

Auguste Strindberg

INFERNO



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Strindberg In Inferno

Anna Westerstahl Stenport



Strindberg In Inferno:

The Inferno August Strindberg, 1913 **Inferno** August Strindberg, 2013-03-20 **The Inferno** By August Strindberg
Brand New Edition **Inferno** is an autobiographical novel by August Strindberg Written in French in 1896-97 at the height of Strindberg's troubles with both censors and women the book is concerned with Strindberg's life both in and after he lived in Paris and explores his various obsessions including alchemy occultism and Swedenborgianism and shows signs of paranoia and neuroticism **Inferno** has often been cited as proof of Strindberg's own personal neuroses such as a persecution complex but evidence also suggests that Strindberg although experiencing mild neurotic symptoms both invented and exaggerated much of the material in the book for dramatic effect **The Inferno** August Strindberg, 2016-08-18 The narrator ostensibly Strindberg although his narrative variably coheres with and diverges from historical truth spends most of the novel in Paris isolated from his wife Frida Uhl children and friends He associates with a circle of Parisian artists and writers including Paul Gauguin and Edvard Munch but often fears they are ridiculing and persecuting him In his isolation Strindberg successfully attempts alchemical experiments and has his work published in prominent journals He fears however that his secrets will be stolen and his persecution mania worsens believing that his enemies are attacking him with infernal machines He also dabbles in the occult at one point casting a black magic spell on his own distanced daughter Throughout his studies and adventures Strindberg believes himself guided by mysterious forces attributing them sometimes to God Fate or vaguer origins When returning to Austria to see his daughter Strindberg is introduced to German mythology and the teachings of Swedenborg which both influence his fatalistic beliefs and delusions Through this newfound imagery Strindberg sees his life as a living hell hence the novel's title [Inferno ...](#) August Strindberg, 2014-03-26 **Inferno** is an autobiographical novel by August Strindberg originally published in Swedish in 1897 This intensely personal work details Strindberg's experiences during a period of mental and spiritual crisis in the mid 1890s a time he referred to as his **Inferno** crisis The novel blends elements of autobiography symbolism and occultism to explore themes of madness paranoia and religious questioning Set primarily in Paris and Austria the narrative follows Strindberg's descent into psychological turmoil marked by feelings of persecution and encounters with the supernatural **Inferno** is a key work in understanding Strindberg's complex psyche and his contribution to modernist literature It remains a powerful and disturbing exploration of the boundaries between reality and madness and a significant example of fin de siècle angst This work has been selected by scholars as being culturally important and is part of the knowledge base of civilization as we know it This work was reproduced from the original artifact and remains as true to the original work as possible Therefore you will see the original copyright references library stamps as most of these works have been housed in our most important libraries around the world and other notations in the work This work is in the public domain in the United States of America and possibly other nations Within the United States you may freely copy and distribute this work as no entity individual or corporate has a copyright on the body of the work As a

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Strindberg in Inferno Gunnar Brandell, 1974 Presents an overview of archaeology including how ancient sites become buried and are relocated and techniques of excavating Relates information archaeology has revealed about Amerindians

[The Inferno - Scholar's Choice Edition](#) August Strindberg, 2015-02-18 This work has been selected by scholars as being culturally important and is part of the knowledge base of civilization as we know it This work was reproduced from the original artifact and remains as true to the original work as possible Therefore you will see the original copyright references library stamps as most of these works have been housed in our most important libraries around the world and other notations in the work This work is in the public domain in the United States of America and possibly other nations Within the United States you may freely copy and distribute this work as no entity individual or corporate has a copyright on the body of the work As a reproduction of a historical artifact this work may contain missing or blurred pages poor pictures errant marks etc Scholars believe and we concur that this work is important enough to be preserved reproduced and made generally available to the public We appreciate your support of the preservation process and thank you for being an important part of keeping this knowledge alive and relevant

[The Inferno, AUGUST STRINDBERG](#) August Strindberg, 2018-06-07 The Red Room From the Publication of The Son of a Servant to The Inferno 1886 1896 A celebrated statesman is said to have described the biography of a cardinal as being like the Judgment Day In reading August Strindberg's autobiographical writings as for example his *Inferno* and the book for which this study is a preface we must remember that he portrays his own Judgment Day And as his works have come but lately before the great British public it may be well to consider what attitude should be adopted towards the amazing candour of his self revelation In most provinces of life other than the comprehension of our fellows the art of understanding is making great progress We comprehend new phenomena without the old strain upon our capacity for readjusting our point of view But do we equally well understand our fellow being whose way of life is not ours We are patient towards new phases of philosophy new discoveries in science new sociological facts observed in other lands but in considering an abnormal type of man or

woman hasty judgment or a too contracted outlook is still liable to cloud the judgment

