ISSN 1363-0009366 WINTER 2022-23

Anglo-Norse Review

Front Cover Image: Aristide Maillol: “Ile-de-France”, Naked Woman, Height 163.3 cm. Cast in Bronze. Acquired 1949

The sculpture is in a corner, outside the glass of the Museum. The photo gives a good impression of the material of the building.
Photo by Marie Wells

REVIEW

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Editorial

Oslo has been on a building spree since the beginning of this century. First was the magnificent Oslo Opera House completed in 2008, then came the new Oslo Public Library, also known as Deichman Bjørvika, opened in June 2020. This was followed by the Munch Museum, opened in October 2021 and finally by the National Museum which was opened on 11 June 2022. All are situated in Bjørvika, which used to be a harbour and industrial area, but which is now transformed into a modern public space of which Oslo can be proud.

I went in to the Deichman Library and the first book I saw displayed was *De var også krigseeilere* by Bjørn Tore Rosendahl who in this issue has written about those who in World War II came across the North Sea from Agder to the UK in tiny fishing boats.

Marianne Vedeler's article on 'the magic weavers' of the medieval period in Norway takes us right back to the past. She links her article to the subject matter of two novels by Lars Mytting that have recently been published in Norway and are also translated into English: *Søsterklokkene* 2018, translated as *The Bell in the Lake* in 2020 and *Hekneveven*, 2020, translated as *The Reindeer Hunters,* published in March 2022. As a recommendtion for what is to be a trilogy I can say that I am waiting impatiently for the third volume to come out.

Per Norseng's article on 'Husmenn' is a compnion piece to his article in the winter 2021/22 issue of the *Review* on 'Odelsrett'.

The next piece in this issue is a report by two former scholarship holders; one the holder of the Dame Gillian Brown Scholarship, the other her musical partner. It was when I heard Katie Derham on Radio 3 mention the duo 'Dopey Monkeys' that I pricked up my ears and paid attention because that is the name of this unusual duo of tuba and euphonium players. I think it is quite something that two recent Anglo-Norse scholarshp holders have made it onto Radio 3!

The New Nasjonalmuseum

By Marie Wells

Nasjonalgalleriet on Universitetsgate, which many of us knew and loved and in which we spent many hours, finally closed its doors on 13 January 2019. There was then a three and half year gap till the new Nasjonalmuseum opened its doors on 11 June 2022. Its full title is Nasjonalmuseet for kunst, arkitektur og design, because it brings together under one roof Kunstindustrimuseet, Museet for samtidskunst, Nasjonalgalleriet and Arkitektmuseet, even though that is down on Bankplassen.

There had been a fair amount of controversy about where the new museum should be, but eventually it was decided that it should be where the old Vestbane station had been. The competition for the design of the building was held in 2009, and when the winning entry was announced in 2010 it turned out to be that of the Naples-based German architect Klaus Schuwerk, working with the Berlin firm Kleihues & Kleihues. Schuwerk declared that he wanted to create a 'monumental temple-like structure in "timeless" materials', and this he did by using slate (from Oldalen), cut across the grain, so one does not see what would be a flat, shiny surface (at least when wet), but a textured one. Schuwerk also asked that it be made clear that he is not responsible for certain aspects of the Museum, such as the signage on the façade, signage inside the Museum and various other features, such as the large monitor in the foyer.

The museum is an L-shaped building behind the old Vestbane station, which since 2005 has housed the Nobel Peace Centre. The Peace Centre has two wings which together with the old Station Master's house (now a children's café serving *boller*) and the L-shape of the museum enclose a large paved courtyard. Capping the building is the 'light hall' clad in translucent marble between panes of glass, which glows in the dark, thanks to 9,000 energy-efficient LED lights. The light hall is 130 metres long with a ceiling height of 7 metres, which means it can be used to show temporary exhibitions that before could not have been shown due to their size. Unfortunately it was closed in late September when I visited.

Going through the doors in the corner of the courtyard, you enter a

The new Nasjonalmuseum seen from above. Photo credit: Borre Hostland@ Nasjonalmuseet.*

spacious foyer (something that the old National Gallery did not have). To the right is the gift shop and to the left and to the rear rooms displaying everything from Roman busts, to eighteenth century glass, furniture and fashion from such recent designers as Per Spook and Peter Dundas. There is also a restaurant. I did take a quick turn round this part of the museum, stopping to admire the Baldishol tapestry which I had always thought was actually woven in Norway, though it seems that is now not certain. But I was keen to go upstairs to see the art I had not seen for so long. On the way up, however, I could not help but notice the wall-hanging on the left hand wall of the vestibule entitled *Pile a' Sápmi* which is composed of 400 reindeer skulls, each with a bullet hole in it. The work is by the Sami artist Maret Anne Sara, and is a protest against the persecution of indigenous peoples in North America by the ruling elite, and more specifically, a protest against the Norwegian government's ruling that her brother should reduce his reindeer herd in West Finnmark to just 75 animals.

