

'It took me such a long time to get a novella together that I actually could not afford to do it.'

Correspondence with foreign authors and publishers in the archives

Some of the archives in Arbetarrörelsens arkiv och bibliotek, Labour Movement Archives and Library (ARAB), are connected to publishing and authorship within the labour movement, principally those of Folket i Bild (FiB), Tiden and Axel Holmström publishing, and Ivar Öhman's personal papers. Hidden in here is interesting correspondence with many foreign authors, publishers, translators and literary agents. The following introduction will provide some examples of this rich material, which is of literary historical interest, both with regard to their specific authorship and to cultural activity within the movement as a whole.

Ivar Öhman and Folket i Bild

The magazine Folket i Bild [the People in Pictures] started in 1934 on the initiative of the communist Member of Parliament, Karl Kilbom. The idea was to provide an alternative to the 'yellow press'. The magazine was initially 40 pages long and cost 35 öre. From the start, circulation was as high as 25,000 copies, which were distributed through a large number of representatives and sellers in the labour and trade union movements throughout Sweden. Ivar Öhman was employed as sub-editor and later became editor-in-chief in 1946.

Ivar Öhman, driving force behind FiB, in front of a drawing with 'his' writers, illustrators and graphic artists, 1984. Photo: John Wahlbärj.

Ivar Öhman (1914-1989) grew up in Sundsvall, where he was a good friend of the author Lars Ahlin. His father was a sawmill worker and local editor of the left-wing socialist newspaper *Norrlands-Kuriren* [The Norrland Courier]. Together with Ahlin, Öhman published the magazine *Unga röster* [Young Voices].¹

Ivar Öhman soon built a wide network of contacts with authors both within and outside Sweden, mainly the working class authors.² He edited a number of literary anthologies, was responsible for 'FiB's grafikklubb [FiB's graphic arts club]' and participated in the committee for the publishing of a cultural programme for the labour movement, 'Människan och nutiden [Man and the present]'.³

Subsequently FiB occupied an almost unparalleled position within the labour movement as an illustrated weekly with news, competitions and many literary contributions in the form of short stories and poems. FiB took the initiative to support unemployed stone workers, a grant given for holidays for housewives and a meeting room set up for Saami youth in Jämtland. FiB announced a competition for young inventors, 'inventors in overalls'. In 1955, Tage Erlander presented the prize of SEK 5,000. In just six months the paper had collected SEK 85,000 for the starving in Tanganyika, a considerable sum for the time.

Folket i Bild also started a highly rated book club and published new books in its series FiB 'folkböcker [peoples books]'. Swedish working class authors such as Vilhelm Moberg, Jan Fridegård, Bernhard Nordh and Per Anders Fogelström were featured in this series, as were such foreign authors as Aksel Sandemose, Hans Scherfig, Upton Sinclair, Jack London, Pablo Neruda and Carl Sandburg. A total of some 200 titles were sold, amounting to around 15 million copies – an enormous print-run by the standards of that time in Sweden. Foreign authors also featured in the 'Världsbiblioteket [World library]' series and a series of popular children's books, FiB 'Gyllene böcker [Golden Books]' by Walt Disney among others. Literary evenings were arranged at Folkets hus socialist community centres throughout the country.

The FiB 'konstklubb [Art club]' published illustrated papers and organised art exhibitions, and the 'Lyrikklubben [Lyric club]' published lyrical poetry. All in all, this was a gigantic adult education project of great significance particularly for Swedish working class literature, and important 'counter-publicity' against Sweden's bourgeois weeklies and book publishers of that time. Literary historian Lars Furuland called FiB 'one of the few weeklies that is part of the history of (Swedish) literature'.³ Folket i Bild turned into a 'popular movement' within the labour movement.

After a financial crisis the whole company ceased to operate in 1962 and was sold by its owners in the labour movement to Åhlén & Åkerlunds förlag [Åhlén & Åkerlund Publishing] (Bonniers). There it was turned into a 'girlie

magazine' with pin-up centerfolds. As a reaction, the left-wing radical weekly, *FiB-Kulturfront* [FiB Cultural front], appeared in the 1970s. After FiB's closure Öhman's long career in the cultural field was crowned with the post of ambassador to Athens.

Ivar Öhman's papers

The content of Ivar Öhman's papers includes a lot of correspondence between 1936-1989, of which a good deal concerns international author contacts. It has now been inventoried and described.

