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# Anglo-Norse Review

# ANGLO-NORSE REVIEW

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# Editorial

For a while last summer and autumn it looked as if life for the ANS both in the UK and Norway might be getting back to something like normal. Our Norwegian sister society had its AGM with a 'quiz-raffle-cheese and wine meeting' in September and in October a visit to Nansen's home at Polhøgda. Here in London we did not have any meetings but one group visit to the Apothecaries Hall and another to the Scandinavian paintings in the National Gallery led by Frode Ernst Haverkamp.

On December 2nd there was the lighting of the Christmas Tree in Trafalgar Square, followed by drinks at the In and Out Club where Anglo-Norse members were guests of the Norwegian Club.

Now with the new Omicron variant of the virus spreading through the country it is difficult to know what the next few months will be like, but we hope for better days ahead, and meanwhile we keep going, and hope that this *Review* will help to entertain and inform you during the grey January days.

# Norvik Press: The First 35 Years

*By Janet Garton*

It is now thirty-five years since Norvik Press was set up in Norwich by two Norwegian scholars, Professor James McFarlane and myself. It was very much 'desk-top publishing', as it was then known, with camera-ready copy prepared in house and the resulting print run sent out by hand or squirreled away in some of the voluminous cupboards at the University of East Anglia. Our first publication in 1987 was a translation from Norwegian by Mac of Sigbjørn Obstfelder's unfinished *fin-de-siecle* meditation, *A Priest's Diary*. Since that time we have moved to London (UCL) and expanded to involve many other colleagues, with a layout designer, a website, proper distribution channels etc. – but with the same core purpose of introducing Nordic writers to the English-speaking world. We are all idealists – which means we rarely make a profit, and most of us are unpaid.

The majority of our translations are from the mainland Scandinavian languages, Danish, Norwegian and Swedish. Unlike most publishers, we do not concentrate all our efforts on the most recent works; part of our mission is to make available new and more accurate translations of some of the classics of Nordic literature, such as the novels of August Strindberg and Selma Lagerlöf, and to introduce neglected classics by writers like Elin Wägner, Herman Bang and Jens Bjørneboe – though our list also includes contemporary writers like Kirsten Thorup, Suzanne Brøgger and Helene Uri. In addition we have published translations from Finnish (Juhani Aho), Icelandic (Svava Jakobsdóttir) and Faroese (Jógvan Isaksen). More recently we have expanded our coverage to include some fiction from the Baltic countries, including Anton Tammsaare and Ilmar Taska from Estonia and Inga Äbele from Latvia.

As well as translations, we have published a series of studies of Nordic writers, such as Michael Robinson's *Strindberg and Autobiography,* Paul Binding's *With Vine-Leaves in his Hair*: *The Role of the Artist in Ibsen's Plays* and Inga-Stina Ewbank and others: *Anglo-Scandinavian Cross-Currents.* Nordic cinema has recently become a focus. Another important part of our activities is our two journals. *Scandinavica*, an international journal of Scandinavian Studies, has been published by Norvik Press since the press's inception, and has recently changed to become an online journal, edited by C. Claire Thomson (see scandinavica.net). *Swedish Book Review*, edited by Alex Fleming, presents Swedish-language literature to an English-speaking audience and is a lively forum for writers and translators – and is also now available online (see swedishbookreview.org).

**Norvik and Norway**

What most of our Norwegian books have in common is that they tell us something about Norway. They are not set in a foreign city or an imagined space, but firmly rooted in Norwegian culture and locality. Among them are several classics which have waited a long time for translation, such as Camilla Collett's *A District Governor's Daughters,* first published in 1854-55. This novel tells the story of a family living in a rural backwater some distance from Christiania, and follows the fates of its four daughters – girls whose one task in life is to make an advantageous marriage, but whose opportunity to meet eligible men is severely restricted. The focus finally settles on the youngest daughter Sofie, the one who seems to have the best chance to be happy in love, but who finds her freedom to choose her own course thwarted by repressive conventions. A similar tale is told some thirty years later in Jonas Lie's novel *The Family at Gilje* (1883) – with the difference that the spirited youngest daughter of this family is able to make a positive choice: if not happiness, then

at least independence. Women's rights have moved on since the mid-century.

Amalie Skram's novels too can be read as a social commentary on the conditions of life in nineteenth-century Norway. *Lucie* (1888) is a Christiania novel which gives a closely-observed portrait of the middle-class society into which Theodor Gerner tries to integrate his young wife Lucie, a former dancing girl with whom he is infatuated. The project is doomed to failure; trying to force her to conform, he kills what he loves. Skram's slightly later novel *Betrayed* (1892) begins in Bergen with Captain Riber marrying the childish and naïve Aurora; their early married life takes place on board his ship, but it is the double standard of morality imbibed at home by Aurora – sex is an unpleasant subject, promiscuity is sin – which drives a wedge between them.

In the twentieth century, Johan Borgen's novel *Little Lord* (1955) places its central character in Christiania before World War I. The reader can follow Wilfred around the streets with a map as he explores his contemporary world, from the upper-class villas and summer cottages to the proletarian music halls and street ruffians. The central character's personality split between precocious achiever and unscrupulous villain is mirrored in the society around him.