Upstairs is divided into two main areas separated by a very spacious cafeteria, called *salongen,* with views out to the paved courtyard and the fjord beyond. The shorter, but fatter arm of the L-shaped building displays

Maret Anne Sara's wall hanging Pile a' Sápmi. Photo credit: Nasjonalmuseet*

art form 1500 to 1900, while the longer arm contains art from 1890 to 1960 and from 1960 to the present, though there is no clear separation, and in the main you can walk from one room through to the next. At this point I have to express my one reservation, and that is that I cannot see why the space had to be divided into so many separate rooms – 55 in all. It leads to some unnecessary dividing up of the displayed art, and some rather odd notices, for example the first picture you see on entering the room entitled 'Nordic Light 1880-1910' is Frits Thaulow's Red Church Wall in Venice! Room 47 which contains paintings by August Cappelen and Lars Hertevig is labelled 'Elves Whispering'. Yet it is hard to imagine anything less folkloristic than these two painters.

Three Norwegian painters have rooms to themselves, J.C.Dahl (one might almost say 'of course') Edvard Munch, and Harriet Backer. There was a public consultation to find the Norwegian public's favourite painting and that turned out to be – Harald Sohlberg's *Winter Night in the Mountains.*

Walking round the gallery, I was re-united with many old favourites, now perhaps seen in new contexts and in a new light, due to recent cultural

shifts. For example I have long stopped and gazed at Werenskiold's *Peasant Burial, b*ut this time I suddenly became very aware of the painting hanging next to it: Carl Sundt-Hansen's *Burial at Sea.* Looking at it I became acutely aware of the two black figures standing there alongside other seamen and the dead seaman's widow, each involved in the service in their own way.

Carl Sundt-Hansen, *Burial at Sea.* (section), 1890. Photo by the author.

For me a highlight was Room 44 entitled 'Journeys of Discovery 1819-1877'. This showed not only paintings of deserts in the Middle East, but the early discovery of Norway by Johannes Flintoe. People flocked to an exhbition in 1835 where some of his gouache paintings were shown in cosmorama boxes. If one put one's eye to the hole one would have a a bright and slightly 3D view of the painting; in this case, part of

of Vøringfossen.

The Museum is the largest in Scandinavia and it is spacious, so it is easy to walk round and there is plenty of seating so you can sit and contemplate the paintings. One slight drawback is that you have to pay to enter: adults 180 NOK, seniors over sixty-seven 110 NOK, but it is worth it especially if you can spend some time there and take a break in salongen.

Author's Note. From mid-November till just before Christmas, I wrote 5 times to different people at the National Museum to ask for permission to use the two photos credited to them on pages 6 and 7, but have not yet received a reply

The Crossings of the North Sea in Small Boats From the Agder Region in World War II

By Bjørn Tore Rosendahl,

Living under a brutal fascist dictatorship can provide many reasons to flee your country. During Nazi Germany's occupation of Norway from 1940 to 1945, more than 60,000 Norwegians fled to neighboring country Sweden – most crossing the border on foot. The escape route westwards from Norway went to Great Britain. Around 3,300 Norwegians made this journey across the North Sea during the war, not least by the so-called Shetland Bus. This escape route was in Norwegian called 'Englandsfarten' and is a quite well-known history in Norway, not least thanks to the research of the journalist and war hero Ragnar Ulstein.

Yet, a neglected chapter in the story of 'Englandsfarten', is that of the approximately one hundred Norwegians travelling from the southern region of Agder. They generally travelled in small wooden boats, and the last crossing took place in November 1941. Who were they? Why did they make the dangerous journey? And what happened to them?

The research into these questions, conducted by myself and fellow historian Simen Zernichow at ARKIVET Peace and Human Rights Centre, was triggered after four adventurers started their preparations to cross the North Sea in a small wooden boat, to honour those who had risked their life more than 80 years ago in the same waters. They managed the crossing from Kristiansand

to Buckie, north of Aberdeen, in April 2022. However, this kind of journey was far more dangerous in 1940-41 than in 2022, for several reasons.

Getting a boat and sufficient fuel was difficult enough. Some even 'borrowed' a boat without the owner's permission. Fuel was rationed and stealing from the German occupation forces was one of the solutions chosen. Everything had to be accomplished without creating suspicion among others, in particular the Gestapo and their Norwegian informers. When out at sea, one had to avoid being observed by German naval vessels and military aircraft. The notorious North Sea itself was also a large and dangerous barrier, not least because there were no weather forecasts accessible during the war, and the small boats were not made for crossing the North Sea. On top of that, it could be quite challenging to navigate westwards during night or in bad weather. When finally, the British coast was in sight, mines had to be avoided.

The first escape across the North Sea from Agder was carried out as early as 29 April 1940, only 20 days after the German invasion, when fighting still was going on farther north in Norway. Four members of the Norwegian Navy travelled in a 20ft lifeboat from Hidra outside Flekkefjord to Peterhead in Scotland. They crossed the North Sea in only 2 days and 16 hours, despite being attacked by German planes. All four of them joined the Norwegian Navy again after reaching Great Britain.

