

Bibliotekarstudentens nettleksikon om litteratur og medier

Av Helge Ridderstrøm (førsteamanuensis ved OsloMet – storbyuniversitetet)

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Om leksikonet: https://www.litteraturogmedieleksikon.no/gallery/om_leksikonet.pdf

Akademi

En type forening eller sammenslutning som fantes i antikken (Platons “filosofiskole”) og som gjenoppstod i renessansen. En vitenskapelig og/eller kunstnerisk samarbeidsinstitusjon, et diskusjonsforum og en formidlingsinstans. Forfattere, filosofer, kunstnere og/eller vitenskapsmenn i et akademi diskuterer og arbeider for felles interesser og ideelle mål. Deltakerne/medlemmene må ha gjort noe fremragende innen sine kunstarter eller fagfelt. Hensikten er å fremme vitenskapelig utveksling, kunstnerisk utvikling, forskning m.m.

De første i Europa etter Platons akademi ble grunnlagt på 1400-tallet (Rehm 1991 s. 4). “The interest in classical antiquity that emerged during the Renaissance in Italy led to a renewed interest in the classics as taught by Plato at the “Academy” in Athens. One of the earliest known academies in Italy, the *Accademia Platonica* (founded in Florence in 1470) consisted mostly of intellectuals of noble birth. The Italians expanded the role of the academy beyond the ideas of Plato to include discussions of literature, music, philosophy, and drama, specifically that created by Italians. This forum – originally designed for intellectual aristocrats – eventually led to the development of several types of academies that catered to aristocrats as well as intellectuals of various classes and professionals of various trades. Some academies even came to represent their professions much in the same manner as a guild. By 1550 over 200 academies were in existence in Italy.” (Kimberly C. H. Harris i http://digital.library.unt.edu/ark:/67531/metadc4776/m2/1/high_res_d/dissertation.pdf; lesedato 05.01.16)

“Platon beskriver en annen type intellektuelle enn hva vi har i dag. Det han tenkte var at man først etter svært bred erfaring og ved 50 års alder skulle kunne overta statsstyret. Men akademiet Platon samlet rundt seg ble i praksis en tankesmie med en bevisst og ønsket politisk funksjon. Dette akademiet sendte folk ut for å hjelpe til med styret i Makedonia og i greske kolonier i Sør-Italia.” (Hans Kolstad i *Morgenbladet* 27. juni–3. juli 2008 s. 34)

“The first academy was founded by Plato in Athens in 385 bc as a centre for philosophy and science and as a school. Its revival in the 1460s in Florence, supported by the Medici, was the result of renewed interest in Plato’s Dialogues. Early humanist academies were mainly devoted to the study of ancient culture and

letters: in the Aldine Academy, founded in Venice in 1500 by the publisher Aldus Manutius, Greek had to be spoken and Greek literature was to be promoted. The Roman Academy founded by the humanist Pomponio Leto in the mid-fifteenth century concentrated on studying Roman antiquity. Loosely organized groups of artists and pupils, such as the ‘school’ directed by Bertoldo in the Medici gardens in the late fifteenth century attended by Michelangelo, and the *Accademia Vinciana*, a circle around Leonardo da Vinci in Milan, may be regarded as the precursors of the academies of art founded in the sixteenth century” (Caroline van Eck i Smith og Wilde 2002 s. 106).

“The Académie des Jeux Floraux in Toulouse was an early ancestor of the Académie Française. Since 1323, it has carrying on the tradition of defending the Provençal “Langue d’Oc” and of French literature. It was the first institution in France to establish a literary prize and amongst its laurel-winners are Ronsard, Voltaire, Victor Hugo, Mistral and Chateaubriand. Its immense prestige is currently shouldered by forty academy members, all prominent individuals, such as Jean-Louis Moudenc, the Mayor of Toulouse; Professor Jean Dausset, a winner of the Nobel Prize for Medicine; André Turcat, founder of the Air and Space Museum; or Dominique Baudis, chairman of the French Audiovisual High Commission. [...] Unfortunately, the Academy’s limited resources mean that they can no longer publish an annual Compendium, nor Memoranda of its proceedings, including the significant contributions of the Academy’s members. In addition, the Academy could not cover the cost of preserving seven centuries of archives, for which a full-time librarian-archivist needs to be hired.” (<https://www.fondation.veolia.com/en/when-studying-french-makes-school-more-interesting>; lesedato 17.09.20) Dette akademiet innstiftet en poesikonkurransse i 1694.