A different kind of Norway can be seen in Hans Børli's poetry, which we have published in a bilingual edition, *We Own the Forests*. Here it is not the urban environment but the depths of the forests which provide the sounding-board. Børli was a forester all his life, and his poems convey a rootedness which does not seek for fashionable distractions but finds fulfilment in the here and now:

> I haven't seen
> the art treasures of the Hermitage
> or the Winter Palace in Leningrad,
> nor the Louvre's collections, nor
> the Musee d'Art Moderne in Paris,
> but I have seen the sun go down
> over Hesteknatten Hill.
> ('Hymn to Sundown', p. 153)

Some of our more recent publications have been of novels which focus on Norway in the twenty-first century; a more outward-looking country, perhaps, more globally aware, but still recognisably Norwegian and still rooted in the same strong traditions. In Vigdis Hjorth's *A House in Norway* (2014) Alma is an artist who weaves the history of the country into her tapestries. She sees herself as a tolerant and open-minded feminist – but is forced to confront her own prejudices when she rents out her annexe to a Polish family which refuses to conform to her assumptions of fairness and moderation. Immigration is no longer an abstract concept, but an unsettling personal challenge.

*Lobster Life* (2016), by Erik Fosnes Hansen, is once more set in rural Norway, this time in that most traditional of settings, a grand mountain hotel which has for generations provided well-heeled guests with a luxurious retreat for skiing or fishing. But times have changed, and Norwegians now take their holidays in 'the infernal south'; the hotel is on the brink of bankruptcy, and the novel relates Grandfather's increasingly desperate and often unconsciously comic struggles to pretend all is well. Events are narrated by his grandson, the precocious Sedd, who relays detailed accounts of Thor Heyerdahl's adventures, the history of the Habsburg monarchy or the ingredients of a seafood feast, whilst at the same time trying to deal with the demons of adolescence and the mystery of his own origins.

Jan Kjærstad is an author who has often held up a mirror to his fellow countrymen, reflecting critically on Norwegians' self-image as a right-thinking people living in a place remote from global conflict. His latest novel, *Berge* (2019), starts with a shock, with the cold-blooded slaughter of five people in that haven of safety, a country cabin in the wilderness of Nordmarka. Terror has come to Norway – as it did in reality on Utøya in July 2011, a devastation which Kjærstad has said gave him the impetus to write this novel. As the investigation proceeds, the various narrators are forced to examine their own motives, and the myth of Norwegian exceptionalism is shattered.

As a small independent publisher, Norvik Press relies on a variety of grants to fund our translations. We would like to record our grateful thanks to NORLA, the Office for Norwegian Literature Abroad, which has unfailingly supported our work and encouraged our endeavours.

NORVIK'S NORWEGIAN LIST

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For more information on these works and others, see norvikpress.com.

## Hannah Ryggen.

*By Marie Wells*

*The writer of this article has to admit that she did not know about Hannah Ryggen until she was given the book* Hannah Ryggen: Threads of Defiance *by Marit Paasche as a 'thank you' for setting the questions for her local annual quiz for three years. But to have learnt about her has been an eye-opener and enrichment.*

Hannah was born Hannah Jönsson in Malmö in 1894. She worked as a teacher in Malmö but studied painting in the evenings with Fredrik Krebs in Lund, so for several years took the train back and forth several times a week. In 1922 Krebs suggested Hannah go on a study trip Dresden, a Mecca for fine art, which she did, and there met her future husband, Erik Ryggen, from Ørlandet in Trøndelag.

It was at about this time too that Hannah grew dissatisfied with the idea of becoming a painter, because she wanted to use her hands and 'weave pictures'. At the time this was quite a radical decision because weaving was mainly considered folk art or a craft, not Art with a capital A, so an artist might draw the design for a tapestry as Gerhard Munthe did, but let others weave it. Hannah rejected this idea as had Frida Hansen who was a generation older than Hannah, but whereas Frida wove work in the Art Nouveau style, Hannah wanted to weave the life around her.

Erik came from farming stock and as the *odelsgutt* he should have inherited the farm, but he did not want to, as he believed it would put paid to his artistic ambitions, so he let it go to his brother Arne, and he took on a smaller farm of about twelve and half acres. It was to this farm that had no running water and no electricity that Hannah came in March 1924. But there were animals, a cow, sheep, a pig, geese and a horse. For many years life was hard, but it also provided Hannah with material for her art. She became an expert in using dyes from lichens and mosses, bark and leaves, and she grew her own flax. An early work reflecting life on the farm was *Us and Our Animals* from 1934 (see image on page 10). Many collectors were interested in buying the tapestry, but Hannah refused to sell to an individual as she wanted her work to hang in a public building or museum where everyone could see it.

An even earlier work which shows her social conscience is *Fishing in the Sea of Debt* from 1933. The 1930s were a period of economic depression in Norway and fishermen were particularly hard hit. The tapestry, which is 145 x185 cm, has two planes, one showing the land, the other the sea, with red being the predominant colour, even of the sea. On land a middle class lady is doing OK, enjoying an amply laid table, and the man in the middle is doing well, hauling in large debt while a doctor is coming too late to a dying man. On the sea plane a man is trying to protect his family, the man in the middle is drowning and the woman on the right is reaching out as if trying to help.

