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| **Your article** |
| **Lagerkvist, Pär (1891-1974)** |
| **[Enter any *variant forms* of your headword – OPTIONAL]** |
| Born in Växjö, Sweden, Pär Lagerkvist pursued academic studies at Uppsala University, where he befriended artists associated with the avant-garde in Sweden. Lagerkvist visited Paris in 1913, where he studied the Cubism of Pablo Picasso. After a trip to Berlin in 1915 and a period spent in Denmark, Lagerkvist returned to Sweden and made his literary debut. Lagerkvist was elected into the Swedish Academy in 1940 and was awarded the Nobel Prize in literature in 1951.  Lagerkvist's first publications were collections of Impressionist short stories, *Människor* (1912) and *Två sagor om livet* (1913). His views on Modernism and the avant-garde were expressed in *Ordkonst och bildkonst* (*Literary Art and Pictorial Art*) (1913). |
| Born in Växjö, Sweden, Pär Lagerkvist pursued academic studies at Uppsala University, where he befriended artists associated with the avant-garde in Sweden. Lagerkvist visited Paris in 1913, where he studied the Cubism of Pablo Picasso. After a trip to Berlin in 1915 and a period spent in Denmark, Lagerkvist returned to Sweden and made his literary debut. Lagerkvist was elected into the Swedish Academy in 1940 and was awarded the Nobel Prize in literature in 1951.  Lagerkvist's first publications were collections of Impressionist short stories, *Människor* (1912) and *Två sagor om livet* (1913). His views on Modernism and the avant-garde were expressed in *Ordkonst och bildkonst* (*Literary Art and Pictorial Art*) (1913). In this essay Lagerkvist argues that Expressionism and Cubism are rooted in primitive and medieval art, which is portrayed as being truer to nature than traditional realism. According to Lagerkvist, art should not strive to imitate reality but rather to represent its aesthetic significance.  Lagerkvist's essay was widely read and influential among the Swedish avant-garde. The essay was followed by *Motiv* (1914), a collection of prose poems, and *Järn och människor* (*Iron and Man*) (1915), a collection of Impressionist short stories with themes drawn from the First World War. A collection of poetry and prose likewise influenced by the war, *Ångest* (1916), marks Lagerkvist's transition from Impressionism to Expressionism. The collection established Lagerkvist's reputation as a poet and was followed by a series of Expressionist plays. Lagerkvist's essay *Modern teater* (*Modern Theatre*) (1918) promotes an anti-Naturalist theatre inspired by August Strindberg among others.  Lagerkvist became more prolific as a writer of prose in the 1920's, with texts such as the autobiographical novel *Gäst hos verkligheten* (*Guest of Reality*) (1925). During the 1930's Lagerkvist wrote a series of anti-fascist texts such as *Bödeln* (*The Executioner*) (1933) and *Den knutna näven* (*The Clenched Fist*) (1934), in which he promotes a ‘fighting humanism’ as a countermeasure against fascism. The poetry collection *Sång och strid* (1940) is heavily influenced by the Second World War, while the historical novel *Dvärgen* (*The Dwarf*) (1944) examines the psychology of totalitarianism.  After the war Lagerkvist wrote a series of prose works with themes drawn from Biblical antiquity, including the novel *Barabbas* (1950). Other notable works of this period are *Sibyllan* (*The Sibyl*) (1956) and his last novel, *Mariamne* (1967).  File: Lagerkvist.jpg  Figure 1.  Source: <http://www.nobelprize.org/nobel\_prizes/literature/laureates/1951/lagerkvist.html> Collected Works *Dikter*, Stockholm: Bonnier, 1941  *Prosa*, Stockholm: Bonnier, 1949-1966  *Dramatik*, Stockholm: Bonnier, 1956 List of Works *Människor* (1912)  *Två sagor om livet* (1913)  *Ordkonst och bildkonst* (1913)  *Motiv* (1914)  *Järn och människor* (1915)  *Ångest* (1916)  *Modern teater* (1918)  *Onda sagor* (1924)  *Gäst hos verkligheten* (1925)  *Bödeln* (1933)  *Den knutna näven* (1934)  *Sång och strid* (1940)  *Dvärgen* (1944)  *Barabbas* (1950)  *Sibyllan* (1956)  *Mariamne* (1967) Translations *Guest of Reality*, London: Cape, 1936, tr. Denys W. Harding & Erik Mesterton  *The Dwarf*, New York: Fisher, 1945, tr. Alexandra Dick  *Barabbas*, New York: Random House, 1951, tr. Alan Blair  *The Sibyl*, New York: Random House, 1958, tr. Naomi Walford  *Modern Theatre*, New Orleans: Tulane University, 1961, tr. Thomas R. Buckman  *Mariamne*, London: Chatto & Windus, 1968, tr. Naomi Walford  *The Eternal Smile. Three Stories*, London & New York: Hill & Wang, 1971, tr. Denys W. Harding & Erik Mesterton  *Five Early Works*, Lewiston, N.Y.: Edwin Mellen, 1988, tr. R.A. Swanson  *Literary Art and Pictorial Art*, Cork: Rainbow Press, 1991, tr. E.M. Ellestad & R.A. Swanson |
| Further reading:  (Karahka)  (Schöier)  (Schönström) |