Inferno; From an Occult Diary
August Strindberg, 2001-01 *The Inferno* AUGUST. STRINDBERG, Otto Heller, 2025-06-19 I am surrounded by silence and loneliness It is the solemn and terrible silence of the desert in which I defiantly challenge the unknown in order to wrestle with him body with body and soul with soul A Strindberg Published in 1897 The Inferno is not a conventional novel Blending autobiography fiction and psychological exploration the book documents Strindberg s descent into paranoia alchemical obsession and spiritual confusion during a period of isolation in Paris Considered a forerunner of modern psychological literature this intense autobiographical work gives readers an intimate look at the tormented psyche of a genius navigating between madness and mysticism This new edition is enhanced by an insightful biographical and critical essay on August Strindberg authored by Otto Heller Professor of Modern European Literature at Washington University [The Inferno](#)
August Strindberg, 2019-11-21 In *The Inferno* August Strindberg delves into the labyrinth of the human psyche through a semi autobiographical narrative that blends elements of the surreal with psychological introspection Written during a tumultuous period in Strindberg s life the novel captures his descent into madness reflecting his struggles with existential despair and spiritual turmoil The work is characterized by its fragmented structure and vivid imagery drawing readers into a dreamlike exploration of inner conflicts as it navigates themes of identity obsession and redemption Strindberg s innovative literary style challenges conventional narrative forms positioning this work at the forefront of modernist literature August Strindberg a towering figure in Swedish literature was profoundly influenced by his own tumultuous experiences including tumultuous relationships and a preoccupation with the metaphysical His deep interest in the complexities of human emotion and the interplay of sanity and madness is poignantly revealed in *The Inferno* Strindberg s encounters with the psychological crises and societal pressures of his time undoubtedly shaped this intimate exploration of the human condition resulting in a work that resonates with themes of existentialism and individuality I highly recommend *The Inferno* to readers who are intrigued by psychological narratives that probe the depths of the human experience Strindberg s masterful blend of reality and surrealism invites reflection on personal identity and the nature of existence itself making it an essential read for those eager to explore the intricate dance of sanity and insanity In this enriched edition we have carefully created added value for your reading experience Hand picked Memorable Quotes shine a spotlight on moments of literary brilliance Interactive footnotes clarify unusual references historical allusions and archaic phrases for an effortless more informed read

Inferno, Alone, and Other Writings August Strindberg, 1968 Fleeing Sweden after the breakup of his first marriage August Strindberg moved across Europe from 1892 to 1897 making Paris and Berlin his main bases of operation Strindberg s circle included scientists for he was seriously if briefly a chemist writers and artists particularly Paul Gauguin and Edvard Munch friends who marked and were marked by Strindberg s ideas on art developed in his own painting Through these years Strindberg s troubles with censors and women and his private demons grew parallel to his increasing artistic power and

religious temper Both developments may be seen in this volume of writings from the period from page 4 of cover

Locating August Strindberg's Prose Anna Westerstahl Stenport, 2010-11-01 The setting of a novel is more than just an anonymous interchangeable backdrop In *Locating August Strindberg's Prose* Anna Westerstahl Stenport argues that spatial setting is a key though often neglected tool for exploring the fundamentals of European literary modernism Stenport examines the importance of location by exploring the prose of Swedish exile August Strindberg 1849-1912 challenging previous studies of the author that have focused on identity and subject formation Strindberg wrote in both Swedish and French situating his stories in various places across Europe from Berlin to the French countryside the Austrian Alps and Stockholm to purposely destabilize concepts of national belonging language and literary history Close readings of Strindberg's prose find that his boundary challenging narratives redefine and rewrite the meaning of a marginal literary identity By contextualizing Strindberg against other early modernists including Kafka Conrad Rilke and Breton Stenport emphasizes the burgeoning transnationality of literature at the turn of the last century [August Strindberg](#) August Strindberg, 1898

Pre-Inferno Plays August Strindberg, 1970 [Out of Inferno](#) Harry Gilbert Carlson, 1996 In 1897 August Strindberg almost fifty years old embarked on one of the great comebacks in the history of literature For six years he had lived as an exile in Germany Austria and France Though more than twenty years earlier he had earned a place in Scandinavian literature the general view in Sweden was that he was finished his career over Then with the publication of *Inferno* the novel that described some of the most harrowing experiences of his exile years he returned swiftly to the center of Swedish literary life In *Out of Inferno* Harry G Carlson analyzes the reasons for Strindberg's collapse and subsequent reemergence as an influential modern writer Strindberg's early success was as a realist or Naturalist writer in the 1870s and 1880s Astute and politically conscious Strindberg emphasized social relevance in his art At the same time however he instinctively trusted his highly inventive visions The tensions and contradictions between realist and dreamer ultimately helped precipitate the collapse of his career in the *Inferno* years Carlson explores Strindberg's struggle to redefine both his art and himself as an artist and the influence on him of various intellectual trends in fin de siècle Berlin and Paris occultism alchemy Orientalism medievalism After declaring himself finished with drama and fiction Strindberg turned to an old love painting and sought out friends in avant garde circles among them Munch and Gauguin His renewed interest in painting and in experiments in the powers of the visual imagination laid the groundwork for the radical experimentation of his later drama In the extraordinary atmosphere of artistic ferment in Berlin and Paris Strindberg's always sensitive visual imagination became recharged with energy and the writer was inspired to return to work The results in plays like *To Damascus* *A Dream Play* *The Dance of Death* *Erik XIV* and *The Ghost Sonata* amounted to a vision of drama that helped change the course of the modern theatre [An International Annotated Bibliography of Strindberg Studies 1870-2005: Autobiographies, novels, poetry, letters, historical works, natural history and science, linguistics, painting and the other arts, politics, psychopathology, biography.](#)

miscellaneous, dissertations Michael Robinson, 2008 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. **August Strindberg**, 1912

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