This copiously annotated bibliography documents and examines the whole range of commentary on Strindberg's works and activity in many fields besides the plays for which he is internationally best known. These include his prose fiction and poetry, his work as an historian and natural historian, and his relationship to the other arts, most notably his painting. It is concerned with both lasting works of literary and dramatic criticism, as well as reviews of his books and plays in the theatre, and some more ephemeral material, all of this in several languages. Organised generically and by subject and individual work, the bibliography enables the reader to trace the changing impact of Strindberg and his works in various countries and during different periods. It is thus very much a study in reception as well as a bibliographical record of published material. It traces the developing image of Strindberg and his writing both during his lifetime and in subsequent years, and with frequent cross reference offers a comprehensive overview of a literary and existential project that has rarely been matched for its multifaceted diversity. The bibliography is published in three parts. Volume 2, The Plays (978-0-947623-82-1) and Volume 3, Prose, Poetry, Miscellaneous (978-0-947623-83-8) are also now available.

Michael Robinson is Emeritus Professor of Drama and Scandinavian Studies at the University of East Anglia, Norwich.
Samlade skrifter

This copiously annotated bibliography documents and examines the whole range of commentary on Strindberg's works and activity in many fields besides the plays for which he is internationally best known. These include his prose fiction and poetry, his work as an historian and natural historian, and his relationship to the other arts, most notably his painting. It is concerned with both lasting works of literary and dramatic criticism, as well as reviews of his books and plays in the theatre, and some more ephemeral material, all of this in several languages. Organised generically and by subject and individual work, the bibliography enables the reader to trace the changing impact of Strindberg and his works in various countries and during different periods. It is thus very much a study in reception as well as a bibliographical record of published material. It traces the developing image of Strindberg and his writing both during his lifetime and in subsequent years, and with frequent cross reference offers a comprehensive overview of a literary and existential project that has rarely been matched for its multifaceted diversity. The bibliography is published in three parts. Volume 1, General Studies (978-0-947623-81-4) and Volume 2, The Plays (978-0-947623-82-1) are also now available. Michael Robinson is Emeritus Professor of Drama and Scandinavian Studies at the University of East Anglia, Norwich.

The Hero in Scandinavian Literature

Vol. 2 is dedicated to the use of Kierkegaard by later Danish writers. Almost from the beginning Kierkegaard's works were standard reading for these authors. Danish novelists and critics from the Modern Breakthrough movement in the 1870s were among the first to make extensive use of his writings. These included the theoretical leader of the movement, the critic Georg Brandes, who wrote an entire book on Kierkegaard, and the novelists Jens Peter Jacobsen and Henrik Pontoppidan.

Strindberg i offentligheten

While Kierkegaard is primarily known as a philosopher or religious thinker, his writings have also been used extensively by literary writers, critics and artists. This use can be traced in the work of major cultural figures not just in Denmark and Scandinavia but also in the wider world. They have been attracted to his creative mixing of genres, his complex use of pseudonyms, his rhetoric and literary style, and his rich images, parables and allegories. The present volume documents this influence in the different language groups and traditions. Tome III investigates the works of Swedish and Norwegian writers and artists inspired by Kierkegaard. In Sweden the novelist Victoria Benedictsson made use of Kierkegaard during the period of the so-called Modern Breakthrough, as did the playwright August Strindberg. Later Swedish writers have continued to draw on his thought, such as Selma Lagerlof, Lars Ahlin, Lars Gyllensten, and Carl-Henning Wijkmark. The Norwegian reception of Kierkegaard also began remarkably early and was shaped by the leading names in Norwegian cultural life. Despite his coy responses to questions about his relation to Kierkegaard, Henrik Ibsen clearly seems to have been inspired by the Dane in works such as Brand. Norwegian writer and poet Bjornstjerne Bjornson, who was influenced by the Modern Breakthrough movement, was also deeply inspired by Kierkegaard. Finally, the celebrated Norwegian artist Edvard Munch (1863-1944) closely studied key Kierkegaardian concepts such as anxiety, and his influence is notable in his iconic paintings such as The Scream.