“Aldus Manutius the Elder was a dedicated scholar of the Italian Renaissance. He established a printing company, the Aldine Press, where he produced his first dated publication in February of 1495. [...] Early in the sixteenth century Aldus founded the Aldine Academy of Hellenic Scholars, through which he promoted the works of the great classical philosophers and scientists in their native Greek language. [...] When Aldus established the Aldine Academy of Hellenic Scholars in 1502, it served as a venue for the development of his translations and typefaces. A subsequent publication of the works of Sophocles, the first such printing of the seven tragedies in the natural Greek language, was published under the auspices of the Aldine Academy. The book appeared in 1502 in the octavo (165 by 96 mm) format. The year 1502 also saw the first printing of the Thucydides history of the Peloponnesian War in its original Greek, the first Aldine publication of the works of Cicero, as well as Catullus, and the poems of Ovid.” (<http://www.encyclopedia.com/topic/AldusManutius.aspx>; lesedato 02.05.16)

Et florentisk adademi ble grunnlagt i år 1540, med beskyttelse av Medici-slekten. En av hensiktene med dette og andre tidlige italienske akademier var å tolke antikkens klassikere samt spre kunnskap om filosofi og vitenskap. Den italienske

dikteren Antonio Francesco Grazzini grunnla Accademia della Crusca i Firenze i 1582.

“The first artists’ academy (as opposed to the private gatherings of dilettanti, antiquarians, and amateurs sometimes referred to as academies), was established in 1563 in Florence by the artist and historiographer Giorgio Vasari (1511-74) under the patronage of Grand Duke Cosimo I de’ Medici (1519-74) and with the aged Michelangelo (1475-1564) at its head. The new academy, the *Accademia del Disegno*, distinguished between Fine Art and craft, and opened its doors to ambitious artists who preferred to see themselves as the equal of the poets. The *Accademia* welcomed artists and amateurs whose idea of art depended on an understanding of “disegno,” that is, of drawing in its broader meaning of design and intellectual understanding, while the material aspects of paint, marble, or clay were treated as incidental to the central issue of design when questions of art practice were discussed.” (Paul Duro i Smith og Wilde 2002 s. 89)

“Ronsard praised Mellin de Saint-Gelais for being the first French poet to marry poetry and music in the ancient Greek way, a movement which was to find concrete form in Jean-Antoine de Baïf’s establishment of the Académie de Poésie et de Musique in 1570. The aims of the Academy were the union of music and verse as it had been in antiquity, and through this union the revival of the ethical effects of ancient music on the listener. [...] The Academy arranged practical experiments of dances executed to *chanson mesurée*, thus unifying poetry, music and the dance.” (Strong 1973 s. 129)

Den britiske renessansedikteren Christopher Marlowe var med i “det beryktede “Nattens Akademi”, en spesiell gruppe av intellektuelle som møttes for å drøfte avanserte idéer om religion, filosofi og naturvitenskap, og som derfor ble sett på med den største mistenksomhet av myndighetene. De drev med svart magi, ble det påstått. Midtpunktet i den briljante sirkel var Sir Walter Raleigh” (Olav Lausund i *Aftenposten* 8. august 1993).

Den italienske barokkdikteren Giambattista Marino levde på slutten av 1500- og begynnelsen av 1600-tallet og var medlem i noen akademier. “We can easily picture Marino participating in the usual activities of the academies, including the reading of lectures, the recitation of poems, and, most amusing to modern ears, the serious discussion of such questions as whether hunting is more noble than fishing.” (Mirollo 1963 s. 22)

I år 1600 skal det ha vært ca. 400 akademier i Europa (Quinsat 1990 s. 371). De færreste av disse hadde myndighetenes direkte støtte. Dette kom etter hvert med store, nasjonale akademier som ble understøttet av de nasjonale myndighetene/ regjeringene. Det franske akademi, det første statlige akademi, ble grunnlagt av kardinal Armand Richelieu i 1635 (Barbier 2007 s. 149). Det bestod da av 40 menn og ble et redskap for den homogeniseringen og statlige monopoliseringen av

kulturlivet som det franske monarkiet ønsket (Barbier 2007 s. 169). Richelieu ønsket at akademiet skulle gjennomføre statens sensur-oppgaver og i det hele tatt avgrense hva som ble skrevet og trykt i Frankrike (Barbier 2000 s. 135).

“Recognized by Cardinal Richelieu, the academy received the royal letters patent in 1635 (registered by the Parlement of Paris in 1637). Its aims included chiefly the governance of French literary effort, grammar, orthography, and rhetoric. The membership was soon fixed at 40 (called often, because of their former motto, “the forty immortals”) and was established as self-perpetuating, with a veto of elections reserved to the official *protecteur* (or patron), later to the state. The first notable act of the society was the criticism of the *Cid* of Pierre Corneille. After Richelieu’s death (1642) the patronate went (1643) to Pierre Séguier, the chancellor; on his death (1672), King Louis XIV assumed the position of *protecteur*, which remained ever after a prerogative of the head of the French state. The suppression of the academies in 1793 ended the French Academy; it reappeared in the second class of Napoleon’s Institut (1803), and the old name and organization were “restored” in the first division of the Institut of 1816.” (http://www.encyclopedia.com/topic/French_Academy.aspx; lesedato 18.04.16)