Social awareness and comment is a major theme in many of her larger works, as expressed in a tapestry such as *Lieselotte Hermann Decapitated*. Lieselotte Hermann was a politically active German student, who in 1933 signed the manifesto 'Defence of Democratic Rights and Freedoms' and as a result was expelled from university. In the same year her husband, who was also an activist, was murdered by the Gestapo. Then in 1934 Liesel gave birth to their child, Walter. In 1935 she was arrested by the Nazis and accused of high treason and imprisoned for nineteen months, during which time Walter lived with his grandparents. It is said that the Nazis placed a crying child

in the room next to her cell in an attempt to force her to betray her friends. Finally in 1937 she was sentenced to death for 'treason'. When she asked to say goodbye to Walter, his clothes were thrown into her cell. This story is

Hannah Ryggen, *Liselotte Hermann Decapitated (orig. Liselotte Hermann halshuggen)*, 1938. Tapestry in wool and linen. 190 x 155 cm. In the collection of Nordenfjeldske Kunstindustrimuseum, Trondheim. Photo: Anders S. Solberg. ©Hannah Ryggen / *BONO 2022*

Hannah Ryggen: *Us and Our Animals* (Vi og våre dyr), 1934. Tapestry woven in wool and linen, 187.5 x 491 cm. Collection of Malmö Museum.© Hannah Ryggen BACS.Photo: © Anders S. Solberg.

The tapestry is made up of three panels. The left one shows Hannah feeding the chickens, with their cow, Metta, in the background. The right hand panel shows Hans with their horse, Raumerra, and their two sheep in the background, while the central panel shows the family sitting round the dining table. Hannah wrote that they had ten geese, but that all were slaughtered at once, and that she could not eat goose thereafter. This central panel not only shows Hans with a knife falling from his hand and a decapaitated goose by his foot, but several decapitated heads hover between his and Hannah's feet. She cannot face her meal, has her hand in front of her face and lets the food slide from her plate.

beautifully summarised in the tapestry. On the left Lieselotte sits with Walter on her lap, in the same posture as that in a photograph of her from *Dagbladet*, 5 March 1938. On the right she is in the prison cell clutching Walter's clothes, while the executioner seems to stand over her.

The war, when it came to Norway in 1940, had an immediate impact on Hannah and her husband, for not only were there food shortages but the Germans wanted to make Trondheim a hub for their navy and airforce. Hannah and Hans saw the terrible conditions in which prisoners from Russia and Serbia lived and saw them being used as slave labour to build an airbase at Ørlandet. Then in 1944 Hans was taken by the Nazis and was eventually


Hannah Ryggen: *Jul Kvale,* 1956. Tapestry in wool and linen. 190 x 200 cm. In the collection of Nordenfjeldske Kunstindustrimuseum, Trondheim.© Hannah Ryggen / BONO 2022. Photo © Anders S. Solberg



transferred to Grini, which is also the title of a beautiful tapestry she wove showing Hans painting in his prison uniform, and Mona, their daughter, riding in from the left on a beautiful horse.

Shortly after the war Norway opted to join NATO, a move to which Hannah was fiercely opposed. Another person against the alliance was Jul Kvale, the communist editor of the communist newspaper, *Friheten*, who like Hannah objected to any military alliance and was against the manufacture of weapons of war. The tapestry entitled *Jul Kvale* from 1956 is her tribute to him and also her declaration of her own stance. The majority, who were happy about joining NATO form the column on the left with the central group 'trapped' in a sort of grid, while Jul Kvale is shown serene-faced, holding a child with his right hand. To his left is a slim column of more plant-like motifs.

Hannah's breakthrough came after World War II when after a major exhibition in Denmark, one critic declared that 'she is both artisan and artist in one… She is magnificent'. This exhibition took place while Hannah, Hans and their daughter Mona were on a visit to Paris, where Hannah immersed herself in everything going on in contemporary art, but engaged with it critically.

From the time when he came out of Grini, Hans suffered from ill health and in 1953 he was sent to Ringvoll Sanatorium outside Trondheim and treated for tuberculosis. He recovered to some extent, but died in 1956. It had been a good marriage and Hannah was heartbroken, but managed to use weaving the great tapestry, *We are living on a Star* for the Government Building (Høyblokka) in the Government Quarter as a way to cope with her grief (it was completed in 1958).

Hannah continued to work through the late 1950s and the 1960s and was recognised both nationally and internationally. She was a highly productive artist as becomes clear from the list of her tapestries at the back of the book, which gives a very comprehensive survey of her work with many illustrations The book also sets her work in relation to other artistic movements, such as the Arts and Crafts movement in England, the Lysaker circle in Norway and the Modernist and later movements in Europe.

*Hannah Ryggen:Threads of Defiance* by Marit Paasche was published in 2019 by Thames and Hudson and was translated by Katia Stieglitz from *Hannah Ryggen. En fri*, by Marit Paasche published by Pax Forlag in 2016.

# Freedom, Equality and Hereditary Property Rights? *Odelsrett* in Norwegian History

*By Per G. Norseng,*
University of South-Eastern Norway/Norwegian Maritime Museum

The Norwegian Constitution signed on May 17th 1814 was inspired by British constitutional practice, the American and French revolutionary constitutions and other foreign examples. It had, however, also some specifically Norwegian features. One of these was §107 (now §117) which states that "the odelsrett and åsetesrett shall not be abolished".

