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| Hansson, Ola (1860-1925) |
| **[Enter any *variant forms* of your headword – OPTIONAL]** |
| Ola Hansson was among the most innovative and ground-breaking authors and critics of early Swedish modernism. With his delicate prose sketches *Sensitiva amorosa* he established himself as the central figure of Swedish Decadence. He played a crucial role in introducing both Nietzsche and Strindberg to the German public. In 1889 he married the authoress Laura Marholm (née Mohr) (1854-1928), and in the same year they left Sweden. The couple moved several times between Germany, France, Switzerland, and Turkey. Both of them suffered from incipient mental disorder. In 1925, Ola Hansson died in Turkey and was buried in Sweden in 1926. Hansson is acknowledged as one of the major (albeit initially misjudged) innovators of modern Swedish literature. His earlier texts are highly valued for their subtle psychology as an answer to the programmatic literature of the Swedish 1890s, while his later texts display a tendency towards the political ideas of Pan-Germanism. |
| File: Hansson.jpg  Figure 1 Portrait of Ola Hansson  Source: <http://sv.wikipedia.org/wiki/Ola_Hansson>    Ola Hansson was among the most innovative and ground-breaking authors and critics of early Swedish modernism. With his delicate prose sketches *Sensitiva amorosa* he established himself as the central figure of Swedish Decadence. He played a crucial role in introducing both Nietzsche and Strindberg to the German public. In 1889 he married the authoress Laura Marholm (née Mohr) (1854-1928), and in the same year they left Sweden. The couple moved several times between Germany, France, Switzerland, and Turkey. Both of them suffered from incipient mental disorder. In 1925, Ola Hansson died in Turkey and was buried in Sweden in 1926. Hansson is acknowledged as one of the major (albeit initially misjudged) innovators of modern Swedish literature. His earlier texts are highly valued for their subtle psychology as an answer to the programmatic literature of the Swedish 1890s, while his later texts display a tendency towards the political ideas of Pan-Germanism.  Born in Skåne (Scania), Ola Hansson came from a family of peasant stock. He debuted in 1884, and the following year he published the verse-collection *Notturno* where he introduced some of the central features of his early works, such as pessimism and angst as well as the magnificence of the Scania landscape. In 1887, his breakthrough prose collection, *Sensitiva amorosa*, caused a scandal among his contemporaries who were shocked by the morbid eroticism, the psycho-physiologic determinism and the *Bourget*-inspired depiction of decadent dissolution. The outraged Swedish press embarked on a moral campaign against the text and thus cemented Hansson’s decision to turn his back on Sweden. He left his native country for Germany where he established a reputation as a critic and essayist. His writings on Poe and Nietzsche in particular helped draw public attention to two authors whose influence, in turn, can be seen in Hansson’s own works. In his collection of symbolic-surrealistic prose poems, *Ung Ofeg’s visor* (Young Ofeg’s Ditties), he develops a concept of personality strongly influenced by Nietzsche’s notion of the subject. *Parias*, on the other hand, is written under the influence of Edgar Allan Poe’s texts and consists of a series of criminal case studies, addressing the subtle mechanisms of determinism. Complete Works: *Samlade skrifter* (1919-1922), Stockholm: Tiden. List of Works: *Dikter* (1884)  *Notturno* (1885)  *Sensitiva amorosa* (1887)  *Parias* (1890)  *Tidens kvinnor* (first published in German translation in 1891; publication of the Swedish original in 1914)  *Ung Ofeg’s visor* (1892)  *Kärlekens trångmål* (1992)  *Resan hem* (first published in Norwegian translation in 1894; publication of the Swedish original in 1895)  *Fru Ester Bruce* (first published in Norwegian translation in 1893; publication of Swedish original in 1900)  *Vägen till livet* (1896)  *Nya visor* (1907) English Translations:*Sensitiva amorosa* (1999), translated by M. Gaber Abrahamsen, Lysaker: Geelmuyden Kiese.*Young Ofeg's Ditties* (1895), translated by G. Egerton, London: John Lane. |
| Further reading:  (Ahlund)  (Andersen)  (Holm)  (Levander)  (Witt-Brattström) |