Frédéric Durand, *Histoire de la Littérature danoise*, Paris, Aubier; Copenhagen, Gyldendal; 363 pp., illus., with a comprehensive bibl. in which the section of French transls of works by Danish authors (incl. studies in French on the authors concerned) is esp. useful. This book by the well-known expert on J. P. Jacobsen is a very competent introd. to Danish lit. from the earliest times to the present day. The author’s congenial view of his subject occasionally leads him (consciously?) to understate the French influence on Danish lit. which is indisputable at certain periods.

Aage Kabell, ‘DgF90 and the Danish Novel’, *ScA*, vi, 2.

An anthology publ. a few years ago perhaps represents the most characteristic trends in Danish lit. research at present: *Indfaldsvinkler; 16 Fortolkninger af nordisk Digtning; tilegnet Oluf Friis*, Gyldendal, 1964, 165 pp. (not listed in *TWML*, xxvi).

16 studies in single texts mainly by Danish 19th- and 20th-c. authors. The title ‘Indfaldsvinkler’ (i.e. ‘angles of incidence’) indicates the purely textual approach to interpretation. The book’s evident interest in *contemp*. lit. is also in line with current trends. There has been a further move in the same direction since its publication.

Jørn Vosmar (ed.), *Modernismen i dansk litteratur*, Fremad, 240 pp., illus. and incl. bibl. The ed. and the three contributors, Finn Stein Larsen (poetry), Søren Baggesen (prose) and Viggo Kjær Petersen (drama), are young scholars of the Univ. of Århus. Though publ. as background reading for a broadcast series on Danish modernism, the book is not a popularizing one. Of necessity the drama is very briefly treated. In Baggesen’s chapter equal attention is paid to interpretations of single prose texts and to mutual relations and general trends. Esp. interesting is Stein Larsen’s attempt to draw a new border line
between the poetical schools of ‘late symbolism’ (characterized by its efforts to attain a coherent view of life) and ‘modernism’ (which accepts the lack of coherence).


Many young Danish lit. historians are influenced by their involvement with education. They have reacted against the exclusively biog. approach in favour of a close reading of the text itself. Typical of this approach are Finn Brandt-Pedersen, *Tekstlæsning*, Gyldendal, 141 pp., and Hans Jørgen Schiødt, *Kommunikation og lit.; studier og opgaver i semantik*, Gyldendal, 174 pp. On the other hand Per Højholt, *Cézannes metode*, Schønberg, 89 pp., is deliberately free from educational ambitions: it is a poet’s poetics. Otherwise the recent stream of reprinted revs and articles by contemp. critics (cf. *YWML*, xxviii, 572), has continued: e.g. Klaus Rifbjerg, *Rif. K.R.-Journalistik*, Gyldendal, 236 pp. (on theatre, film, lit.); Viggo Clausen, *Galskab i meningen*, Fredensborg, Arena, 175 pp. (on theatre). Both these selections treat old as well as modern subjects, and Danish as well as foreign. Torben Brostrøm, *Labyrint og arabesk*, Gyldendal, 187 pp., contains partly new, partly reprinted sections.