Another crossing from Flekkefjord took place in August 1940. Astonishing photos discovered at Imperial War Museum show five quite thinly dressed people in a small boat, and seemingly little affected after 5 days in rough sea. They were found by a British naval vessel and brought into Scapa Flow, in the Orkney Islands. Soon after, these refugees also went into active duty in the military or in the merchant fleet. Only two months after arriving Great Britain, one of them lost his life on a Norwegian tanker that was sunk in the North Atlantic. Another one was killed in March 1945, while serving with the American Army in Italy. The experienced shipmaster Axel Olsen Wadel was the one who had navigated the small boat from Flekkefjord. For the rest of the war, he served as a captain on a merchant ship and experienced both the invasion of Normandy and

Photo from the Imperial War Museum of the five men from Flekkefjord who, in 1940 despite five days in rough seas, look remarkably cheerful about arriving in UK waters

later a dramatic shipwreck where eight lives were lost.

Not all the crossings from Agder in small boats succeeded. The sailboat *Good Hope* departed from Arendal in July 1941, with 6 persons on board. However, the clear weather led to a German plane discovering them. Soon after they were captured by a military vessel and handed over to the Gestapo. From the autumn of 1941, the punishment for escaping Norway became considerably more severe. This had fatal consequences for the men in 'Good Hope'. Five of them were executed, while the sixth survived captivity in Germany. However, he died of sickness less than a year after the war ended.

The people who fled Agder in small boats during the war were not refugees in the traditional sense. More than fleeing from the German occupation, they fled to Great Britain to make a difference, to participate in the global struggle against Nazi Germany. Some even returned to Norway to do so. That was the case with Alf

Lindeberg, Odd Starheim and Fritjof Pedersen, who on their second attempt, reached Aberdeen on a four-day voyage in M/B 'Viking'. Soon they were recruited into the new Norwegian group inside the SOE, Kompani Linge. From a dangerous escape from Norway, they went to deadly secret missions in Norway. In December 1940, only four months after the escape, Pedersen and Lindeberg were arrested in Norway. Both were sentenced to death and executed. In his farewell letter to parents and siblings, Alf Lindeberg wrote: 'Do not let this cause you to take any rash action, but forget me and keep me only in loving remembrance.' In 1943, the Norwegian

'Freedom in sight!' Four (suitably dressed) men who did make it across the North Sea in August 1941. Photo ARKIVET. Peace and Human Rights Centre.

authorities remembered him by naming a new-built cargo ship M/S *Alf Lindeberg*. Starheim was killed the same year, on a captured Norwegian coastal passenger ship in the North Sea, after a mission that went wrong in Norway (Operation Carhampton).

There were at least 95 men in 20 small boats that attempted to cross the North Sea to Great Britain from Agder in 1940-41. All of them carried their own stories both before, during and after the endeavor. Considering the great dangers they faced; surprisingly many achieved their goal. 18 boats with 87 people on-board reached their destination: Great Britain and freedom. They were all men, the majority young men in their twenties without families to take care of back in Norway. At least 29 amongst them were seamen by profession, and this might explain why so many were able to steer a small, poorly equipped boat safely across the sea. Still, many reported afterwards about uncertainties where they had arrived when they saw land. The boats reached land in Great Britain from the Orkney Islands in the north and as far as Grimsby, in East Midlands, in the south.

There seems to have been very little organization behind the escapes across the North Sea from Agder and most often it seems to have been individuals acting and finding their own solutions. Hence, it is difficult to verify the total number of crossings, not least those that failed before or during an escape. In addition to the tragic story of *Good Hope*, we know about one boat with two young men on-board that disappeared out on the sea.

What happened after the arrival in Great Britain? Since there was a great fear of German organized spies and infiltrators entering Britain from the sea, those who managed to cross the North Sea were normally taken into custody by local police – often, however, in a very friendly matter. Next, they were sent to Royal Victoria Patriotic School in London for interrogation. After being cleared here, they were most often transferred to the military duty or the merchant fleet. Highly motivated and skilled men like these were greatlly to be welcomed. Nearly 20 of those who escaped from Agder across the North Sea were killed later in the war. They did not primarily escape from the German occupation of Norway out of necessity, but to join the fight against it. This is an effort worth remembering and to be grateful of today.