Det franske akademiet “has often been accused of literary conservatism, owing to the failure of certain writers to attain membership; the most prominent of these are perhaps Molière, Marquis de La Rochefoucauld, Duc de Saint-Simon, Jean Jacques Rousseau, Honoré de Balzac, Gustave Flaubert, Stendhal, Émile Zola, and Marcel Proust. But not all omissions from the academy roster are attributable to literary criteria, for personal respectability and loyalty to the existing state have always been conditions of membership. The membership of the academy has traditionally included eminent Frenchmen outside the field of literature; some of its members come from France’s senior clergy to mark the role of Roman Catholicism in French culture. Today the academy’s membership includes women and people of other nationalities who write in French.” (http://www.encyclopedia.com/topic/French_Academy.aspx; lesedato 18.04.16)

“The work of the French Academy has chiefly consisted of the preparation and revision of a dictionary (1st ed. 1694, 9th ed. 1992–) and of a grammar. The very conservative attitude of these books toward orthography, new words, and grammatical development has led to much criticism. The academy, however, has never claimed to legislate but simply to record forms; legislation on orthography and grammar was made a function of the minister of public instruction during the Third Republic. The awarding of literary prizes has also been an important function of the French Academy, and in the 19th cent. its nonpartisanship encouraged the general recognition of the academy as a suitable trustee for the distribution of grants and prizes for courage and civic virtue.” (http://www.encyclopedia.com/topic/French_Academy.aspx; lesedato 18.04.16)

Et fransk akademi for malerkunst ble etablert i 1648, for litteratur i 1663, for vitenskap i 1666, for arkitektur i 1671 og for musikk i 1672 (Quinsat 1990 s. 370). I Frankrike var den politiske absolutismen og adademiene forent.

Den franske embetsmannen og dikteren Charles Perrault skrev i 1687 diktet “Ludvig den stores århundre”. Samme år leste han diktet for medlemmene i det franske akademiet for å feire at Ludvig 14. var blitt frisk etter en sykdom (Gallo 2013 s. vii).

Det tyske Leopoldina, et akademi for naturforskere, ble grunnlagt i 1652 av fire leger (Rehm 1991 s. 4). Fra 1932 ga det ut tidsskriftet *Nova Acta Leopoldina*.

Den tyske filosofen Gottfried Wilhelm Leibniz var blant dem som rundt år 1700 grunnla akademiet i Berlin (Grabert, Mulot og Nürnberger 1983 s. 84). Den russiske tsarinaen Jelizaveta Petrovna, datter av Peter den store, grunnla i 1757 et akademi etter europeisk mønster (Heyden-Rynsch 1992 s. 170). Den ungarske greven István Széchenyi grunnla et ungarsk vitenskapsakademi i 1825, og ga akademiet sin egen boksamling på tretti tusen bøker, på betingelse av at bøkene skulle være tilgjengelige for alle landets innbyggere (Barbier 2000 s. 205).

Mange akademier på 1700- og 1800-tallet ga ut egne tidsskrifter (Lehmstedt og Herzog 1999 s. 248). Akademier publiserer blant annet årbøker, rapporter, tidsskrifter og avhandlinger.

“The culture of the academy continued to flourish in Italy as well as other European countries throughout the Baroque period. Academies existed for most professions and were found in nearly every city in Italy. For music, the *Florentine camerata*, perhaps the best known of seventeenth-century academies, was particularly influential in the development of Italian opera. In mid-century, one of the most prestigious academies in Italy was Giovanni Francesco Loredano’s *Accademia degli Incogniti* which was founded in Venice in 1630, and consisted of philosophers, historians, poets, librettists and clerics. Members were encouraged to write. The *Incogniti*’s publications included various types of poetry, novels, historical tracts, and religious tracts as well as several opera librettos. Although librettists were members of the *Incogniti*, music does not appear to have played a role in their meetings. Unlike Rome’s *Accademia degli Arcadia*, the *Incogniti* chose not to allow women or musicians to join.” (Kimberly C. H. Harris i http://digital.library.unt.edu/ark:/67531/metadc4776/m2/1/high_res_d/dissertation.pdf; lesedato 05.01.16)

“Another important Venetian academy, this one dedicated to literary concerns was the *Accademia dei Dodonei* for which Antonio Ottoboni (1646-1720) was a founding member at its inception in 1673. This academy was succeeded in 1691 by the *Accademia degli Animosi*, another literary academy that in 1698 would become one of the satellites of the *Accademia degli Arcadia*. Like most Italian cities, Rome

boasted several academies, including one started in 1608 known as the *Ordinato*. One of the earliest Roman academies that existed in the form of a guild was the Roman *Accademia del Disegno di S Luca* which was created in 1596 for sculptors, painters, and architects. A guild for Roman church musicians was the *Congregazione di Saint Cecilia*. Originally known as the *Congregazione di Musici di Roma* (1624), this group required that all Roman church musicians become a member and obtain a special license in order to practice their profession.” (Kimberly C. H. Harris i http://digital.library.unt.edu/ark:/67531/metadc4776/m2/1/high_res_d/dissertation.pdf; lesedato 04.01.16)