Stage and Screen

A ugust Strindbergs samlade verk

A u g u s t  S t r i n d b e r g s  s a m l a d e  v e r k  :  [n a t i o n a l u p p l a g a] :  6 7 ,  E n  b l å  b o k , a v d e l n i n g  I I I :  E n  e x t r a  b l å  b o k  :  R e g i s t e r  t i l  e n  b l å  b o k

Samlade skrifter: Fagervik och skamsund. Ordalek och Småkonst

This copiously annotated bibliography documents and examines the whole range of commentary on Strindberg's works and activity in many fields besides the plays for which he is internationally best known. These include his prose fiction and poetry, his work as an historian and natural historian, and his relationship to the other arts, most notably his painting. It is concerned with both lasting works of literary and dramatic criticism, as well as reviews of his books and plays in the theatre, and some more ephemeral material, all of this in several languages. Organised generically and by subject and individual work, the bibliography enables the reader to trace the changing impact of Strindberg and his works.
in various countries and during different periods. It is thus very much a study in reception as well as a bibliographical
record of published material. It traces the developing image of Strindberg and his writing both during his lifetime and in
subsequent years, and with frequent cross reference offers a comprehensive overview of a literary and existential project
that has rarely been matched for its multifaceted diversity. The bibliography is published in three parts. Volume 1,
General Studies (978-0-947623-81-4) and Volume 3, Prose, Poetry, Miscellaneous (978-0-947623-83-8) are also now
available. Michael Robinson is Emeritus Professor of Drama and Scandinavian Studies at the University of East Anglia,
Norwich.

Buckle's Influence on Strindberg

Allegories of Communication

Samlade skrifter

Strindberg and the Five Senses

Literature and Chemistry

An International Annotated Bibliography of Strindberg Studies 1870-2005: General studies

Morphology and Physiology of the Axis in Cucurbitaceae

Twentieth-century Swedish Writers Before World War II

The Journal of English and Germanic Philology

Essays on Swedish writers of the early twentieth-century that provides context and an outline of major events and
movements that influenced these writers. Discusses literary trends including proletarian realists, often referred to as the
autodidacts, the modernists, the variety of literary styles and genres, including literature for children and young adults,
the impact of motion pictures and television, and the impact of various political and global issues.

Stories and Portraits of the Self

Scandinavian Studies

Ett drömspel

During the whole of his writing career August Strindberg was a restless canon-maker. In his capacity as writer, librarian,
cultural scholar, polemicist and amateur researcher he constantly quoted sources, both historical and contemporary,
included and excluded certain authors in his own work, as well as re-evaluated the boundaries of aesthetics and culture
around the turn of the twentieth century. At the same time, he was a very active author in his own right, living in self-
imposed exile but in close contact with cosmopolitan intellectual circles. All of this raises questions about his relationship
with the literary and cultural canon. The dynamics between local and global culture define the whole of his oeuvre and
make him one of those European authors who are readily interpreted in the context of Weltliteratur. Strindberg was a
multilingual cosmopolitan, an emigrant, theosophist, and reporter. In his capacity as a writer, with his gaze trained upon
both East and West, he absorbed impressions from the universalist tendencies of the 19th de siecle. His ambition to join
the global "Republic of Letters" led him to study French, Hebrew, the Chinese system of logograms, Russian literature,
and the history of the Middle East. This volume, edited by Jan Balbierz, gathers contributions from renowned Strindberg
scholars and discusses questions, such as: How did Strindberg construct his predecessors and which traditions did he associate himself with? How is a Strindbergian text altered in performative practice in theatre and film? How did Strindberg, whose writings are deeply rooted in Swedish folklore and landscape, relate to foreign cultural.