Norwegian *rett* (from Norse *réttr*) may be translated as a law or a legal right. The *åsetesrett* is the Norwegian equivalent of the rule of primogeniture in the laws of inheritance concerning real estate in many Northern and Western European countries prior to the introduction of the principle of equal division of land between siblings which was inspired by Roman law. *Odel* is etymologically related to the term *allodium* in Medieval Latin and many other European languages, originally designating patrimony or inheritance.

Old Norse *oðal* occurs in legal texts and charters from the 13th century onwards. When referring to property in Norwegian medieval sources it frequently simply denotes real estate, as opposed to movables, or inherited land as opposed to purchased land. In other cases, however, *oðal* refers more specifically to real estate subject to rights of pre-emption and redemption of the next of kin – what was later to be termed odelsrett, the term first appearing in Norwegian documents after 1350.

The two extant Norwegian provincial law codes are transmitted in manuscripts from the 13th century but originate partly from the 12th and even in late the 11th century. They stipulated that anyone who wished to sell an *odel* property to strangers, was required first to appear at the local assembly. There the next of kin should be given the option to buy the estate at the same price as a stranger would pay, within half a year, according the Gulating law code for Western Norway, or within one month according to the Frostating law code for Trøndelag and Northern Norway.

In these earliest law codes the *odelsrett* was basically a right of first refusal for the closest relatives of the seller and of former owners of the property. If the transaction was carried through without having been properly announced in advance to the next of kin, however, they were allowed a right of redemption within one year from the sale. Furthermore, if any *odel* heirs were absent, or had not come of age when the sale was announced, they were according to the Gulating law code allowed an extended right to repurchase the land from the buyer within one year from the time of the sale becoming known to them, or when they came of age, respectively. Contrary to common belief these basic principles of the *odelsrett* – the right of pre-emption and redemption of the next of kin when real estate was being sold – are not uniquely Norwegian. Similar legal institutions are in fact to be found in Swedish and Danish provincial law codes from the 13th century and the early 14th century. They are also commonly found in extant legislation and legal customs from the 13th century onwards in Western and Central Europe, often referred to by modern historians and lawyers by the French term *retrait lignager*. In England they appears even earlier, in borough customs from the 11th and 12th centuries, but are abandoned in the subsequent centuries.

Traditionally such restrictions on the sale of family land has been explained as a relic of an ancient germanic pre-state, kinship-based society with communal property rights. This idea has, however, been discarded in the post-war period for several reasons. Firstly, the basic principle of *retrait lignager* is not restricted to the Germanic world. It has parallels in Mosaic law as well as in ancient and modern legal traditions in Africa and Asia. Moreover, in the Scandinavian and European context the notion of communal kin property rights is not supported by any extant sources, and it is not compatible with the rather open and loose bilateral kinship system that is described in Norwegian and Icelandic sagas and other written sources.

Alternatively, it has in the Norwegian context been suggested that the *odelsrett* may reflect property rights of extended families to farmland in the Viking Age, prior to a process of dividing and splitting up of farms and households. In recent decades it has, however, been argued more radically that the *odelsrett* and its counterparts elsewhere in Scandinavia and Northern Europe is far less ancient than formerly believed and may have been introduced by the kings and lay aristocracy as a countermeasure to the growth of ecclesiastical estates. When discussing the origins of the Norwegian *odelsrett* it may be worth noting that it does not seem to have been part of the legal traditions that settlers from Norway and Norwegian diasporas brought with them when they populated Iceland from the late 9th century onwards.

Although the right of pre-emption and redemption of the next of kin is not unique to Norway, the Norwegian *odelsrett* has some traits that are not to be found elsewhere: In Norway, the *odelsrett* only applies to rural estates

and allodial property, whereas in Denmark, Sweden and elsewhere it is also part of both urban law and feudal property law. Furthermore, contrary to the customs in other countries, the *odelsrett* in Norway did not apply to all real estate in rural areas, not even to all inherited land. Only land that had been owned by the same family for generations, qualified as odel estate and was subject to *odelsrett*.

The first paragraph on *odelsrett* in the 1274 law code of king Magnus the Law Mender from Codex Hardenbergianus. (Fol No. 1154 in the Old Royal Collection, Copenhagen).

With the all-Norwegian law code issued by King Magnus the Law Mender in 1274, a unique feature was introduced. The prolonged time it took for a family to acquire *odelsrett* was set to four generations of continuous ownership or optionally 60 years, which may have made it somewhat easier to acquire in many cases. But at the same time according to the 1274 law code the *odel* heirs could postpone exercising their right of redemption if they could not afford to redeem the property immediately. All they had to do was declare publicly both their intention to redeem the property and their lack of money, and they could do this for 10 years at a time, up to six times!