“[T]he term *accademia* is problematic because it is used to describe a variety of meetings popular in Italy during the Baroque period – informal as well as formal gatherings of intellectuals, aristocrats, and professionals. Both informal and formal *accademia* existed in Rome in the decades surrounding the year 1700. The major patrons of the arts who were active ca 1690-1720 were heavily involved in the Roman academies. Although not specifically a music academy, the *Accademia Reale* influenced the development of the *cantata da camera* in Rome. Started by Christina of Sweden (1626-1689) in January 1656, it focused mainly on scientific and literary issues. Christina, who was Queen of Sweden from 1644 until her abdication in 1654, converted to Catholicism and moved to Rome, where she quickly became a major patron of the arts. [...] Christina had articles drawn up to govern her meetings. Each meeting of the *Accademia Reale* began with a sinfonia, followed by part of a vocal composition. The second part of the vocal composition was performed after an academic reading. [...] Soon after her death in 1690, members of the *Accademia Reale* formalized themselves as the literary academy known as the *Accademia degli Arcadia*. Giovanni Maria Crescimbeni (1663-1728), one of the fourteen founding members, is generally credited with establishing the group. Crescimbeni held the office of *Custos*, which would be equivalent to the president of a society.” (Kimberly C. H. Harris i http://digital.library.unt.edu/ark:/67531/metadc4776/m2/1/high_res_d/dissertation.pdf; lesedato 04.01.16) Dronning Christina skal også ha stiftet en forløper til et svensk akademi da hun lot lærde menn samles i sitt eget bibliotek.

“The original members of the Arcadian Academy consisted mainly of poets and men interested in reforms of Italian literature. Crescimbeni saw the advantages of having wealthy, and politically powerful members, so, soon after the group’s establishment, he began to recruit noblemen and high-ranking clergy. Eventually, a splinter group of Arcadians led by poet Gian Vincenzo Gravina (1664-1718), founding member, broke away from the original group and established yet another academy in 1711 because, according to Gravina, literary reform was not enough of a priority with the Arcadians. So as not to seem too exclusive, the academy continued to invite poets as well as composers of exceptional ability into the group. A few women, notably the patroness Maria Casimira, were also included.” (Kimberly C. H. Harris i http://digital.library.unt.edu/ark:/67531/metadc4776/m2/1/high_res_d/dissertation.pdf; lesedato 05.01.16)

“De statlige kunstakademiene på 1700-tallet og første del av 1800-tallet la grunnlag for en moderne kunstverden – de fungerte som kunstselskaper, kunstnerorganisasjoner, statlige kunstråd, elementære og høyere kunstskoler, utstillingsarrangører og stipendiekomiteer. Slik brøt enevoldsfyrstene laugenes makt, styrket statens, og skaffet seg kontroll over kunsten. Kunstens politiske autonomi ble redusert, fordi staten også utgjorde det dominerende markedet. “I Hovedstæder, hvor der residerer et Hof, vil Kunsten ikke savne Beskyttelse for sine Hjelpemidler til den fyrstelige Glands” (A. M. Schweigaard). Kunstens interne autonomi var stigende, men autoritært styrt av akademiet. Den økonomiske politikken som skapte akademiene, skapte også et borgerskap som ble publikum på kunstutstillinger og kjøpere av kunst. Det representative oppdragsmarkedet ble mindre viktig enn det anonyme, borgerlige med kunsthandlere og gallerier. [...] Det fremvoksende kunstmarkedet på 1800-tallet var en nødvendig forutsetning for utvidelsen av kunstens indre autonomi gjennom svekkelse av de statlige akademiene og frigjøring fra det statlige sponsorat.” (Dag Solhjell i *Morgenbladet* 25. april 2003 s. 7)

Akademiene fikk en slags arvtakere i litterære selskap og forfatterselskap (dvs. av typen Hamsun-Selskapet) (Joch og Wolf 2005 s. 43).

I 1902 ble Académie Goncourt etablert som et litterært selskap, men kun forfattere kunne bli medlemmer (Joch og Wolf 2005 s. 39). En av deres oppgaver var å dele ut en årlig litteraturpris, som ble en av de mest prestisjefylte i Frankrike: Prix Goncourt.