International Scandinavian and Medieval Studies in Memory of Gerd Wolfgang Weber

The successor to modern drama scholarship and criticism 1966-1980, the present volume is a classified, selective list of publications for the period 1981-1990, with many additions and corrections to the previous volume. It refines and supplements the series of annual bibliographies that Charles Carpenter compiled for the journal Modern Drama from 1982 to 1993. The work is designed both as a convenient checklist of significant scholarship on all aspects of world drama since Ibsen and as a bibliographical précis of the discipline as it has evolved since 1980. The great majority of its 25,200 entries concern literary currents in drama since the last third of the nineteenth century and the associated playwrights, although theatre history is also well represented. Because of the heightened interest in semiotic, anthropological, feminist, and other theoretical approaches to drama during the decade of the 1980s, the 'Contemporary Theory' section has been greatly expanded. The primary organization is geographic/linguistic; the main divisions are World Drama, then American, British and Irish, Canadian, Hispanic, French, Italian, Germanic, Scandinavian, Eastern European, African and West Indian, Australasian, and Asian drama. A name index is included. Although the bibliography is limited to material in Roman-alphabet languages, its scope, orientation, and format are designed to make the project internationally useful and intelligible.

Poetic Creation

Samlade verk

It does not treat Romanticism as a limited "period" dominated by some construed singular master-ethos or dialectic; rather, it follows the literary patterns and dynamics of Romanticism as a flow of interactive currents across geocultural frontiers

Romantic Drama

Literature and Chemistry: Elective Affinities investigates literary and chemical encounters, from medieval alchemy to contemporary science fiction, in works of the likes of Dante, Goethe, Baudelaire and Dag Solstad as well as in literary writing of scientists such as Humphry Davy, Ludwig Boltzmann and Oliver Sachs. Sixteen authors break new ground in demonstrating chemistry's particular status as one of the sciences in which humanities should interest itself, the overlaps and reciprocities of the two fields, and - perhaps most importantly - chemistry's role in the production of narrative, metaphor, and literary form. The anthology makes the silent presence of chemistry perceptible, uncovering its historical and present appeal to material sensitivity, imagination, and creativity, as well as its call for philosophical and ethical concern, and for wonder.

An International Annotated Bibliography of Strindberg Studies 1870-2005: The plays

Till Damaskus

Screen Culture: History and Textuality explores the impact of digital culture on the discipline of film and television studies. Whether the notion of screen culture is used to designate the technological platforms common to present-day digital media, or whether it refers to the support material on which moving images have historically been projected, scanned, or displayed, the 15 previously unpublished essays included here are primarily concerned with the intermedial appraisal of film, television, and digital culture. Contributors are Richard Abel, William Boddy, Ben Brerewster, J ohn Fullerton, Douglas Gomery, Alison Griffiths, Vreni Hokenjos, Jan Holmberg, A rne Lunde, Peter L unenfeld, Charles Musser, Jan Olsson, Barry Salt, M ichele L. Torre, William Uricchio, and Malin Wahlberg. Stockholm Studies in Cinema series Distributed for John Libbey Publishing
In contemporary societies privatization has long ceased to be just an economic concept; rather, it must increasingly be made to refer to the ongoing shrinking of the public space under the impact of the representation of individual lives and images, which cuts across all discourses, genres and media to become one of the primary means of production of culture. This volume is intended to cover such an historical, social and intellectual ground, where self-representation comes to the fore. Targeting mostly an academic readership but certainly also of interest to the general educated public, it collects a wide range of essays dealing with diverse modes of life writing and portraying from a variety of perspectives and focusing on different historical periods and media. It thus offers itself as a major contribution to a better understanding of the world we live in: its past legacy and present configuration.

Volume 12, Tome III: Kierkegaard's Influence on Literature, Criticism and Art

No further information has been provided for this title.

Strindberg and the Western Canon

August Strindbergs samlade verk: Till Damaskus

Modern Drama Scholarship and Criticism 1981-1990

Copyright code: 50d730a855a12a107b01656cf6f076d3