Ed. Bjørn Tore Rosendahl is leader of the Centre for the History of Seafarers at War, ARKIVET Peace and Human Rights Centre in Kristiansand, Norway. He is also the editor of *De var også*

krigsseilere, which tells the story of foreign sailors who died while serving on Norwegian ships during World War II. The book has been translated into English under the title *Allied Seafarers in the Second World War.*

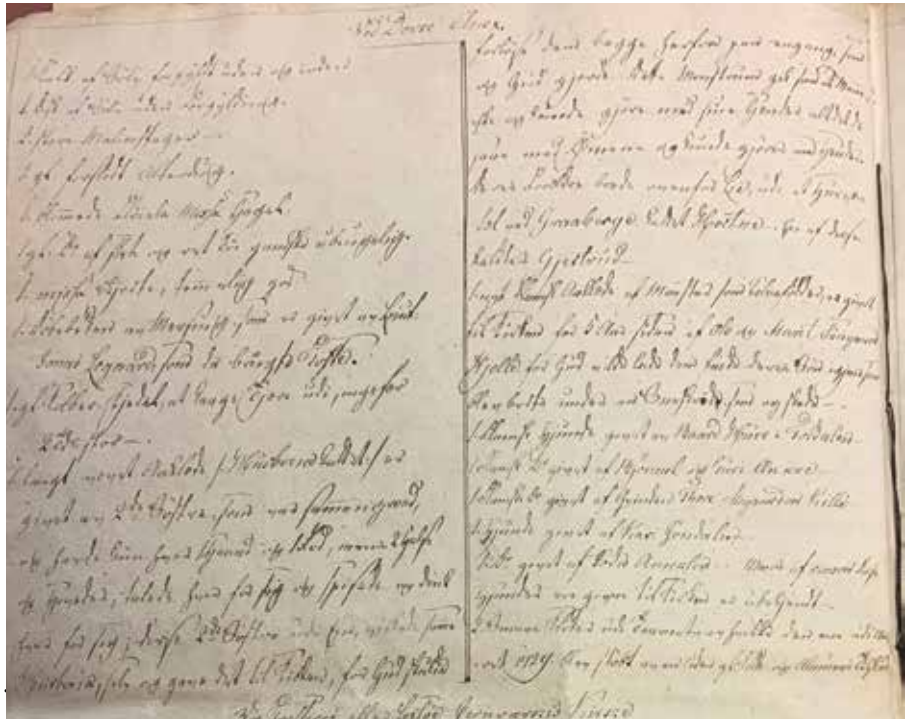
Tales of Magic Weavers that kept a Medieval Tapestry Tradition Alive

By Marianne Vedeler

An intriguing combination of tapestry weaving, legend and myth arose in Gudbrandsdalen in the seventeenth century. Through textile images local artists conveyed key stories from the Bible, but also knightly ballads from the middle Ages. Parallel to these narratives, legends arose about two conjoined master weavers and their almost magical abilities. The local story about the twins from Hekne at Dovre has recently been brought to life by the Norwegian author Lars Mytting in his novels *The Bell in the Lake* and *The Reindeer Hunters.* Tapestry weaving has a long tradition in Norway, going all the way back to the Viking age. The names of the weavers who created these tapestries are rarely known, often being lost in the mists of time and fading memory. In Gudbrandsdalen tales of master weavers helped keep the tradition alive.

Tapestry from Gudbrandsdalen depicting the story of The Three Wise Men, 17th century. Photo: Nasjonalmuseet

The Hekne sisters at Dovre show up in written sources for the first time in 1732, when a priest at the local church offered a description of them in the church register. They were conjoined, he says, each having one hand and one foot, but two necks and two heads that spoke separately. These sisters gave a tapestry to the church so that God would give them grace and let them die at the same time. Which He also did, according to the priest.



Description of the sisters from Hekne in a church register from Lesja and Dovre, 1732. Later hand copy in the state archive at Hamar PREST-068 O, Photo: Arkivverket

Transcription of the text:
1 langt vævet (?) aaklæde: Husboned kaldet: var Gifit af 2de søstre, som ved sammengroed, og havde kun hver en hånd og fod, men 2 haldse og hoveder, talede hver for sig og spisede og driak hver for sig, disse 2de søstre udi een, virkede samme husbona selv, og gave det til kircken, for Gud skulde forløse dem begge herfra paa een gang, Som og Gud gjorde. Dette Monstrum gik som et menneske og kunde gjørde med sine hænder alt det de såe med øinene og kunde gjøres

med hænder. Deres forældre boede ovenfor Lie, udi et husvære tæt ved Graaberge, kaldet Hectne. En av disse kaldtes Gjertrud»

This legend is strongly linked to a distinct form of tapestry weave that blossomed in the seventeenth and early eighteenth centuries, done in a special technique that was probably introduced to Norway from Flanders in the late sixteenth century. However, it was soon transformed into a distinct and characteristically local artistic expression in Gudbrandsdalen and a few other places in eastern Norway.

The stories depicted on these tapestries revolve around a handful of themes. Most of them are based on well-known Bible stories; the most frequently depicted being The Parable of the Wise and Foolish Virgins and The story of The Three Wise Men from the gospel of Matthew. Salome`s Dance is also depicted, the wicked Salome bewitching the king and forcing him to give her the head of John the Baptist on a platter. Not all the tapestries, however, depict biblical motifs. There are also motifs from another storytelling tradition pointing directly back to the chivalric tales of the Middle Ages. A single tapestry tells the love story of the knight Guiamar. This is one of the courtly short stories that were translated from Old French to Old Norse in the thirteenth century.