“Vad Gustaf III hade i tankarna vid grundandet av Svenska Akademien (1786) är en fråga för den moderna idéhistorien. Vi vet att kungens förebild var den av kardinal Richelieu 150 år tidigare grundade Franska Akademien (1635), som via den italienska renässansen hade fått sitt namn från förebildernas förebild, nämligen Akademien i Athen, grundad av Platon 387 f.Kr. Franska Akademiens ledamöter kallas – pretentiöst nog, kan man tycka – “de Odödliga”, *les Immortels*, en benämning som inte aktualiserades 1786 utan hos oss fick ge vika för “De Aderton”. I viss mening är dessa båda benämningar ändå likbetydande, eftersom föreställningen om medlemmarnas “odödlighet” inte syftar på en individuell “odödlighet” utan på sammanslutningens oföränderliga numerär.” (Jesper Svenbro i <https://www.svenskaakademien.se/akademien/sammankomster/hogtidssammankomsten/20-december-2018/tal-av-akademiens-kansler-herr-svenbro>; lesedato 12.11.21)

“The Swedish Academy is responsible for choosing the Nobel Laureates in Literature. By the terms of Alfred Nobel’s will the Nobel Prize in Literature has been awarded by the Swedish Academy since 1901. The Swedish Academy was founded in 1786 by Swedish King Gustav III. The Academy is composed of 18 members whose tenure is for life. Known as “De Aderton” (The Eighteen), current members of the Academy include distinguished Swedish writers, linguists, literary scholars, historians and a prominent jurist. Its working body is the Nobel

Committee, elected from among its members for a three-year term.” (http://www.nobelprize.org/nobel_prizes/literature/prize_awarder/; lesedato 04.03.16)

“Svenska Akademien är idag en mångsidigt verksam institution, som både vårdar arvet från det förgångna och är uppmärksam på nya strömningar i tiden. Akademien utser årligen mottagare av flera priser och stipendier. Eftersom antalet ledamöter är arton kallas Akademien även De Aderton. Svenska Akademiens valspråk är “Snille och smak”. [...] Idag arbetar Svenska Akademien inom en rad områden. Gemensamt för dessa är att de ska främja svenska språket. Verksamheten omfattar bland annat.

Nobelpriset i litteratur

Akademien har uppdraget enligt Alfred Nobels testamente att utse mottagare av Nobelpriset i litteratur.

Priser och stipendier

Akademien delar årligen ut ett stort antal priser och stipendier till bland annat författare, litteratur- och språkvetare, historiker, översättare, svensklärare, bibliotekarier och personer verksamma inom teatern.

Nobelbiblioteket

Nobelbiblioteket är beläget i Börshuset och är ett instrument i Akademiens prisarbete. Samlingarna består huvudsakligen av skönlitterära verk samt litteratur- och språkvetenskapliga arbeten.

SAOB – Svenska Akademiens ordbok

SAOB är en historisk ordbok som beskriver all slags skriven svenska från 1521 till våra dagar. I SAOB ges förutom en detaljerad och noggrann behandling av ordens betydelser även en redogörelse för ordens stavning, uttal och böjning. Utöver detta får läsaren även en kortfattad etymologi, dvs. beskrivning av ordens historia och ursprung.

SAOL – Svenska Akademiens ordlista

SAOL är den allmänt vedertagna normen för stavning, uttal och böjning av svenska ord. Första upplagan kom 1874, den senaste i april 2015.

SO – Svensk ordbok

SO kom ut i tryckt form år 2009 och utgör en ingående beskrivning av det allmänna ordförrådet i modern svenska. Tyngdpunkten ligger på ordens betydelse och användning i kombination med historiska uppgifter.

Publikationer

Svenska Akademien bedriver en omfattande publiceringsverksamhet inom sina två huvudsakliga verksamhetsområden: språk och litteratur.” (<http://www.svenskaakademien.se/svenska-akademien>; lesedato 23.08.16)

“Det Danske Akademi er en selvstændig institution der har til formål at “virke for danske sprog og ånd, især inden for litteraturen”. Det består af højst 20 medlemmer der en gang om måneden mødes på Akademiets hjemsted, Rungstedlund. Medlemmerne er fortrinsvis skønlitterære forfattere og litteratur- eller sprogforskere, men de kan også – videnskabeligt eller i praksis – have deres arbejdsfelt inden for andre kunstarter. Akademiet uddeler hvert år et antal priser, herunder *Det Danske Akademis Store Pris*, der almindeligvis regnes for landets fornemste anerkendelse af et forfatterskab. Det afholder desuden årlige *forfattermøder*, det er repræsenteret med medlemmer i bl.a. Statens Kunstfond og Dansk Sprognævn, og det har mulighed for at deltage i kulturpolitiske høringer. Lejlighedsvis udtaler Det Danske Akademi sig også offentligt om emner der vedrører dets formål og arbejdsområde. Det lægger dog især vægt på de enkelte medlemmers fuldkomne frihed til på egne vegne til at deltage i den offentlige debat. Akademiet blev stiftet i 1960. I 1966 blev det lagt sammen med *Selskabet til de skønne og nyttige Kunsters Forfremmelse*, et meget ældre “dansk akademi” som i 2009 kunne fejre sit 250-års jubilæum.” (<http://www.danskeakademi.dk/>; lesedato 25.05.16)

