

AN ANTHOLOGY OF SCANDINAVIAN LITERATURE, FROM THE VIKING PERIOD TO THE TWENTIETH CENTURY. pdf

1: Scandinavian Literature | Download eBook PDF/EPUB

*An Anthology of Scandinavian Literature, From the Viking Period to the Twentieth Century [Hallberg Hallmundsson] on www.enganchecubano.com *FREE* shipping on qualifying offers.*

Following a largely chronological sequence, but not rigidly bound by it, the class will exam the history of Scandinavia during the "viking age," approximately AD - AD , through the written and archeological records. The first half of the course will focus on the Vikings at home in Scandinavia. This will include an examination of the origins of Vikings society in the pre-historical period, including aspects of the great migrations and subsequent settlement patterns, the establishment of family farms, and the development of Viking material culture such as the Viking ship. We will also examine the political, social and cultural expressions of Viking society, such as commercial expansion, military conflict and religious expression. The structure and significance of the pre-Christian pagan religion of the Scandinavian North will also be discussed. The second half of the course will focus on the expansion of Viking society and the international contacts through exploration, settlement, trading and raiding. Historically, Vikings have inspired, and occasionally been romanticized by, writers and musicians alike, from Richard Wagner in the nineteenth century, to J. Tolkien in the twentieth century. What, if anything, is the historical basis for some of these views? Who were these people we call "Vikings" and how did they live? What were the roles of family, law, art and literature in Viking society? And, what has been the influence and legacy of he Vikings on western civilization and our own time? This course has, essentially, two learning objectives: There are two exams in this course, a mid-term and a final. Exams will consist of three parts: The final exam is not comprehensive but will consist of questions covered in the second half of the course. In class lectures are the major component of this course. Lectures will consist of the presentation of topics and themes relating to the main subject of the course, the history of the Vikings. Lectures will occasionally be supplemented by films and videos. A detailed course syllabus with specific schedule and reading assignments will be distributed in class. The required reading will be supplemented, but the core reading generally includes:

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2: Anglo-Saxon and Germanic Culture: The Historical Setting in Beowulf | Owlcation

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The Columbia Encyclopedia, 6th ed. Copyright The Columbia University Press Scandinavian art and architecture, works of art and structures created in the Scandinavian area of Europe. Early History The Scandinavian countries are rich in artifacts and objects of archaeological interest dating from the end of the Ice Age through the Bronze Age , the Celtic and Germanic Iron Ages, and the Viking period. It bears a clear relationship to other European trends, particularly to Hiberno-Saxon illumination. Numerous fine examples of early Scandinavian art are in the collections of the museums of Copenhagen and Stockholm. The Early Christian Period Church building became the principal artistic activity when Scandinavia was Christianized in the 11th cent. The wooden stavkirke , a medieval church decorated with grotesque figures, is unique to this region; examples remain only in Norway, where it was most prevalent. The island of Gotland produced numerous sculptural and architectural masterworks of the Gothic period. The cathedral at Trondheim, begun in the 12th cent. Uppsala Cathedral was built by French architects. Castles such as Gripsholm exemplify this borrowing habit. Great castle-building activity was instigated by the Danish and Swedish rulers of the 16th to 18th cent. The Eighteenth and Nineteenth Centuries In the 18th and 19th cent. From Denmark the neoclassicist sculptor A. Thorvaldsen taught and worked in Rome, wielding enormous stylistic influence. The painters Christoffer Eckersberg and N. Abildgaard were prominent, as were the architects C. The academy of Copenhagen attracted students from Germany, including the painters P. Norway produced its best-known artists late in the 19th cent. Vigeland and the protoexpressionist painter Edvard Munch. Significant Swedish artists included the sculptor J. Sergel and, in the late 19th and early 20th cent. Zorn and Carl Larsson. The Twentieth Century The Swedish sculptor Carl Milles , who worked extensively in the United States , was among the most notable Scandinavian artists of the early part of the century. Since World War II various strains of abstraction have been developed by a number of Scandinavian artists. The inventive use of traditional and regional forms within the plain vocabulary of brick construction led to a rejuvenation of Scandinavian architecture in the early 20th cent. The Finnish architects Eliel Saarinen and Alvar Aalto influenced Scandinavian design profoundly and have international acclaim for establishing an unquestionably new architecture. Modern Scandinavian furniture and applied arts, particularly glassmaking, metalwork, woodwork, and ceramics, have been widely imitated for their simplicity and purity of line. Donnelly, Architecture in the Scandinavian Countries Cite this article Pick a style below, and copy the text for your bibliography.