As a young journalist, Öhman travelled to the USA as a reporter for papers including *Nordstjernen*. Consequently there is much correspondence with Swedish-American connections. He was to stay in touch by letter for a long time with people such as Kurt Singer, Frances Pollack and Charles W. Hanson.

Moreover there are a great many Scandinavian authors represented – many were friends of Öhman, many were published in *Folket i Bild* and in literary anthologies. For example, there are letters from Nils Johan Rud, Aksel Sandemose, Johan Borgen, Tove Ditlevsen, Väinö Linna, Halldor K. Laxness, Björn Rongen, Johan Falkberget, Arthur Omre and F.E. Sillanpää. The correspondence preserved from some authors, such as Rongen and Omre, covers many years. For instance, on 13 July 1953 Laxness wrote about his problems writing 'novellas':

The fact is that, in my whole life, I have not produced more than 6 or 7 presentable novellas (including the novelette 'Den goda jungfrun og Huset [The good virgin and the house]') roughly three times the length of 'Lilja' that Tedin has sold you for 2,500 kronor. It took me such a long time to get a novella together that I actually could not afford to do it. You should go over a novella again and again at intervals of about six months for at least three years and it is still not ready then. Unfortunately, I have never written a perfect novella. Over the last few years I have incorporated a good deal of novella material in my larger works. If you want to get some really good novellas, write and give my regards to my Irish friend Seán O'Faoláin in Dublin, who is one of the best writers of novellas in English.⁴

Laxness, who won the Nobel prize for literature in 1955, concluded the letter by offering Öhman to buy an Icelandic pony:

An ordinary Icelandic pony costs about the same as a novella by Laxness but the poor creature should preferably go to Sweden on a direct boat. It will possibly not be entirely easy and certainly a little expensive to bring it across but such shipping has been done many times. If you fly here you can buy one and have it sent home. There is a society here devoted to small horses and they will certainly undertake to get you one. A pony is a friend for life.

From the Danish author Tove Ditlevsen (1918-1976), an 'office girl' by profession, a good few letters are preserved, many of them very personal. There is interesting information here about the payment of royalties, fees and the public lending right. Of the publication of her novel 'Barn-domens gata [Childhood's road]' in Swedish in 1948, Ditlevsen wrote (24 October 1947) to Ivar Öhman:

With regard to Childhood's Road, I have already written to 'Little Gamby'⁵ and passed on your wish to publish it later in FiB and given the idea my every recommendation. I cannot demand it since the contract is signed. I wanted to write directly to the publishers but couldn't for the life of me read the signature on their letter. But now you know that I have sent Gamby the request in case the sly little beggar thinks up any fool tricks.

On 19 May 1948 Elmer Diktonius, the famous Finnish poet and revolutionary, wrote the following for FiB from his home, Grankulla, in connection with an article in memory of Edith Södergran, whom he had known personally:

Dear Editor-in-Chief. Herewith a short article on Södergran; collecting the material took a bit of time, hunting out pictures and this and that. For that matter it is really tricky writing about Edith, because so much in many quarters is under lock and key – both she and her mother covered their traces as well as they could, and they succeeded. However, hopefully this will reach you in good time, and you will be reasonably satisfied. I can't do any better in the present situation. The price is 100, which stands.⁶ With sincere Finnish felicitations, Elmer Diktonius

Another famous author from Denmark, Martin Andersen-Nexö, writes interestingly on film on 13 November

1946, just as his book 'Ditte människobarn [This Child]' is going to be filmed in Sweden, by Nordisk Tonefilm.

The film is an independent work based on the idea and action of the novel; it sticks closely to the novel but ultimately stands or falls on its own without having any influence on the novel as such. It would be possible to take the words away from the film and show it as a silent movie without having any decisive effect – besides its becoming less readily accessible. But first to adapt and trim down a novel for a film and then take the film away and let the adapted remains stand in for the actual work is absolutely impossible! Apart from my novel's connection with the film it must be allowed to remain word-for-word as I wrote it. I cannot agree to any kind of shortening whatsoever – or any consequent rearrangement.

Among the more unusual author contacts there are, for instance, letters from Arthur Koestler, Peace Prize winner Carl von Ossietzky's daughter Rosalinda in connection with her father's Nobel Peace prize in 1936, and the Indian writer Mulk Ray Anand. Contacts with the publisher Carit Andersen in Copenhagen also merit mention and Norwegian newspapers, such as *Magasinet litterært og populært* [Literary and Popular Magazine]. The lion's share of the correspondence naturally involves Swedish working class authors such as Vilhelm Moberg and Ivar Lo-Johansson, but there is in particular a large correspondence with Scandinavian authors that may be of interest to students of literature.