“De fleste af årets måneder afholder Det Danske Akademi et ordinært møde. På dagsordenerne indtager dets prisuddelinger en fremtrædende plads. Med jævne mellemrum afsættes der også tid til fremlæggelse af oplæg, med efterfølgende drøftelser blandt medlemmerne, om emner og spørgsmål der vedrører dansk litteratur og åndsliv. I særlige tilfælde kan disse drøftelser udmunde i offentlige meningstilkendegivelser. [...] Akademiet arrangerer hvert år i slutningen af februar et todages forfattermøde. Omkring tyve danske forfattere, og en enkelt fra et af de andre nordiske lande, inviteres til at læse op af nye – også gerne ufærdige – tekster og til at diskutere dem med hinanden og med medlemmer af Akademiet. Et par regler overholdes nøje: Ingen af de tekster der læses må tidligere have været publiceret, og den oplæsende må ikke deltage i diskussionen af egne tekster. [...] Så tæt som muligt på Akademiets fødselsdag, den 28. november, afholdes årsfesten. Her fremlægger sekretæren en årsberetning, og her overrækkes Akademiets priser. Gennem mange år har festen fundet sted i Kunstindustrimuseet i København.” ([http://www.danskeakademi.dk/detdanskeakademi/akademiets arbejde.asp](http://www.danskeakademi.dk/detdanskeakademi/akademiets_arbejde.asp); lesedato 25.05.16)

“*Poetry Europe* is the occasional journal of the European Academy of Poetry. Edited by John F. Deane, this issue of the journal [april 2009] provides a snapshot of the work of a number of the Academy’s members in translation, as well as a number of contemporary Irish poets, among them Peter Sirr, Enda Wyley, Pat Boran and Gerard Smyth. [...] John F. Deane, poet and fiction writer was born on Achill Island in 1943 [...] He was elected Secretary-General of the European Academy of Poetry in 1996.” (<http://dedaluspress.com/product/poetry-europe/>; lesedato 09.05.16)

“THE yearly general meeting of Nigerian Academy of Letters will hold on Thursday, August 15. The theme for this year is Nigeria’s Cultural Tapestry. The Convocation Lecturer, Professor Ayodeji Olukoju, will deliver a lecture titled: Nigeria’s Cultural Tapestry and the Challenge of Development. The Academy owes its origin to Section 641 of Udoji Report (1974) in which the creation of National Academies was recommended. NAL was formed years later by learned societies including the Historical Society of Nigeria, the Philosophical Society of Nigeria, the Linguistic Association of Nigeria, the Hausa Studies Association, the Yoruba Studies Association, the Biblical Studies Association of Nigeria, the Nigerian English Studies Association, the University French Teachers’ Association of Nigeria and the Society for the Promotion of Igbo Language and Culture. The primary objective of the Academy is to promote research and scholarship at the highest level in all the branches of the Humanities.” (<http://www.ilorin.info/fullnews.php?id=5537>; lesedato 27.04.16)

“Nigerian Academy of Letters’ major yearly events include an Annual Lecture and the Convocation at which subjects of national interest such as Culture and Growth, Good Governance, Politics and Art, Materialism, Morality, etc. are addressed. The yearly convocation holds at the University of Lagos, usually on the second Thursday of August at the Main Auditorium of the University (not Academy House). Its three main segments are the Convocation Lecture delivered by a distinguished scholar, Investiture of new Fellows and a Scientific Session at which papers focusing on the main theme are presented and discussed. The Annual General Meeting takes off the following day at 9 a.m. at the main Auditorium. Past Convocation Lecturers include Emeritus Professor Ade Ajayi, Professor Wole Soyinka, Emeritus Professor Ayo Bamgbose, Emeritus Professor Ayo Banjo, [...] eminent Nigerians of exemplary character, who have made outstanding contributions [...] include Emeritus Professor Jide Osuntokun, Professor Oyin Abogunrin and Professor Abiola Irele. [...] Members of the Nigerian Academy of Letters are scholars who have been Professors for at least five years in various branches of the Humanities. Regular Fellows are scholars who have been Professors for at least ten years, and are not only distinguished, but also current in terms of research and publications.” (<http://www.ilorin.info/fullnews.php?id=5537>; lesedato 28.04.16)

I 1927 ble det amerikanske Academy of Motion Pictures Arts and Sciences grunnlagt, som skulle etablere tekniske og estetiske regler for masseproduksjonen av film i Hollywood, og distribusjonen av filmene (Massuet 2013 s. 135). Akademiet står bak Oscar-utdelingene.