Common stories hold the society together. In times when few people mastered the art of reading, visual storytelling often became an important channel of communication. To tell such stories through textile images has a long tradition, both in Norway and in the rest of Europe. The most famous example is the Bayeux Tapestry, a long and narrow wall hanging depicting the story of William the Conqueror and the battle of Hastings. The same form of "cartoon narrative" was used in tapestry artworks found in the Viking ship grave at Oseberg in Vestfold, dated as early as the 9th century. They depict stories of battles and processions, of magicians and shapeshifters in the form of bears and boars.

Traces of tapestry weave from the late medieval period in Norway are scarce. However, if we concentrate on visual storytelling on textiles rather than the techniques used to produce them, another picture is revealed. From Baldishol in Hedmark comes a famous tapestry dating from the eleventh to the twelfth century. However, there are also examples of embroidered wall hangings dating from the thirteenth century up to the fifteenth century depicting common stories of the day.

As time passed, the very best artists were seen as mythical figures. They often stand out by their differences, or even abilities that would be considered abnormalities in their time. The Hekne sisters were described as a Monstrum that walked like a human being and could create with its hands all that it`s eyes could see and its hands could do. In their day, monstrous creatures were seen as betwixt and between man and woman, human and beast, one and many. They were seen as a sign, an omen that would have to be decoded and put into an understandable context. In fact, the word monstrum had a quite different meaning than today. It is derived from monere, meaning to warn or advise. This mind-set is in many ways a continuation of a pre-Christian understanding of omens delivered by nature's creatures.

Magic is also otherness. The connection between the art of weaving, magic and unusual abilities is not unique to the sisters from Hekne. The same line of thinking can be traced all the way back to the tapestries from Oseberg. From the High Middle Ages we know stories from the sagas that describe unusual women and their abilities to use their weaving skills to influence destiny and to change the course of history by the use of magic. After the Reformation, the connection between magic and tapestry weaving seems to have been taken for granted. Court documents from the end of the sixteenth century show that at least two of the women who were burned as witches in Norway at this time were associated with tapestry weaving. There is a line going from the heathen goddesses of fate and the Völva via the witches of the century to the sisters from Hekne. They are different, they weave and they have magical hands – a combination that is scary and induces respect. They are both interpreters of messages and at the same time themselves creators of magical events.

The local tradition of tapestry-weaving more or less died out in Gudbrandsdalen at the end of the eighteenth century. Nevertheless, the legends of the Hekne-sisters lingered on. For over three hundred

years, stories about the sisters have been an important part of oral storytelling in the valley, in spite of – or maybe because of- the fact that no one has succeeded in proving that they actually lived. The tales about the fabulous weavers from Hekne lift up actors who are often silent or invisible in written sources. They give us a glimpse of skilled craftswomen setting the agenda for the local societies' collective storytelling. In this context, it does not matter if the incredible stories being told about them are true or not.

The text is based on a scholarly article by Marianne Vedeler: to be found in https://journals.uio.no/viking/article/view/9860 and a popular science article by Marianne Vedeler and Lars Mytting: https://forskersonen.no/meninger-middelalderen-populaervitenskap/fortellinger-om-magiske-veversker-holdt-liv-i-middelaldersk-billedvevtradisjon/2113468

'Husmenn' - the Cottars or Crofters of Traditional Norwegian Rural Society

By Per Norseng

The *odelsbonde,* the archetypal Norwegian farmer who proudly owns the farm he cultivates by hereditary rights through generations, has been free from labour service and other feudal bonds ever since the Middle Ages. Although often far from rich, in the nation building process of the nineteenth century the *odelsbonde* became an important symbol of the Norwegian independent and democratic state that was established after the secession from the union with Denmark in 1814.

At that time, the number of tenant farmers was still considerable, but the divide in social and legal status between freeholders, who owned their farms, and tenants who rented the land they cultivated, was never very great in Norway, and had not been at least not since the thirteenth century. Although in some respects more egalitarian than rural societies elsewhere in medieval and early modern times, Norwegian peasant society was nevertheless also highly stratified, not only between poor and rich: At the bottom of the peasant hierarchy, sometimes barely discernible from the class of mere farm labourers, we find a stratum of cultivators who in modern times also have been attributed a symbolic role: the *husmann.* The heyday of the husmann as an important legal, social and economic institution in the Norwegian countryside was the eighteenth and nineteenth centuries. In English terms the *husmann* of that epoch partly resembles a crofter, and partly a cottar. In Norway he is a figure who has inspired the concept *husmannsånd*, or the spirit of a *husmann*, a reference not only to the modest or humble behaviour of individuals with low social status, but more often to a behaviour that is considered archetypal for Norwegians at large, and for Norway as a nation.

