

fizielle Sprachpflege; Laxness benutzte sogar eine eigene Orthographie! Auch jüngere Autoren zeigen einen freien Umgang mit der Sprache. Das gilt noch stärker für die junge Generation, die Angloamerikanismen nicht scheut und in ihrer Sprache auch sonst zahlreiche Erscheinungen wie Kontraktionen, Assimilationen, Ellipsen und Iterationen aufweist. Die Erwartung der Autorin ist denn auch, dass das Isländische in Zukunft eine wachsende Flexibilität und eine zunehmende Öffnung nach außen zeigen wird. In ihrem lesenswerten Buch hat sie ein interessantes und deutliches Bild der modernen isländischen Sprachsituation geschildert und es mit zahlreichen Beispielen illustriert.

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¶ Leif Landen. *Carl Michael Bellman. En biografi*. Stockholm: Carlsson, 2008. Illus. Pp. 412. ISBN: 978 91 7331 182 3.

It has been a while since we have had a Bellman biography. Paul Britten-Austin's of 1967 (Sw. transl. 1970) and Lars Huldén's of 1994 are apparently the most recent. In a story for which there is very little new information, Leif Landen's is a solid summary of what we know and sets Bellman firmly into his context. Bellman's texts are always seen as a part of his life, and Landen does not ascribe undue biographical weight to them, though he does try to pull out potentially biographical references.

Where Britten-Austin takes us first upon a virtuoso tour of Gustavian Stockholm (we recall with pleasure his famous remark about its many *krogar* that "Stockholm was a very thirsty city"), Landen begins with a look at Bellman's family background and

proceeds chronologically from there, adding comments about Bellman's literary production as their moment arrives. This is a biography, not a literary study, an aspect which, understandably, flows through Huldén's look at his fellow-poet.

If the chronology of Bellman's life is fairly easily told, we may ask what Landen brings to it. The answer is that we are so used to viewing Bellman through the manic glass of *Fredmans Epistlar* and *Fredmans Sånger* we see only his exceptionality. It is a considerable virtue of Landen's study that we get a sense that our hero actually walked on real ground, took care of his family, worked hard at getting income-producing jobs, and probably used the toilet now and then. Knowing this, it is even harder to grasp the enormity and breadth, to say nothing of the quality, of Bellman's literary production, most of which remains stubbornly outside common knowledge despite the best efforts of Bellmansällskapet. In fact, what is especially interesting is that most of Landen's literary discussion is absorbed by the vast material other than the *Epistlar* and *Sånger*. In this, Landen shows that he has an excellent grasp of the whole body of Bellman's work as exhibited in Bellmansällskapet's *Standardupplaga*. This provides, thereby, a good balance to Britten-Austin and Huldén. With respect to the publication of Bellman's two famous collections, he accepts the general view which assumes, without any evidence whatever, that their publisher, Olof Åhlström, took advantage of Bellman by granting him what he asked for.

Like most, he doesn't have much to say about Bellman's theatre-pieces, but he does have a short, engaging, chapter on Bellman and his artist friends, mostly Pehr Hilleström, Elias Martin, and Tobias Sergel. He also has a fine chapter summarizing Bellman's textual habits, well worth reading as a quick general introduction to (late) eighteenth-century Swedish orthography and style, and as

a useful complement to Larsson's and Hellquist's introduction to their *Ordbok till Fredmans epistlar* (1967).

Landen has read extensively in the available Swedish research about Bellman, though almost not at all in that in languages other than Swedish, apart from James Massengale's central studies of Bellman's music. His annotation is thorough and enough to send readers off on their own searches. It is a pleasure to be able to say that he writes well, something always to be welcomed. He has taken a step back from the hothouse that is Bellmania and given us a picture that convinces us that Bellman really existed, and put his trousers on every day.

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¶ Sven Hakon Rossel, *“Do You Know the Land, Where the Lemon Trees Bloom?” Hans Christian Andersen and Italy*. Roma: Edizioni Nuova Cultura 2009. xvi, 355 s. ISBN 978-88-6134-344-3. [Print on demand-udgivelse.]

Dette er den hidtil bredeste dokumentation af H.C. Andersens oplevelser i og indtryk af Italien og af disse oplevelsers og indtryks tematiske og motiviske betydning i forfatterskabet. Bogen skatter til selvbiografier, dagbøger, almanakker og breve, og naturligvis til de skønlitterære værker og rejseskildringerne. Den oplyser på udmærket vis forholdet mellem de umiddelbare eller “foreløbige” indtryk og den kunstneriske bearbejdelse af dem. Alle citater er i brødteksten meddelt i oversættelse til engelsk, men tillige i fodnoter meddelt i originalversionen.