“The Academy of Motion Picture Arts and Sciences is a global organization, representing the best of an international art form, and has members in countries all over the world. [...] Academy membership is limited to film artists working in the production of theatrically-released motion pictures. The Academy has 17 branches, for the crafts ranging from Actors to Writers, and two categories, Members-at-

Large and Associates to accommodate individuals who work in motion picture production but do not fit into one of the branches. [...] Candidates must be sponsored by two Academy members from the branch to which the candidate seeks admission. Additionally, Academy Award nominees are automatically considered for membership and do not require sponsors. [...] Please make sure you are confident the candidate has truly “demonstrated exceptional achievement in the field of theatrical motion pictures” before you agree to sponsor an individual.” (<http://www.oscars.org/about/join-academy>; lesedato 11.05.16) “Each January, the entertainment community and film fans around the world turn their attention to the Academy Awards. Interest and anticipation builds to a fevered pitch leading up to the Oscar telecast in February, when hundreds of millions of movie lovers tune in to watch the glamorous ceremony and learn who will receive the highest honors in filmmaking.” (<http://www.oscars.org/oscars>; lesedato 29.08.16)

“In February 1933, only a few weeks after Hitler had been appointed Chancellor (Reichskanzler), Klaus Mann’s uncle, Heinrich Mann, had been put under political pressure and forced to resign from the Prussian Academy of the Arts. Gottfried Benn (1886-1956) was appointed as acting President of the Poetry Department; this poet was one of only very few artists of standing who remained in the institute which had been “gleichgeschaltet” (brought into line with Nazi doctrine). Unlike Thomas Mann, Alfred Döblin, Jakob Wassermann and other colleagues, who had resigned more or less voluntarily by the beginning of May, Benn was quick to offer his services to the new regime, from which he – in his political naiveté – hoped would return Germany to its former strength and bring about the “victory of the national idea”. Klaus Mann wrote a personal letter to him from his exile in France, making no bones about his bitter disappointment: “What could induce you to put your name – to us a byword for high standards and an all but fanatic purity – at the disposal of men whose lack of standards is unmatched in European history and from whose moral squalor the world recoils?” Benn reacted to the accusations, which had also been expressed by author Joseph Roth in an article in the Parisian *Neues Tagebuch*, by publishing an open letter in the *Deutsche Allgemeine Zeitung* on 25 May. In this letter, Benn defended his position by declaring his loyalty to both the German people who had lawfully elected the present government – a government which, he maintained, would not have done anything to the emigrants if they had stayed in the country. Benn’s public solidarity with the Nazis did not last very long and his writings were also banned in 1938. He admitted his fatal error of judgement in his autobiography *Doppelleben (Double Life)* which appeared in 1950, but still continued to issue some very dubious statements about exile from his vantage point as an inner emigrant.” (<http://kuenste-im-exil.de/KIE/Content/EN/ Objects/mann-klaus-briefwechsel-mit-gottfried-benn-en.html>; lesedato 30.05.16)

Etter 2. verdenskrig “The German Academy for Language and Literature emerged out of a multi-year discussion process in the literary world: as a place of open debate after the years of dictatorship. The idea of a “German Academy” had

already been formulated by Rudolf Leonhard at the first all-German writers' conference that took place in Berlin in October 1947. [...] One year later, at a second writers' conference convening in May 1948 in St Paul's Church in Frankfurt to commemorate the 1848 revolution, Oskar Jancke held a speech "On a German Academy," which was to have a great influence on coming developments. In the following months Oskar Jancke was the motor of the Academy's foundation. He pushed his plan in countless conversations with colleagues, with various writers' associations and the P.E.N. club. In March 1949 Jancke received significant support for his goal of the "transformation of a hoard of outsiders into a part of society imbued with particular authority" (cf. Doppelleben, 94) in Hamburg at a "Work Meeting of German Writers' Associations". Participants in Hamburg agreed that all energies should now be combined in working towards the festive proclamation of the Academy in St Paul's on the 200th anniversary of Goethe's birth. The goal was to realise an Academy for all of Germany despite the ever-increasing centrifugal tendencies pulling East and West apart. Time was of the essence, especially after news arrived that the Prussian Academy – including its literature class – had been re-established in the Soviet Zone, as well as plans from the French zone to found an academy of science and literature in Mainz." (<http://www.deutscheakademie.de/en/academy/history>; lesedato 31.07.16)