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3: a_history_of_icelandic_literature_histories_of_scandinavian_literature

An anthology of Scandinavian literature, from the Viking period to the twentieth century. Hallberg Hallmundsson. Collier Books, - English literature - pages.

Since then, Nordic countries, it seems, have developed in separate directions, establishing separate, national literatures. So, where can we place nineteenth Century literature from Orkney and Shetland – is it part of the Nordic forum or the British, or, ultimately, Scottish one? Here the three kingdoms of Denmark, Norway and Sweden were united, which, of course, at the time, would have included Greenland, the Faroe Islands, Shetland and Orkney and some of Finland. Although becoming part of Scotland in the fifteenth century, Nordic narratives have persisted both in Shetland and Orkney, particularly during and since revivals of Scandinavian identity during the late nineteenth and early twentieth centuries. This is because both Orkney and Shetland societies still find themselves at the crossroads of both Scandinavian and British nation building narratives, and interesting and complex cultural and literary responses to them. II of intellectuals in Lerwick during the late nineteenth and early twentieth century: Just as Norwegian historians of that period, irked by the union with Sweden, idealised the independent Norway of the middle ages, Shetland antiquarians, confronted with the squalid details of local landlordism, looked back to the quite unrecorded Shetland of the twelfth century. Theoretical Background Before I move on to discuss specific examples of Orkney and Shetland literature against this background, I should define the perspective I will be discussing them from: Johnston , Orkney and Shetland Miscellany. In that sense, writers such as Haldane Burgess from Shetland and George Mackay Brown from Orkney generated what I would call intercultural texts, that represent the continuing dialogue that Shetland society has had, and still has with both Scottish and Nordic cultural spaces. Haldane Burgess - was a poet, novelist, musician, as well as a Scandinavian scholar. He published works in Shetlandic or Shetland Dialect and English. Looking at literary themes, this also becomes apparent in the emphasis given to the Shetland Dialect as being a direct connection to Norn, a West Norse language of Iceland and Norway which was spoken in Shetland long after its transfer into Scottish hands. Many other Shetland writers such as T. Robertson, also known as Vagaland, repeatedly draw attention to this particular version of events in their and It has always been an integral part of Shetland life, being used to set forth warnings so as to rouse the people when needed, to commemorate worthy events, or to bestow praise where it belonged, just like the skaldic poetry of the old Norsemen. Significantly, and as the title suggests, the text considers time as not something linear, but as an ocean of narratives that constantly envelope the main character and define his cultural identity: However, in , the Law of Englishrie was passed, after which English displaced Norman-French as the official language. Ben Hoy objected that Orkney had never been a part of Scotland anyway till and then the Scots had fallen on the once powerful earldom of Orkney and batted on it like hoodie crows. Terrible it had been. MacTavish brushed that aside. During the war, and in a semi-autobiographical move the by the author, Thorfinn becomes a writer of historical novels. Works cited Anderson, B. Reflections on the Origin and Spread of Nationalism. London and New York: Political Discourse of Shetland: Norse Imagery in Shetland. Unpublished Phd Thesis - Manchester University. Orkney and Shetland Miscelany. The Bodley Head Ltd. The Routledge Companion to Historical Studies. Nordisk Litteratur, Nordic Literature: Retrieved July , from [Page 3](http://Bern, New York, Vienna: The Shetland Literary Tradition: Reception and Construction of the Norse Past in Orkney. Primary Sources Brown, G. Beside the Ocean of Time. The Collected Poems of Vagaland.</p></div><div data-bbox=)

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4: SCAND A: The Vikings | Department of Scandinavian Studies | University of Washington