These rules were changed several times in the 17th and 18th century. When §107 of the 1814 Constitution was written, it had become far easier for a new owner and his family to acquire *odelsrett* – in 1771 the requirement was set to merely 10 years of continuous ownership, while at the same time all *odel* claims, on whatever grounds, should be void after 15 years, and from 1811 after only five years. This reflects two somewhat conflicting developments in Norwegian society:

On the one hand, the *odelsrett* had become relevant to a far greater number of people in the countryside. In the early 14th century, about two thirds of all farmland in Norway appears to have belonged to the church, the Crown and the lay aristocracy. Most peasants were tenants. Only about 33% of the land was owned by farmers or peasants, and probably a far smaller percentage of farmers were freeholders on the land they cultivated. Hence the intricacies of the *odelsrett* did not matter much to the bulk of the population. From about 1680 this changed gradually, . By 1814 most farms were owned by those who cultivated them, and they had often bought their holdings with heavy mortgages that made their status as freeholders precarious. For them easier access to odelsrett was obviously good news.

On the other hand, during the Enlightenment the opposition to the *odelsrett* was growing in the higher echelons of society, including some affluent farmers, who regarded it as an obsolete prerogative and an obstacle to economic development. In France the *retrait lignager* was abolished in the 1789 revolution along with other privileges of *L'ancien regime.* In Norway, the autocratic Danish king in 1811 not only reduced the limitation period for *odel* claims to 5 years; he also took other measures aiming at gradually dismembering the *odelsrett* completely.

This is the background for the events three years later. The supporters of the *odelsrett*, both among the ruling classes and the rural population, got their revenge with §107 of the Constitution, and with subsequent legislation in 1821 that to some extent reversed the changes made in 1811. This reflects the great practical and symbolic significance attributed to such ancient rights by the majority of the founding fathers of the independent Norwegian state in 1814.

The venerated position enjoyed in broad circles by the *odelsrett* in the early 19th century is also manifested by the fact that one of the two chambers of the Norwegian Storting or Parliament established by the Constitution of 1814 was named the *Odelsting,* alluding to the allegedly democratic institution

of the *þing* or popular assemblies of the glorious Viking Age, as well as to the *odelsrett* as the backbone of the relatively egalitarian and non-feudal Norwegian rural society both in past and present, compared to other countries – and hence a cornerstone of a resurrected democratic monarchy in Norway.

What is most truly unique about the *odelsrett*, is that it is, along with the *åsetesrett* or rule of primogeniture, still in force in 2022. In other Scandinavian countries and elsewhere in Europe the *retrait lignage*r is now long gone. Many attacks have been launched against the Norwegian *odelsrett* too. The Constitution has prevented its opponents from having it abolished by the Storting, but has not protected it from being subject to very substantial changes over the years in order to adjust it to the needs of modern society. In 1974 the priority of male *ode*l heirs over female was removed. Since then, other changes have been made which in sum have reduced the scope and significance of this celebrated and disputed legal institution. i.a. all *odel* claims must for instance now be made within 6 months of a sale. In this way, we are back to the situation before the law code of 1274 – the *odelsrett* is now for all practical purposes merely a right of first refusal or pre-emption.

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## The Jotun Hull Skater

*Compiled by the Editor*

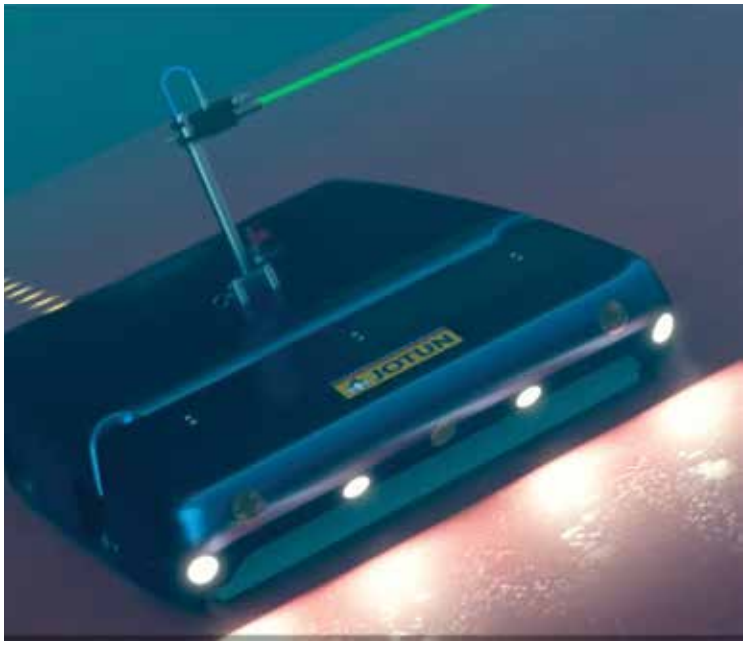
I first heard of the Jotun Hull Skater when I happened to catch a programme on Radio 4 entitled 'Slippery Ships'. It was one in a series with the overall title of *39 Ways to Save the Planet.* In the first part of the programme, the presenter talked to an applied scientist trained in marine biology and ecology at the Plymouth Marine Laboratory about the problems caused by the bio-fouling of ships. She explained that any accretion of slime, or worse still, barnacles and such like, increases the drag on the ship going through the water, so more power is needed to propel it forward, which in turn increases the emissions and pollution – and the cost. In the worst case scenario a 12-55% energy efficiency loss due to fouling can equate to a 20% decrease in forward speed, which in its turn can have an enormous impact on either the amount of fuel used or the speed the vessel can go at. In the worst cases when it is a matter of a large commercial vessel the cost can increase to about $1,000,000 on a month-long voyage, but when prices are high that can go up to $3,000,00. Not only that, a hull covered in marine fauna, risks introducing alien and invasive species into the waters of a particular area.