The modern term *husmann* is a compound of "house" and "man" in Norwegian, and it can be traced back to the Middle Ages. In urban contexts it then referred to people who were renting houses in the towns. In medieval rural contexts the term *húsmaðr* referred to a man who was lodging or living in the house or household of a farmer or had acquired a separate dwelling within the boundary of a farm without forming a separate or independent agricultural unit. Towards the end of the Middle Ages, however, the term was allegedly occasionally also being used to denote men who were clearing new farmsteads. In the sixteenth and early seventeenth century the term *husmand* appears as a fiscal term for someone who cultivated a small farmstead in the lowest tax bracket. Only from the middle of the seventeenth century onwards did the modern concept of the husmann gradually emerge, eventually becoming an institution of great economic and demographic significance.

More than anything else the *husmann* institution represented an adaptation to demographic recuperation and growth after the plague pandemic that gradually lost its grip from the late fifteenth century and ended in 1654 in Norway. In a situation with a growing shortage of farmland it allowed younger sons of farmers as well as men from the landless classes to establish their own households, which was a precondition for getting married and having children – and made it easier to avoid military service. In some cases the *husmann* institution merely represented an additional source of income for the farmers, in other cases, however, it was also a reliable source of cheap labour, making it possible for the farmer to benefit from the new economic opportunities offered by expanding fisheries

in some parts of the country, forestry, timber trade, mining and other industries in others, and to a more modest extent by the growing domestic urban markets of the epoch.

Husmannsplass Movika, Sunnhordland. Wikimedia Commons
When they married in 1844 Marta and Nils had known each other and worked together for many years on the ancestral estate. But when Marte had a son she could no loger work on the farm so she travelled into Bergen where she worked first as wet nurse and later as a nanny. After elveln years she returned to Movika and after that worked in *futegarden - t*he rural tax-.collector's home.

Conditions differed greatly between different parts of Norway. In some of the best agricultural areas, especially in Eastern Norway north of the Oslo fjord and in the Trøndelag region, the number of husmann households by 1865 exceeded the number of farmer households. In great parts of the country the husmann population constituted more than 1/3 of all rural households. Only in some remote inland areas, and coastal areas with particularly extensive export fisheries or shipping in the southeast, the west and especially the north of Norway, the ratio was below 1/6.

Within the husmann institution of the eighteenth and nineteenth centuries two main forms or groups occurred: Most frequent in Eastern Norway and Trøndelag was the so-called labour husmann, who would live on a husmannsplass – a small farmstead cleared in the outfields or forest of a farm or merely a house on a tiny plot – pay his rent to the farmer by doing labour service, and also work for wages at the landlord's discretion. In many cases, the husmannsplass would include sizable arable land and pasture, allowing the husmann household to produce most of its own food. In other cases, the husmann would depend heavily on incomes from agricultural day labour, different crafts or work in forestry, mining, ironworks, and other industries where such opportunities were available. In coastal areas fishing or working as sailors in the sailing seasons was also a source of income for people who could not support their family solely by agriculture and animal husbandry.

Halterikhytta, Mosen Hærland. The site was dug in 1670, so is one of the oldest in the area,.though the building is from a later date.

Especially in western Norway the typical husmann would be of another kind: Paying his rent in cash, owing little or no labour service to the landlord, and depending mainly on non-agricultural occupations for the livelihood of his family.

Either way, contrary to what was the case in the sixteenth century, a husmannsplass in later centuries was not registered as a separate fiscal unit in the tax cadastres. Only the landlords and tenants of independent farms paid taxes . As a consequence of this the vast husmann population was excluded from the otherwise liberal voting rights offered by the 1814 constitution, restricting the vote of the rural population to male owners or tenants of taxable farms.

As a social class, the husmann group was very heterogenous, ranging from rather well-off households, often related to the landlord and his family and with considerable land to exploit, to households with no land at all, often living in great poverty and economic as well as legal insecurity. Whereas tenants of registered taxable farms from the seventeenth century onwards had been protected by royal legislation that aimed at preventing overexploitation by landlords that would be detrimental not only to the tenants, but also to the king's tax incomes, the authorities were less interested in the situation of the husmann group. Lasting and effective legislation to make the situation of the husmann class less precarious was not passed until the middle of the nineteenth century. In 1851, written and registered contracts became the norm, and a legal limit was set to the amount of labour services that a farmer was allowed to demand from a husmann.

At this point, the husmann institution was at its very peak. In the subsequent decades the husmann class gradually decreased in numbers. There are multiple explanations for this offered by historians: Norwegian agriculture was to some extent being modernised and the demand for farm labour reduced; growing industrialisation, urbanisation and emigration from now on absorbed much of the surplus population in rural areas; many husmann farmsteads or plots were sold and separated from the landlords' farms, and thus changed their legal and fiscal statuses to taxable small farms. Until the universal male vote was introduced in the late 1890s, political rights were one of several incentives behind this transformation process.

The husmann institution disappeared almost completely in the interwar period. Although it is now long gone, it has got a prominent position in Norwegian folklore and our collective memory. Like his more selfconscious counterpart, the odelsbonde, the husmann has become an iconic archetype that symbolises important characteristics attributed to the Norwegian people: modesty, humility, or even lack of vision and ambition, etc.