The Folket i Bild publisher's fonds

It can be difficult to separate Ivar Öhman's papers from those of Folket i Bild. FiB's fonds actually contains letters addressed to Öhman, in which the periodical FiB has obviously been confused with the publisher Folket i Bild. Letters to Einar Ebe also confuse his two roles; with the magazine, where he was one of the driving forces and distribution manager; and with the publishing company, where he was managing director. The frank Tove Ditlevsen turns up again here in the form of her outspoken letter, in this case addressed to the publisher's managing director, Einar Ebe (8 May 1956), in connection with publication of 'Childhood road' by Folket i Bild publishing. Here her great popularity in both Denmark and abroad is writ large, as is a great need for her own manifest in plain language, but also a great need for her 'own niche'.

Dear Einar Ebe. Very many thanks for the clip-

ping, the congratulations, the letter from before Christmas that I never got round to answering and for the handsome book. Having my autograph on the cover is a good idea. No, I cannot manage to go to Gothenburg and have written to them. You must understand the way it is – if I said yes to all the invitations I receive every day to take part in every possible kind of literary function, I would have to lead the life of a travelling salesman. The difference would be that I simply would not be able to earn a living from it. I would be compelled to neglect my three small children grievously, not to speak of my marital duties. The gentleman in Gothenburg wrote to me, somewhat offended, about the contact between author and reader – so important for sales of the book. But it seems to me that these take place because people read a book and not because they hear the author muttering out his own works since almost all of us do it so badly! And every time that, let us call him the 'ordinary' reader, has looked me up, it proves that they expect that I 'who are so clever' (!) may be able to help and advise them in one current personal conflict or another – which I naturally cannot. There are never any that have come with the intention of getting to know me or of increasing their understanding of something I have written. You must not take my refusal as arrogance, I simply do not have time.

Ditlevsen also returns to her filming experiences:

The story goes that there was a film producer in Stockholm who seemed to be interested in making a film of one of my books. It seemed to me that carrying on negotiations about something like that required a man on the spot, particularly as from bitter experience I know two things about films: there's chattering and writing and meetings held and synopses written and scripts written in time-wasting endlessness – and the whole thing never comes to anything! It is simpler with translations, you just sit on your backside in Birkerød and then one day a charming letter arrives from Folket i Bild. Go-betweens are superfluous.

This large fonds has a register of letter writers covering the years 1944-63. There is a lot of correspondence with foreign authors, principally Norwegian: Mika Waltari,

Halldor Laxness, Johan Falkberget, Johan Bojer, Tage Nissen, Jon Björnsson, Helge Krog, Nils Johan Rud, Björn Rongen, Kurt Michaels. This is where you will find correspondence with publishers such as the American Disney-owned Golden Press Inc., which published the so-called *Gyllene böckerna* [Golden books] for children. The fonds is an interesting complement to the more personal correspondence in Ivar Öhman's papers.

For example, the Norwegian author, popular portrayer of both workers and the countryside, Johan Falkberget, wrote as follows to his 'Dear friend, Einar Ebe' on 5 May 1959 in connection with a publication in the publisher's bargain book series:

I am really pleased to have a letter from you and it brings back so many old memories of the days when we often wrote to one another. You were always a helpful comrade, particularly before the War. I must admit that I have long missed the cosy collaboration with you and Folket i Bild. I

The magazine Folket i Bild's Distribution Manager Einar Ebe, who was also Managing Director of the publishing company Folket i Bild, 1947. Photo: Carl-Erik Sundström/Sallstedts Bildbyrå.

have not heard from Ivar Öhman for a long time and was gradually beginning to believe that I no longer meant anything to him.

I have today sent off 'Bjørneskytteren [The Bear hunter]' and hope that Folket i Bild will succeed in getting some joy out of it as a bargain book. This is something you can never know in advance. I have not yet published 'Bør Børson 2' as a book as it is in great demand in the press and I must earn what I can there first. Last winter Nils Johan Rud had it in *Magasinet* as a serial. There are many people who claim that Bør Børson 2 is much funnier than 1. The action in the second part is partly taken off to the Galapagos where he celebrates adventurous victories.⁷ I think it is certain that you will be given the text of this story and may also possibly be able to use the illustrations. I have not read 'Den falske målstokken [The False Scale]' in Swedish translation so I can scarcely judge whether it is good or bad or, taken as a whole, is suitable for use by Folket i Bild. It is not a good title but Folket i Bild will certainly be able to give this tale a better one. Let us hope that when I have finished this big last volume of 'Nattens Brød [Bread of the night]' we will then be able to get to see one another again either here or in Stockholm. My regard to Ivar Öhman and my other friends at Folket i Bild. Your devoted friend, Johan Falkberget.