Until recently the only solutions have been special paints, coatings and scraping, either by divers or in dry dock. The Norwegian firm Jotun have long been experts in all kinds of paints including marine paints and coatings, but about ten years ago they took a leap out of the paint can onto the hull of the ship, and started to ask whether it might not be possible to clean the hull before fouling took hold. As Jotun did not have expertise in this area they sought collaboration with Kongsberg Maritime, a company that had seventy years of experience in underwater technology, autonomous underwater vehicles with advanced manoeuvring and navigation systems. The result was Jotun's hull scraper, developed in conjunction not only with Kongsberg, but also Telenor, Semcon, and several other organizations.


The hull skater being wheeled out ready for launching over the side. The image gives some idea of the size.

The skater measures about 1.6 x 1m and weighs about 200 kilos. It has four magnetic wheels for optimum grip and a holding force of 300 kilos for

each wheel. It also has four lights that can be controlled to shine straight ahead or onto the hull. There are four built-in cameras which make high quality films and images immediately available while it is working. It travels permanently with the ship and when needed is lowered over the side of the ship. It has an 'umbilical cord' and is controlled by a remote skate operator via the 4G network. Its task is to monitor or inspect the hull for the first signs of bio-fouling. If there is fouling, an alert is triggered and cleaning can be initiated by soft brushes attached to the underside, which do not harm the coating. As each ship is different the driving pattern for the skater is customised to each vessel at the commissioning stage. There are already remote highly skilled skate operators in Korea and Singapore as well as in Norway and the plan is




The hull skater in action with its 'umbilical cord' linking it via the 4G network to the remote skate operator

to have more.

During the past decade sustainability has become increasingly important in the shipping world and to the International Maritime Organisation (IMO). It is estimated that 9% of the world fleet fuel consumption is a direct consequence of biofouling, amounting to 85,000,000 tons of $CO_2$ or 12 billion dollars, so an invention like the hull skater helps take shiping one step closer to the target of zero emissions..

Information for this article comes from www. jointherevhullution.com and Jotun Hull Skating Solutions - YouTube and has been authorised by Jotun

## Seaweed from Austevoll will Help Cows Belch Less

*Compiled by the Editor.*

*Material for this article comes from a supplement to* Bergens Tidende *and* Aftenposten *from 18 September 2021, which had* bærekraft *(sustainability) as its overall theme. Many enterprising initiatives were given space to describe what they do, but this article will concentrate on seaweed farming in Austevoll which can not only solve future food shortages and trap $CO_2$ but cause cows to belch less.*

Austevoll is a local authority (*kommune)* of islands in Sunnhordland where they are experimenting with seaweed farming, growing it along ropes hanging below the water. It is the company Ocean Forest that is driving the initiative and in the spring of 2021 they hoped to harvest 177 tons of sugar kelp (Saccharina latissima, Laminaria saccharina). The kelp has to be harvested in the spring before other organisms attach themselves to the kelp

Kelpbeing harvested and hauled onboard. Phto from: https://www.leroyseafood.com/en/sustainability/ocean-forest/

and destroy the taste.

Hauled onboard, the kelp is loaded into containers.
https://www.leroyseafood.com/en/sustainability/ocean-forest

In the experimental kitchens of some of the top food producers, chefs are trying out recipes using kelp, from soups to a ready meals with seaweed noodles. But it is not all plain sailing. Tests done at the Norwegian Institute of Marine Research revealed that several foods that included seaweed contained unsafe amounts of iodine. In some products one portion would exceed the recommended daily consumption of iodine.

The motivation to use seaweed comes from the awareness of the need to increase food production to feed the world and that it has to be sustainable and environmentally friendly. Marine food production is more efficient in terms of land and resource utilisation and has a lower carbon footprint than food produced on land. Moreover, marine food production has a much lower utilisation of fresh water than land-based food production. According the UN Food and Agriculture Organization the global production of macroalgae is 32 million tons, with 99% of this coming from Asia, which has a long tradition of eating marine plants. Seaweed production is a billion dollar business in China, Indonesia and Indonesia. Norway, on the other hand, is still in the start-up phase, but according to the independent research institute SINTEF there is enormous potential. They estimate that by 2050 Norway could be producing 20 million tons of seaweed with a value of 40 billion kroner, which is nearly half the value of all seafood exported today.

The sugar kelp that is being harvested at Austevoll is destined for Denmark, where it will be used for animal fodder. Lactic acid bacteria will be added to aid the cows' digestion, which in turn means that they will belch less, and thus release less methane - methane being the reason why beef has the highest negative climate impact of all foods.