Deichman Bjørvika. Oslo's New Public Library

By Marie Wells

Oslo's new public library dates back to 1785 when Carl Deichman (1705-1780), a Counsellor, businessman, and book collector donated his library of 6,069 volumes to the city of Christiania (now Oslo). There was no university in Christiania at the time, but it was the Age of Enlightenment and Deichman's

donation gave rise to considerable interest among other scholarly men, some of whom also donated books. Among the most important was the historian Gerhard Schøning, who with two other friends founded Det Trondjemske Lærde Selskab, which in 1767 became Det kongelige Norske Videnskabers Selskab. He donated ….. Another valuable donation came from the chief auctioneer Johan Fredrik Bartholin (d. 1784) who gave 1,300 volumes (including a number of old medical works).

But Deichman did not just donate his books, he also gave 2,000 riksdaler for future purchases and he indicated where he wanted his library to be situated. Consequently in 1785 Det Deichmanske Bibliothek in Overhoffrettens gård, Rådhusgata 13, opened its doors to borrowers. The librarian was one of the teachers, later headmaster, of the grammar school, who received 50 rix-dollars a year from the school coffers.

Just over hundred years after its establishment in 1785 a new chief librarian Haakon Nyhus (1866-1913) made the library a public library – Norway's first, and set up branches round the city. The library was no longer to be restricted to academics and the good citizens who came in knowing what they wanted and could ask an assistant to fetch it. He had been to Americaa and believed that the first duty of a library was to make knowledge readily accessible and therefore free to those who wanted it. He set up reading rooms and he waged war against the private lending libraries and gradually bought them up! He was chief librarian from 1898 till his death in 1913 and during his time he more than tripled the library's collection of books. It was also during his time that the library changed its name from the Deichmanske bibliotek to Deichman,

The library had gone through several moves until 1933 when it acquired its own building and and moved into its penultimate home at Hammersborg. The architectural competition for this had been held between 1921 and 1922 and the building began in 1924, but for various reasons it was not completed till 1933. By that time according to the guide to Oslo's historical building *Arkitektur i Oslo* it had begaun to look *'noe gammelmodig'* - rather old fashioned.

Deichmanske bibliotek. Av © 2005 J.P Fagerback - own work. Wikimedia Commons

'Old fashioned' is certainly not something that can be said of Deichman Bjørvika. From the outside it is striking with its top floor cantilvered out more than 20 metres above its base. Inside it is just as exciting, as each floor has its unique atmosphere and purpose. The basement houses a large theatre and a cinema, on the ground floor the information desk, automats for delivering and returning books, a café, a restaurant and a shop. The first floor is called the world of stories with fiction for all ages. There are cosy reading niches and special areas for children where they can draw or make things. The second floor is called 'The People's Workspace', because here you can express your creativity and do everything from make clothes using the library's sewing machines, print your own tee-shirt or use a 3D printer to make spare parts, As the YouTube explains, the higher you go up, the quieter it becomes so on the fourth floor there are classrooms, meeting rooms and study areas from where you can look out and contermplate either what is without or within.

There is an excellent (Norwegian) You Tube video tour of the the library on https://deichman.no/aktuelt/_8270c70a-fb73-41b0-8d81-fe20fed69623:

Norway's 'Energy Crisis' in 2022

By the Editor

We are all paying higher energy costs, due not least to the war in Ukraine and the aim of cutting down on the use of Russain oil and gas. But Norway's main energy source - in fact 99% of it - is hydroelectric, so why has it been affected? Quite simply hydro electricity depends on rain to fill the reservoirs and last year there was a problem: Northern Norway, which has a smaller proportion of the population, had plenty of rain, while southern Norway where most Norwegians live and where most of the industry is, had very little. Add to this the problem that Norway's topography does not make for the easy transmission of power from north to south and you can see why at the beginning of July Statkraft stated that hydropower producers in southern Norway were cutting output to save water for the winter. Where there is a shortage of anything prices rise and it has been the price rises as much as the potential shortage of water for hydroelectricity that troubled Norwegians last year.

But this was only part of the story. Norway is divided into 5 regions (NOl 1-5) and prices vary in each region. People in Northern Norway (NO 4) are exempt from the electricity tax and VAT. In NO2 where consumers suffered the steepest price increases many tried to argue that this was due to the new cables going to Germany and the UK as these all start i NO2. However Statnett tried to show that these new cables only account for 10% of the price increase, and that other factors, such as the need for more energy as manufacturing etc picks up after the pandemic also affects the price.