When, in 1957, Folket i Bild published the Romanian author, Zaharia Stancu's novel 'The Devil's Furrow' as 'Djävulens plogfåra', Einar Ebe received a letter from one of Stancu's fellow authors in Romania, Nicolae Philipovici. He wrote from Bucharest on 2 March 1957 in the hope that he too would be published:

Dear Mr Ebe. Please note: At the start of next year you will receive from me the promised gift, a Romanian national costume lady's blouse. I haven't forgotten it. Just before your arrival in Bucharest I received a visit from the Brazilian author, Origenes Lessa. I have translated some of his novels into Romanian and in Brazil he translated one of mine into Portuguese, which will be published next month. You are obviously interested in philately. My son is an enthusiastic philatelist and I would be happy to help with an exchange of stamps between the two of you. It would be nice to hear from you if you have a spare moment and, besides, I'd be happy to help you in any way I can. With best wishes, yours faithfully, N.P.

The fonds of Tidens förlag

Tidens förlag [Times publishing] (1912-1995) was for a long time linked to Sveriges socialdemokratiska arbetareparti [Social Democratic Party of Sweden] and was responsible for important book publications especially by Swedish working class authors such as the poet Dan Andersson and the popular female writer Moa Martinson. The publisher's first board included well-known social democrats such as Hjalmar Branting, Fredrik Ström, Per Albin Hansson and Gustav Möller, who also became the first head of the group. For a long time, one of its leading personalities was the dreaded literary critic Erik Hedén.⁸

Its publications included an encyclopaedia and the political *Tidens kalender* [Tidens' Yearbook] and it ran a book club, which had started in 1940. Examples of Tiden's publications are Rickard Sandler's translation of Karl Marx's *Das Kapital*, announced in 1914 but only published in 1930-34 in parts with a print-run of just 4,000 copies. Over the years many foreign authors were published as well: Elmer Diktonius, Aksel Sandemose, D.H. Lawrence and A.J. Cronin, the Dane Martin A. Hansen and the Swiss Friedrich Dürrenmatt. Mikhail Sholokhov's 'Quiet Flows the Don' as 'Stilla flyter Don' in 1965 was a major publication in five thick volumes. A substantial part of Tiden's output by both Swedish and foreign authors is archived at ARAB.

Its fonds has a large letter writers' register stretching from 1918-1972. Here a rich vein of material is still largely unexplored.

You will also find a wealth of Scandinavian correspondence here with names like Johan Bojer, Nils Johan Rud, Johan Falkberget, Haakon Garaasen, Aksel Sandemose, Thor Heyerdahl, Hans Scherfig and Toivo Pekkanen. Many non-Scandinavian writers, however, crop up in the register too: Jack London, Sinclair Lewis, Upton Sinclair, Antoine de Saint-Exupéry, the social anthropologist Margaret Mead, the Russian author Ilya Ehrenburg, the German Oscar Maria Graf, the children's books writer Lisa Tetzner, the Spaniard Vicente Blasco Ibañez, the publisher Leonard Woolf (married to Virginia Woolf), the English writer Alan Sillitoe, the Romanian Zaharia Stancu, the Nobel prize winner Miguel Angel Asturias, etc.

The Archives' large holding of correspondence with foreign publishers is interesting: publishers such as Fremad, Jonathan Cape, Henrik Koppel, Gyldendal, Schildt - English, American, Dutch and East European publishers as well. German publishing contacts were for instance Dietz, Ullstein, Schelter, Reiss and Fischer, and correspondence with German printers. There is a lot of correspondence with an agent in Holland, Greta Baars-Jelgersma, about Tidens' publication of technical and children's books in Holland and Belgium.