*An Anthology Of Scandinavian Literature - From The Viking Period To The Twentieth Century - First Edition [Hallberg (selected And Edited By) Hallmundsson] on www.enganchecubano.com *FREE* shipping on qualifying offers.*

John Lindow illuminates these matters in the book under review by surveying representations of trolls from Viking Age Scandinavia to present-day popular culture. Then he turns to the Nordic word troll, which unfortunately does not reveal anything about the essence of trolls since the word itself is of uncertain origin and etymology. After these preliminaries, Lindow considers trolls chronologically from the earliest evidence to the twentieth-century. In the first attestation of a troll in Nordic literature, the Viking-Age poet, Bragi the Old, encounters an unnamed troll woman in a forest during the evening. The woman is not described, but her words suggest that she is in various ways a threat. This scene—the confrontation of a troll and a human being in a place remote from human habitation—is found again and again in early Scandinavian literature. The troll regularly conveys a feeling of disorder, darkness, and the non-human. Some sources attribute to trolls qualities such as large size, the ability to shape-change, and wildness, whereas others do not. For example, in a late-medieval saga a she-troll is said to breathe as though a squall were blowing out of her nostrils; mucus hangs down from her mouth, and she is bald and bearded and has hands like claws. A recurrent idea is that trolls have an aversion to sunlight, such that if the sun shines on a troll, he or she turns to stone the usual medieval idea or bursts common in later lore. In the course of time largeness, strength, ugliness, and proficiency in magic become more commonly explicit features of trolls. All in all, trolls go from being under-described to being over-described. The only thing that all trolls seem really to have in common is that they dwell outside the human community. They are The Other. Lindow turns next to a consideration of notable folk-narrative collectors and illustrators in Norway. They have extremely long noses or multiple heads, or they make snorting sounds or, in one case, get so angry that they give off sparks. Norwegian book-illustrators began depicting trolls around 1850. The earliest illustrations show trolls as figures of approximately human size and basically human looks, with beards and long hair and minimal clothing. They are not very eye-catching and are little known today. Fluid at first, the tradition moved toward fixity within a couple decades, trolls being regularly portrayed as big and ugly and tending to blend in with the materiality of the landscape. For example, the limbs of a troll pictured in a woods may be indistinguishable from the surrounding tree-limbs. The most masterful illustrator was Theodor Kittelsen, whose work remains very well-known today. A chapter follows on trolls in nineteenth- and twentieth-century Scandinavian literature and eventually also films. In his epilogue Lindow describes the principal manifestations of trolls in modern culture as the friendly and the unfriendly. In marketing to children one finds mostly friendly and reassuring trolls, whose type can be traced in a direct line from the nineteenth-century collections of folktales to modern media. In contrast, the anti-social tradition retains more of the spirit of the early Nordic trolls. *An Unnatural History* is a quick read around 300 pages, clearly presented and pleasantly written by an authority on Scandinavian folklore. This site is best viewed in Google Chrome, Firefox 3, and Safari 4. If you are having difficulty viewing the site, please upgrade your browser by clicking the appropriate link. Last revised June 21,

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5: The History of Iceland – University of Minnesota Press