Yet another factor is the rising cost of carbon pricing, which causes higher energy prices. The purpose of the rising price is to encourge the use of wind and solar power and to phase out the use of fosssil fuels, but this at the moment puts pressure on the producers of green energy. In December 2022 Statnett stated that the country was heading towards a power shortage during the next five years, so published a list of regional plans and system developments to mitigate the situraion. But the country is also aware of the urgent need to develop its ocean wind capacity

Dopey Monkeys Report

By Danielle Price and Martin Lee

As recipients of awards from the Anglo-Norse Society, we wanted to write to you with an update and to express our thanks for your support of our recent studies at the Norges musikkhøgskole (NMH). Having both received individual grants from you, we completed a Masters in Jazz/ Improvisation as the tuba euphonium duo Dopey Monkey (Danielle Price and Martin Lee Thomson), graduating in July 2022.

It was rather a rocky start to our time in Oslo, with Covid measures seeing us grounded in Norway for 10 months where there was limited employment opportunities due the closure of arts

and hospitality industries along with no travel options to continue freelance musician work in the UK. There were delays in setting up a national identity number and in opening bank accounts, so it took a good while to get on our feet! Your support was invaluable in helping us with living costs and providing us with a small safety net for those first months where we had no income. Without it, we honestly think we would have had to withdraw from the course and return home by Christmas 2021. We can't thank you enough for your help!
Although full of initial ups and downs, the two years we have spent studying in Oslo have undoubtedly been really beneficial not just for the progress of our duo but also for our personal creative development.

Danielle was able to commit time to composing and developing solo material. She was recently commissioned by Café OTO's in house record label OTOROKU to create a small solo EP "After the Allotments" (release Nov 2022.) She was a guest artist for the Norwegian band Bêl and as part of NMH, she participated in a research Lab in Cologne where she met with musicians, composers, dancers, choreographers and researchers from six different countries. She has also been creating music for Norwegian film maker Ida Myklebost following a collaborative project between NMH and den Norske filmskolen.

Martin spent time developing the work "Glisk" (https://www.glisk.org/) which explores the Doric language alongside photography, and now collaborates regularly with Swedish folk singer Isa Holmgren. After meeting at one of our NMH projects, he is also working with Karstein Grønnesby to get his own Bukkehorn, an ancient Scandinavian instrument, made.

In general, we've met, seen and listened to lots of artists in Oslo which have inspired and informed our work as well as helping us to broaden our individual artistic practice into other cross arts elements such as spoken word and film photography.

For the duo, the time together to think more about our work has been irreplaceable. We were able to utilise support at NMH to think more about shaping our music and performances into cross arts concepts having been given opportunities to collaborate with and learn from Oslo based Art Directors, Choreographers, Improvisors, Folk Musicians, Experimental Musicians, Visual Artists and Photographers. We now have a much clearer idea of our indentity, aims and objectives.

Here are some links where you can find various projects we completed during our time in Norway
https://www.youtube.com/channel/UCk_dmedzlEkxsoF9Tq9-9cg
https://dopeymonkey.bandcamp.com/

This development time has already led to several opportunities for us. We were Dandelion Scotland 2022 Musicians in Residence for Forres Unexpected Gardens. We went on tour with Laura Jurd as well as performing in Reykjavík as part of the Scottish delegation for Nordic Music Days 2022. We also look forward to beginning 2023 as Chamber Music participants of the Britten Pears Young Artist Programme alongside Swedish Percussionist Adrian Ortman.

We've attached our most recent bio and CV for further details of what we have been up to!

So that just leaves us with a final and heartfelt thank you! Your support really made all the difference, and we wish you all the best in future!

The New Chairman of the Anglo-Norse Society

By the Editor

After the Anglo-Norse AGM in June 2022 Dr Marie Wells retired as Chair of the Society and the Council elected Mr Paul Gobey to replace her.

Mr Gobey has long associations with the ANS having served on Council since 2001, latterly as Vice-Chairman and Treasurer. Indeed, as he said in a recent Newsletter, he owes his life to the ANS as his Norwegian mother and British father met at an ANS meeting way back in 1958 at Norway House!

Paul trained at the Royal College of Music in London, specializing in the organ. After graduating he taught at various schools in the London area, first as Assistant Director of Music at Forest School (Snaresbrook) and later as Director of Music at St Dunstan's College (Catford), where he taught for fifteen years. In between these schools, Paul was Organist and Music Teacher in

Øystre Slidre Kommune in Norway.

He completed a Masters in Music (Choral Studies) at Cambridge in 2011 and then taught at Colfe's School (Greenwich), after which he became a fully freelance musician, and has been an examiner for ABRSM (Associated Board of the Royal Schools of Music) since 2010. Paul is also active in the Worshipful Company of Musicians, where he has served as President of the Company's Livery Club, and is a committee member of the Grieg Society.

Of as much interest to Anglo-Norse members is that since 1990 Paul has been Organist of the Norwegian Church, near where he lives in Rotherhithe, and has conducted the Church's choir 'Olavskoret' since its inception in 2012. The organ was built for a church in Broomfield, Essex in 1886 but was moved to Rotherhithe in 1927 and enlarged in 1947 following a gift from King Haakon VII who visited the Church many times during WW2.

In addition to acting as Chairman Paul will be continuing as Membership Secretary, which he says is a good way of getting to know people. We wish him all the best.