Another aspect of publishing activity is reflected in the correspondence with several translators such as one Marianne Frölich in Vienna who wrote to Karl Olsson, the head of the publishing firm, on 7 October 1925:

I have succeeded in interesting Arbeiter-Zeitung and a publisher in Vienna in Maria Sandel's 'Droppar i folkhavet [Drops in the Sea of People]', but I can't give a definitive answer until I know what Mr Olsson wants for the translation rights. Ragnar Jändel's 'Den trånga porten [The Narrow Door]' is considered to be far too typically Swedish. However, I should tremendously like to translate Sandel's book. I would be very grateful if Mr Olsson would be so kind as to reply to me as soon as possible regarding the conditions which I trust will be more reasonable. Providing we can come to an agreement I will start on the book immediately.

Another correspondent, the Swedish American Joseph Swanson, commented on a rejection thus:

Baltimore, 8 October 1924. Gentlemen, I have received rejected manuscript and am sorry you did not find it suitable to publish. I do assure you that this was a great mistake, as the future plainly will show. Bonniers, who also have got a copy, are still holding it and I have reason to believe that they shall publish it. Joseph Swanson

A book by Swanson came out in 1932, published by Efr. Fraim in Stockholm, entitled 'Med Guds hjälp. Verklighetsskildringar från svensk-Amerika [With God's help. Realistic accounts of Swedish America]'. There is an interesting letter from the author Morten Korch (1876-1954) who was inordinately popular in Denmark and described in hundred-odd novels a rural Fyn of manor houses and a peaceful yeoman's existence. Korch writes to the head of Tiden publishing in an attempt to introduce himself to the Swedish market:

Charlottenlund, 12 June 1923. I am in grateful receipt of your note and wish to inform you about what is involved in the publication of my novels. I have written 20 popular stories and by next autumn there will be 25. There are 11 of them that I intend selling in Sweden: Kongemøllen [The King's Mill], En Husmand [A

Smallholder], En Vagabond [A Vagabond], Guldglasuren [The Golden Glaze], Fløjtespilleren [The Flautist], Fru Sara på Enø [Mistress Sara on Enø], Lyrgaarden, Palle Jarmer, Retten sejrer [Justice Prevails], Junker o Co [Junker & Co.] and Ubrene i Rørby. My books have sold well in Denmark to a public in town and country, also in cheap editions. Several of these have been translated into German. If you wish to pick up the gauntlet, I should like to grant you the rights to my entire output at a reasonable price. As proof that my stories are entertaining and popular, I attach advertisements from Schönbergske Publishers forlag. Yours sincerely, Morten Korch.

Morten Korch was never to be seriously launched in Sweden, nor did Tiden pick up the gauntlet. However, even legal questions could be discussed as in this correspondence with the Finnish lawyer, Ano Oinas who wrote from Kotka on 20 November 1923:

In proceedings in which we act on behalf of Kotka bokhandels AB [Kotka Bookshop Ltd] the estate of the book dealer Alexander Alopaeus claims that our client should inter alia also be found liable to make good your claim against the company, the defendant has produced to the court your letter by which you renounce your claims against said estate. In order to enable us to discontinue proceedings, would you please inform us by return that you have by your renunciation also declared Kotka bokhandels AB to be absolved of said debt. In anticipation of your esteemed reply, I sign myself, Yours respectfully, Ano Oinas.

Axel Holmström förlag's fonds

Axel Holmström (1881-1947) was one of the early labour movement's cultural personalities. In 1910 he started a publishing firm that was to become one of the most significant in the young labour movement. It published a succession of Swedish working class writers and foreign authors too, such as Upton Sinclair, Lisa Tetzner, Jaroslav Hasek and the mysterious pseudonym, B. Traven, who remained unidentified for a long time.

The fonds' letter collection contains correspondence chiefly linked to those mentioned above. They are from Hasek's publishers at the time of the publication of The Good Soldier Schweik in 1941, from Tetzner in connec-

tion with the publication of three of her children's books in the 1930s, a long correspondence with Sinclair, whose books Holmström published for many years. Of course there are also letters from the mysterious Traven. It appears from these that on one occasion Holmström was to meet Traven in Stockholm, but he never turned up at the rendezvous.⁹

Material in other archives

There is, of course, foreign authors' correspondence in other archives at ARAB. These include two German exile

archives, for example – those of Ernst Harthern and Hermann Greid. In the personal papers of the journalist and translator Ernst Harthern there is correspondence with German publishers and authors such as Lion Feuchtwanger, Stefan Zweig and Carl Zuckmayer, manuscripts, printed material and photographs.¹⁰

Hermann Greid (1892-1974) came to Sweden as a refugee via Denmark during the Second World War. He was an actor and director in the Soviet Union among other places and with Bertholt Brecht in Finland, but he also wrote poems and a great number of religious mystery plays. His archive contains exchanges of letters about his many religious plays, and also with Swedish and German authors,

