translated into them from other languages. But we emphasize that the decision to write our volumes in English or French does not reflect a hierarchy of values. The literary specificities of every nation or cultural entity, large or small, acclaimed or neglected, will be valued. As a matter of fact, no discipline is as apt to do justice to the literatures of smaller diffusion as Comparative Literature.

The volumes in this series are collaborative projects of many scholars from different countries, cultures and procedures, but volume editors and the Coordinating Committee have worked to produce well defined historiographic systems of explanation that give literary scholarship a broader and more accurate assessment of the cultural past.

As the current President of the Coordinating Committee I have been entrusted with the responsibility of continuing and expanding the series of "Comparative Literary History" launched by Professor Jacques Voisine of the University of Paris III, and continued by Professor Henry Remak of Indiana University and brought up to its present level of achievement by Professor Jean Weisgerber of the Free University of Brussels.

Literary scholarship is indebted to the project directors for their scholarship, undaunted courage, patience and faith in the international community of scholars.

Mario J. Valdés
President, Coordinating Committee

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