"Jancke's efforts were successful. The Lord Mayor of Frankfurt Walter Kolb opened the ceremony in St Paul's on 28 August, 1949. Adolf Grimme held the ceremonial address before announcing the foundation of the German Academy for Language and Literature – as a "place of freedom" independent of state from the "state, politics and all influences that are not true to this spirit" (Doppelleben, 109). After years of enforced silence, hopes of actively participating in the restoration of democracy were foremost in the thoughts of those gathered in St Paul's. In a country destroyed by war, with German culture and language shattered and shamed by dictatorship and genocide, the Academy wished and indeed could only derive its legitimacy from the independence of its work and the objective authority of its judgement. Public recognition could not of course be commanded by diktat, especially immediately after the experience of dictatorship, but was to be earned by members' commitment to the reconstruction of a democratic culture. [...] At the end of the 1940s, many wished for a place where the separations and injuries between emigrants and those writers who remained in Germany could be overcome, an independent authority that remembered those persecuted and silenced – for example through the rediscovery and republishing of their work. The Academy turned to this task soon after its foundation and above all began to give exiles a voice in Germany, with books by Franz Baermann Steiner, Gertrud Kolmar or Jesse Thoor." (<http://www.deutscheakademie.de/en/academy/history>; lesedato 31.07.16)

"The devastation that the German catastrophe inflicted, not least in the realm of language, had to be regarded critically. These task of linguistic criticism and rebuilding associated with names like Dolf Sternberger or Gerhard Storz, was

intended to be of benefit to the young German democracy as a whole. Additionally, early plans by the Academy envisioned a democratic re-establishment of German instruction in schools and the necessary new primers. This commitment to education policy on the part of Leo Weismantel and other members also demonstrated, as did the Academy's policy of informative language critique, pursued since its foundation, that though an independent non-governmental organisation, the Academy was nevertheless in a position to advise political bodies. Finally, the Georg Büchner Prize awarded by the Academy from 1951 on established itself as West Germany's most important literary award, winning recognition for the new literature of the post-war era well beyond the borders of Germany." (<http://www.deutscheakademie.de/en/academy/history>; lesedato 31.07.16)

"The German Academy for Language and Literature is exclusively dedicated to the German language and its literature. Its members include renowned writers, critics, and translators as well as linguists and literary scholars, but also jurists and scientists whose work is characterized by a particular interest in language. The Academy's members, around 180 in total, are not only from Germany, Switzerland and Austria, but also many other countries in Europe, Asia and the Americas. The Academy views its primary aims as the following:

- Attentively following the development of language in conjunction with the competence of linguists, literature and literary criticism.
- Initiating dialogue about neglected or marginalized literature through publishing.
- Discussing literary, linguistic and culturally critical topics in cooperation with European academies of literature and related institutions in Germany.
- Supporting the free exchange of opinions in speech and writing and contributing to a differentiated culture of debate.
- Granting awards to excellent authors: the "Georg-Büchner-Preis" (Prize for German literature), the "Johann-Heinrich-Merck-Preis für Kritik und Essay" (Prize for Literary Criticism and Essay Writing), the "Sigmund-Freud-Preis für wissenschaftliche Prosa" (Prize for Academic Prose), the "Johann-Heinrich-Voß-Preis für Übersetzung" (Prize for Translation) and the "Friedrich-Gundolf-Preis für die Vermittlung deutscher Kultur im Ausland" (Prize for the imparting of German Culture Abroad).

The Academy's work is financed by institutional organisations – the Federal Republic of Germany, the community of German states via their combined cultural foundation, the Kulturstiftung der Länder, the Federal State of Hessen and the city of Darmstadt – as well as private sponsors." (<http://www.deutscheakademie.de/en/academy/aims>; lesedato 23.06.16)

Det såkalte Tyske akademi i Roma eier Villa Massimo i den italienske hovedstaden, der forfattere kan få stipend til et tre måneders arbeidsopphold. Også arkitekter, billedkunstnere, komponister og andre utøvende kunstnere kan få opphold der, men de må holde utstillinger, offentlige opplesninger og annet som gjør tysk kultur kjent i Italia (Plachta 2008 s. 162).

“Motstanden mot det nåværende regimet [i Ungarn i 2018] er sterk i kulturlivet [...] Regjeringens svar er å bygge egne institusjoner, for eksempel det nye kunstakademiet, der medlemmene kan få tildelt livslange stipender. Men da må du stå på god fot med myndighetene og skrive slik litteratur de etterspør. Det er et mønster i at myndighetene slik starter sine egne organisasjoner og skaper en egen elite. Skjønt elite – de fleste uavhengige observatører er enige om at dette er forfattere og kunstnere av ganske tvilsom kvalitet. Men de får altså posisjoner, for eksempel i det statlige kulturfondet, som styres av medlemmer utnevnt av regjeringen og av det nye kunstakademiet. Det er kulturfondet som disponerer de store budsjettene, og slik kan man langsamt kvele opposisjonen og lokke folk inn i det nye akademiet.” (den ungarske opposisjonelle Anna Gács i <http://prosa.no/essay/tema-ungarn-selvsensur-og-fremmedfrykt/>; lesedato 09.04.19)

Litteraturliste (for hele leksikonet): <https://www.litteraturogmedieleksikon.no/gallery/litteraturliste.pdf>

Alle artiklene i leksikonet er tilgjengelig på <https://www.litteraturogmedieleksikon.no>