[^1]John Eric Bellquist, *Strindberg as a Modern Poet: A Critical and Comparative Study* (Berkeley and Los Angeles: University of California Press, 1896), 14; Raymond Williams, “The politics of the avant-garde,” in *Visions and Blueprints: Avant-garde Culture and Radical Politics in Early Twentieth-Century Europe*, Edward Timms and Peter Collier eds., (Manchester, UK: Manchester University Press, 1988), 1.

[^2]Derek Offord, *The Russian Revolutionary Movement in the 1880s* (Cambridge, UK: Cambridge University Press, 1986), 28; Anna Geifman, *Thou Shalt Kill: Revolutionary Terrorism in Russia, 1894–1917* (Princeton, NJ: Princeton University Press, 1993).

[^3]Anna Westerhahl Stenport and Eszter Szalczer, “Strindberg and Radicalism—Strindberg and the Avant-garde: A Hundred-Year Legacy,” *Scandinavian Studies* 84 (Fall 2012): 240–41; August Strindberg, *Getting Married* (New York: Viking Press, 1972), 11–48, 61; Michael Meyer, *Strindberg* (New York: Random House, 1985), 130–42.

[^4]F. E. Round, R. M. Crawford, D. G. Mann, *The Diatoms: Biology and Morphology of the Genera* (Cambridge, UK: Cambridge University Press, 1990), 123-24.

[^5]Kenne Fant, *Alfred Nobel: A Biography,* trans. Marianne Ruuth (New York: Arcade Publishing, 1993; orig. pub. 1991), 26-31.

[^6]Tore Frangsmyr, “[Alfred Nobel—Life and Philosophy]( https://www.nobelprize.org/alfred-nobel/alfred-nobel-life-and-philosophy/),” *Nobelprize.org* (Nobel Media AB 2014), December 8, 1998; Ake Erlandsson, “[Alfred Nobel and His Interest in Literature] https://www.nobelprize.org/alfred-nobel/alfred-nobel-and-his-interest-in-literature/),” *Nobelprize.org* (Nobel Media AB 2014), July 23, 1997; Author’s notes on visit to Nobel Foundation Museum, Stockholm, Sweden, July 1, 2016.

[^7]Kenne Fant, *Alfred Nobel: A Biography*, trans. Marianna Ruuth (New York: Arcade Publishing, 1993; orig. pub. 1991), 16.

[^8]Kenneth N. Cameron and Horst Frenz, “The Stage History of Shelley’s *The Cenci*,” *PMLA* 60 (December 1945): 1085; Charles Nicholl, “Screaming in the Castle: The Case of Beatrice Cenci,” *London Review of Books* 20 (July 2, 1998): 23–27.

[^9] [“Nobel’s raunchy anti-capitalist play gets world premiere]( https://www.theguardian.com/culture/2005/sep/08/theatre.nobelprize2005),” *The Guardian*, September 8, 2005.

[^10]Alfred Nobel, *Némésis*, trans. Régis Boyer(Paris: Les Belles Lettres, 2008; orig. pub. 1896),152. The text in French is: “Tout de suite, dès que j’aurai compté mon or.” Remarkably, *Nemesis* has not been translated into English.

[^11]Alfred Nobel, *Némésis*, 74–75.

[^12]Ibid., 83–85.

[^13]Alfred Nobel, *Nemesis,* 48.

[^14]On Tennyson’s famous formulation from his 1850 poem, “Memoriam,”and its relation to the evolutionary thought of the day, see Kenneth M. Weiss, “`Nature, Red in Tooth and Claw,’ So What?,” *Evolutionary Anthropology* 19 (2010): 41-45.

[^15]Kenne Fant, *Alfred Nobel,* 224.

[^16]Ronald Grigor Suny, “A Journeyman for the Revolution: Stalin and The Labour Movement in Baku, June 1907-May 1908,” *Soviet Studies* 23 (January 1972): 375-77.

[^17]Isaac Deutscher, *Stalin: A Political Biography* (New York: Vintage Books, 1960; orig. pub. 1949), 2, 45-48.

[^18]Geifman, *Thou Shalt Kill,* 91-92.

[^19]Ibid., 87-88, 113.

[^20]Michael Glenny, “Leonid Krasin: The Years Before 1917,” *Soviet Studies* 22(October 1970): 192-221; Timothy Edward O’Connor, *The Engineer of Revolution: L. B. Krasin and the Bolsheviks, 1870–1926* (Boulder, CO: Westview Press, 1992), 40, 69–74.

[^21]Daniel Yergin, *The Prize: The Epic Quest for Oil, Money, and Power* (New York: Simon & Schuster, 1991), 58–62.