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The epic begins with Beowulf, the king of the Geats, as he comes to the aid of the aging king of the Danes, Hrothgar. It follows the titular hero from this point through to his crowning as the leader of the Geats, and ends with his untimely death defending his people from a terrible dragon. Although the hubris of Beowulf is undoubtedly the most important aspect of the story, the progression of the epic relies heavily on the aspects of Germanic warrior culture in which the epic takes place. Germanic culture There are four major parts of Germanic culture that will be discussed: Bards The warrior-king Christianization This list is by no means an all encompassing description of the time period. But these topics are the most basic for an analysis of the backdrop of Beowulf; pervasive in the culture, interconnected by definition, and influential to the direction of the story. Anglo Saxon The term Anglo Saxon will be used almost exclusively in this article from now on, unless referring to a specific Germanic tribe. Anglo Saxon is a typical blanket term for Germanic tribes, like the Geats or the Danes, who arrived from modern-day Denmark and Sweden to conquer much of southeast England in the early 5th century and is the most appropriate term for this article because it best describes both the people from where Beowulf the epic, not the character originated and the characters of the epic. Origins of the epic Beowulf was originally written in Old English, a language that developed after the Anglo Saxons conquered southeastern England. Scholars debate the exact date of the conquest, but it is rather reliably placed around the 5th or 6th century. Old English is the precursor of modern English spoken today throughout much of the world. Not surprisingly, it is much more closely related to the Germanic languages of the conquering Anglo Saxons than to modern English, which in later centuries was subject to increasingly heavy influence from French and Latin. In the time period that Beowulf was written, it was a fledgling language that was seldom written down, and which came from Anglo Saxon languages that were almost never recorded orthographically. This gave Old English little literary clout compared to surrounding languages. Area conquered by the Anglo Saxons Source Anglo Saxon culture The Bard Stories from Anglo Saxon languages were not written down in this time period because they were originally passed on orally through Bards. These great speakers were an integral part of Anglo Saxon society, responsible for preserving and reciting the heroic legends of their ancestors: Bards would tell tales with such prowess that their subjects would often gain mythical qualities. As professor Kenneth W. Harl of Tulane University writes in his guidebook to the Vikings, "the Germanic gods were closely associated with veneration of the ancestors Bards required an intimate connection with their pagan gods to tell their mythical tales. Paganism Paganism, at least in this context, refers to the native pre-Christian Anglo Saxon gods. As like any other polytheistic religion the Anglo Saxon gods represented specific phenomena observed by the tribes. Without the advent of scientific inquiry they created stories to explain the seeming randomness of their world. Many Bards undoubtedly wove these myths into beautiful prose that the tribe would invoke whenever they required outside help in their brutal, hostile, and uncertain world. Thus enchanting stories about the gods moving the moon or creating thunder entranced the tribesmen who gathered at the feet of the bards who told the tales. Ragnarok represents the end of the world in which all gods and warriors fought and died for their faith. Warrior culture and the warrior king Beowulf also fights these monsters because he is part of a warrior culture. In Anglo Saxon hierarchy warrior kings reigned supreme. The leaders of Anglo Saxon tribes; like Hrothgar, king of the Danes ; and Beowulf, king of the Geats were exalted to mythical status by their people because of their unmatched bravery, strength and vigor. The warrior king protected his people. He also served the important function of uniting the tribe into a cohesive family as a god-like figure. Therefore, Bards would speak of current and former warrior-kings with an exalted status. The Norton Anthology of English Literature notes in its introduction to the epic notes that the most important relationship to a warrior king was a union with the gods. The gods imbued the warrior king with the skills to win in a battle and rewarded the king with riches upon victory. Elements of this pagan idea are replete

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in Beowulf. The companionship between fellow warriors and the gods were among the most vital attributes to a tribes military prowess. Christianization Beowulf was written in a unique time period in Anglo Saxon history. By the 8th century, coinciding with the authorship of the epic, Anglo Saxons had largely converted to Christianity, casting away the polytheistic gods of the ancestors. But as previously mentioned, bards had been telling tales, the tale of Beowulf included, since before the masses were converted to Christianity. So the stories of old had to be fitted into the teachings of the new religion. The result is a blend of both religions. References are made to christian teachings, Beowulf invokes the monotheistic God of Christians, yet aspects of the pagan warrior culture remain as described above. The Setting of Beowulf: Modern-day Scandinavia is known for being among the most socially equal areas in the world. Furthermore, Denmark pioneers design that focuses on simplicity and functionality known as functional design, something that is the exact opposite of the hubris of a warrior-king. The Epic has been recognized for its brilliance by modern scholars throughout the world. It abounds in linguistic, historical and artistic significance. The documentary below provides proof of its importance to posterity.

6: The Norton Anthology of English Literature: The 16th Century:

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9: Journal of Folklore Research: JFR Review for Trolls: An Unnatural History

Focuses on several major literary works and cultural moments from the Viking Age, the Enlightenment, nineteenth-century Romanticism, twentieth-century Modernism, and current Danish literature, journalism, and film.

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