Ocean Forest has, however, a much larger vision. Outside Austevoll there are fields of seaweed and ropes of mussels growing between the fish farming cages. The idea is that ropes of seaweed and mussels can absorb a lot of nutrient salts, nitrogen and phosphorus necessary for growth from the effluent from the fish cages. This both helps to keep the ocean clean and provides another resource, because experiments are taking place to see whether ground up mussels can be used as fish meal to feed the fish. Finally, they can also remove CO2. Macroalgae capture carbon in the same way that forests do, but understanding of the process is still in the early stages

Extra information for this article came from leroyseafood.com/en/sustainability/ocean-forest/

## First Year Report from Matthew Adams

*Editor's note: This and the following report appear rather late because the July issue of the* Review *was entirely devoted to the Centenary of the Oslo branch of the ANS*

My first year studying in Norway has been one of opportunities! I was excited to start my MSc in Environmental Chemistry at NTNU in August 2020, but I didn't know what the next two years would bring. Now, almost a year later, I am halfway through the course and I have started to specialise in ocean chemistry with a thesis looking at dissolved carbon in the Barents Sea. As a result, one of the highlights has to be spending three weeks on a research cruise in the Arctic with The Nansen Legacy, reaching over to 82° North! This initially involved a 10 day isolation in a beautiful area near Tromsø, before an intense three weeks of sampling for trace metals and dissolved organic carbon in seawater and from ice cores. One of the major challenges was working at weird times of day, where we would often arrive at a station in the evening, and have to work through the night preparing samples and undertaking experiments. Some of the highlights were polar bears walking up to the side of the boat, the midnight sun, and celebrating 17th May with a parade on the sea ice! It was a fantastic opportunity and I feel very lucky to have been able to take part in it.

The research that I am taking part in is all to do with the cycle of mercury in the Arctic, and how carbon in the water may influence it. Elemental mercury is gaseous and quite stable, so global emissions of mercury, such as from gold mines or fossil fuels, go into the atmosphere and condense in cold environments – therefore the Arctic is a sink of mercury. As climate change advances, permafrost melts and releases this mercury into the ocean, and the key question is whether this mercury is transformed in the ocean to the toxic form of mercury, known as methyl mercury. I am researching Dissolved Organic Matter, which is basically the huge carbon store from degraded plants and animals – and I will characterise it to see if it has a link with the mercury cycle. In addition, we were sampling for a suite of trace metals, which is not easy on a boat made of metal! Therefore, we had to spend a lot of time in a clean "bubble" lab to stop any contamination.

During my Environmental Science bachelors at the University of Manchester, I was interested in chemistry, contaminants, and biogeochemical cycles, and I was keen to study these topics further. After graduating I worked as a Geo-Environmental Scientist where I could start

Matthew doing field work in the Barents Sea in what looks like distinctly grey weather. Photo from Adam.



to put my knowledge of chemical behaviour in the environment into context, by assessing ground conditions for building projects in relation to human health. I worked on sites all over the UK, from the North of Manchester to

The clean 'bubble' on board ship where Adam spent a lot of time with samples of sea water looking for trace metals. Photo by Adam.

Devon, and was the site engineer for drilling and soil sampling, as well as monitoring groundwater and ground gas. I was interested in improving my knowledge on the production, transportation, alteration, and behaviour of compounds in the environment, as well as their exposure and potential toxic effects on organisms. And after having had a thesis topic during my bachelors that focussed on analytical chemistry, I wanted to have more experience on the analytical procedures and techniques involved in environmental science. After lots of searching for masters programmes, it became clear that the Environmental Chemistry Masters at NTNU would be a perfect fit for me, as it is very hands-on real world learning, and I feel that I have learnt a great deal in one year. The masters course has a lot of cross-over with the Environmental Toxicology MSc, which has been really interesting, to see the eventual impacts

that these chemicals will have on individuals and populations.

As well as the course, I have fallen in love with the city of Trondheim. After having lived in Manchester for five years, I was eager to live in a city where the outdoors is easily accessible, and this is certainly the case in Trondheim. I can feel like I'm in the middle of nowhere within 10 minutes from my house, and in winter I can ski from the door. I have also taken the opportunity to explore the amazing nature that is at the doorstep of Trondheim, such as Trollheimen or Skarvan og Roltdalen, as well as stretching to Lofoten, Tromsø, Bergen and Jotunheimen. My Norwegian is improving with time and I am feeling very at home here!

## First Year Report from Katie Dunning

As I sit in the characteristic lighthouse of Hornøya on seabird fieldwork, I reflect upon my year in Northern Norway and the joy it has brought to my life. The Anglo-Norse Society has provided me with many wonderful opportunities during my first year of my Master's degree in Norway, for I am the grateful receiver of the scholarship at The Arctic University of Norway, Tromsø.

My homeplace is the small city of Chester, in the North-West of England. Marine mammals have been my focus for as long as I can remember; probably since I watched Free Willy! I completed my first-class degree at the University of Liverpool, studying Marine Biology, naturally… Then, what next? I luckily got a research position at the university working with stable isotopes on deep-sea animals, but some colleagues were working on some really awesome samples on seals… where were they coming from? Tromsø. So, fast-forward one-year and I was on my way into the Arctic Circle.