NOTES

1. See Gunnel Ahlin: *Lars Ahlin växer upp* [Lars Ahlin grows up]. Stockholm 2001.
2. The Swedish working class authors, authors having links with the Swedish working class, and playing a significant part in Swedish literary history. The best known internationally are perhaps the Nobel prize winners, Eyvind Johnson and Harry Martinson, and Vilhelm Moberg, whose novels *Utvandrarna* [The Emigrants] and *Invandrarna* [The Immigrants] have also been filmed. See also this chapter's bibliography and *Arbetets ansikten. Arbetardikt i Sverige under ett sekel* [The Faces of Work. A Century of Working class Poetry in Sweden]. An anthology by Lars Furuland. Stockholm 1998.
3. *Folket i bild, tidningen som var en folkrörelse, 1934-1984* [Folket i Bild. The Magazine that became a Popular Movement]. Exhibition catalogue, Kulturhuset, Stockholm 1984, editor Beate von Sydhoff. For the history of this see also *Folket i bild, tidningen som var en folkrörelse*. Stockholm 1984. Parts 1-2.
4. In connection with the publication in *Folket i Bild* of his novel *Lilja* [Lily]. Halldor K. Laxness (1902-1998).

5. Erik Gamby (1908-1996) author and publisher in Uppsala with good contacts with the Swedish working class authors.
6. Scandinavian authors generally wanted to be paid in Swedish currency to avoid domestic taxation. Laxness also stresses this point carefully in his letter to Ivar Öhman.
7. The Bör Börson books are about an adventurer in the tradition of Peer Gynt. Amongst other things, Falkberget had himself worked as a miner and navy in Röros. Later he became a yeoman farmer and member of the Norwegian Parliament. He lived from 1879-1967.
8. See *Bokförlagsaktiebolaget Tiden, 1912-1937* [Tiden Publishing Ltd. 1912-1937]. Stockholm 1937, and *Det var på Tiden* [It was in Tiden]. Stockholm 1962.
9. Traven, who resided in Mexico, was identified by some German researchers as the German communist, Ret Marut (1882-1969). See, for example, Rolf Recknagel: B. Traven. Leipzig, 2nd Edn. 1971, and Karl S. Guthke: B. Traven. Frankfurt am Main 1987. Another theory, proposed by the Mexican journalist, Luis Spota, for one, is that he was

such as Olof Lagercrantz, Sven Stolpe and the Nobel prize winner for literature, Nelly Sachs. There are also diaries, manuscripts, printed material, photographs, tapes and posters.¹¹

In conclusion: Although the archives relating to fiction literature make up a relatively small part of ARAB's total holdings, they nevertheless consist of rich and perhaps slightly forgotten material. They contain not just interesting socio-literary material on the publishing business, translators and illustrators, fees and public lending rights, but also a lot of correspondence with a large number of foreign authors, mainly Scandinavian. To a large extent this material remains unexplored.

The young publisher Axel Holmström. Photo: Atelier Tre Kronor, Stockholm.

the Norwegian-American, Berick Traven Torsvan (1890-1969), an oil-driller from Chicago.

10. Harthern translated Laxness and others into German.

11. See Martin Grass: 1993 års accessioner till arkivavdelningen [The 1993 accessions to the archives department] in *Arbetshistoria* no. 69, 1994, pp. 45-46.

LIST OF ARCHIVES

Folket i Bild's papers – 62 volumes, of which 19 volumes of correspondence

Hermann Greid's papers – 31 volumes, of which 6 volumes of correspondence

Ernst Harthern's papers – 24 volumes, of which 2 volumes of correspondence

Axel Holmström publishing's fonds – 5 volumes, of which 2 volumes of correspondence

Tiden publishing's fonds – 524 volumes, of which

101 volumes of correspondence

Ivar Öhman's papers – 108 volumes, of which 24 volumes of correspondence

LITERATURE

Furuland, Lars: Folkrorelser och arbetardikt in Sven Delblanc and Lars Lönnroth (ed): *Den svenska litteraturen*, part 4. Stockholm 1989

Furuland, Lars and Munkhammar, Birgit: Autodidakter och arbetardiktare, in *Den svenska litteraturen*, part 5. 1989

Svedjedal, Johan: Den svenska bokmarknaden, in *Den svenska litteraturen*, part 7. 1990

Mats Myrstener is a literary historian and librarian.