In August 2020, I luckily made it to Tromsø during the 3-week airbridge gap, allowing travel into the land of the Vikings. Covid-19 immediately put restrictions on social gatherings with new classmates, with all classes online via zoom, so we had to find our own way of meeting new people….Thanks to my scholarship funding, I was able to join many outdoor clubs, such as kayaking, which is where I met many of my now-close friends. We enjoyed hiking, climbing, skiing and northern lights-hunting together. It has been a wonderful experience learning about Scandinavian culture, the Sami people, and the best ways to make a cracking little bonfire! It has been challenging trying to keep up with the Norwegians – they are good at everything outdoors! But they have taught me a lot; namely, skiing. In Tromsø, cross-country, alpine and topptur skiing are the most popular and winter lifestyle revolves very much around it. We can ski to university or work, which makes the commute ten-times more fun. I had never skied before, so I felt like Bambi trying to do cross-country for the first time. By the end of the snow season, I was able to cross- country and alpine ski; next year, I plan to try ski touring! Being stuck in Northern Norway for one-year hasn't been so bad…

At UiT I am in the Marine Ecology Master's programme. Here, I have been studying marine pollution in the Arctic, ecotoxicology, computer programming, Arctic predators and fish cellular biology. A strange mix, but at UiT there are many courses to choose from: broad and narrow. This gave me an opportunity to fill in the gaps in my academic CV and have fun whilst doing it. I have been extremely lucky to gain contacts into some of the research institutes in Tromsø, and this summer I am working as a Field Assistant in Hornøya, researching the seabird populations (where I currently am whilst writing this); I am also going on a course cruise to Lofoten to study sperm whales, seabirds and seals; and I am then working as a whale-observer aboard a research cruise towards Greenland for one-month. It's shaping up to be a fantastic summer, and when I am home, I can start my thesis on killer whale ecotoxicology. Exciting stuff!

I would like to thank the Anglo-Norse Society for awarding me the Tromsø scholarship.. I would not have made it to Norway without it. I have made friends and memories to last a lifetime and look forward to my final Master's year and beyond.

## News of Members - Celebrations and Lamentations.

On 20 November 2021 Rolf Christophersen celebrated his 100th birthday in grand style and below looks very happy to be doing so. Rolf has been a staunch and active member of the Anglo-Norse Society for many years and in fact he played an active part in resurrecting it after World War II. (During the war he was part of the Royal Air Force Volunteer Reserve and according to the Third Supplement to the *London Gazette* for Tuesday 13 July 1943 he 'completed many reconnaissances over the Mediterranean. On four occasions his skilful work has enabled successful attacks to be made on enemy shipping. Flight Lieutenant Christophersen has displayed great courage and determination, often flying at low level in face of enemy fire to ensure accuracy.' For this he was awarded the DFC - Distinguished Flying Cross). He was on the ANS Council from at least 1947, when he is down as Treasurer and he stayed on it until he retired and became Honorary Vice President.

Rolf enjoying his 100th birthday celebration at the In and Out Club on 23 November, surrounded by ladies from the Norwegian Church.



The oldest member in the Oslo branch of the Anglo-Norse Society is Basil Cowlishaw, author and translator, who is 97 and is still working.

There is a profile of Basil in the Winter 2012-13 edition of the *Review,* but for those who do not keep their back issues, suffice it to say that Basil joined the RAF as a wireless operator in 1941 and came to Norway with the RAF just after VE Day in 1945. He was demobbed in November 1946, returned to the UK, but could not settle, so returned to Norway where he worked for Philips for 41 years. His hobbies have included, bungee jumping, roller-skating and parachuting.

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**It is with deep regret that we note the death of Lionel Carley, who died in hospital shortly before Christmas, aged 85.**

Lionel on the right with Michael Brooks, after lecturing on 'Edvard Grieg in England' in 2016.

Lionel was a valued member of the Anglo-Norse Society in the UK where he served on the Council from 1975 till his death. He was also a much appreciated lecturer on Grieg and Delius both here and in Oslo.

Lionel started life as a language student, studying at Nottingham, Strasbourg and Uppsala. In 1963 he started working for the Central Office of Information before moving to the Foreign and Commonwealth Office. But writing always called, so in 1992 he took early retirement to start work on what became a series of seven books: *Delius: The Paris Years, Delius - A Life in Letters* (2 vols), *Frederick Delius: Music, Art and Literature* (Music and Literature) *Grieg and Delius: A Chronicle of Their Friendship in Letters* and *Edvard Grieg in England.*

He will be fondly remembered and much missed.

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Kim Lochen has informed the Society of the death of his mother, Else Lochen, who died on 1 October 2021, in her 99th year.

Else was a longstanding and active member of the Society until recent years when frailty prevented her from being able to travel. She was born in Bergen in 1922 (nee Rivelsrud) and married Christopher Roy in 1951 in Sjømannskirken in Rotherhithe. She had a long and happy life and will be greatly missed by her husband and her two daughters, granddaughters and great granddaughters.


The Family at Gilje
Jonas Lie
Translated by Marie Wells
THE DISTRICT GOVERNOR'S DAUGHTERS
Camilla Collett
Translated by Kristine Segner
Classic Nordic Fiction
ERIK FOSNES HANSEN
LOBSTER LIFE
We Own the Forests and other Poems
Hans Børli
Translated by Louis A. Mumford
A HOUSE IN NORWAY
VIGDIS HJORTH
JAN KJÆRSTAD
BERGE
TRANSLATED BY JANET GARTON
Lucie
Amalie Skram
Translated by Katherine Hanson and Judith Messick
Classic Nordic Fiction
Little Lord
Johan Borgen
Translated by Janet Garton
Classic Nordic Fiction
Amalie Skram
Betrayed