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Anglo-Norse Review

ANGLO-NORSE REVIEW

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NORSK-BRITISK FORENING-OSLO

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Editorial

If I were to suggest a motto for the centenary of the Anglo-Norse Society, it would be: **Celebrating the Past, Planning for the Future.**

Firstly, congtatulations are in order. The Anglo-Norse Society can celebrate 100 years of bringing Norwegians and Brits together and helping them to learn about each other's country. It has provided money for Norwegian language teaching in the UK and provided scholarships for Britsh students to go on postgraduate and language courses in Norway. It has also supported groups of young people, such as Scout groups to go on field trips to Norway.

But the centenary is not just about celebrating the past 100 years, it is also about trying to provide for the future, which is why our celebrations this year in February, April and November have a strong fund-raising element. It has never beene easier to travel and gain information via the internet. But what is needed more today is specialist knowledge and expertise, which is why the Society is trying to extend its scholarship programme for British postgraduates to undertake further study in Norway and Norwegians to undertake advanced study in the UK.

This issue contains articles with an historical perspective, focusing on the past one hundred years to coincide with our centenary. Thus there is a short history of the Society since World War II, Part I of a history of the Fred Olsen line, which for many members must have been the main link between the UK and Norway, and a survey of the changes in the Norwegian language. I am also to delighted to be able to include a short article and photos of Princess Astrid's visit to the Norwegian Church at Rotherhithe where she opened the new and much-improved square in front of the Church and unveiled a bust of King Haaskon VII. Due to unforeseen circumstances it was unfortunately not possible to include in this issue an article on the major changes in Norwegian society over the past one hundred years, but I hope it will be there in the next issue. Meanwhile we can all consider what we think the main changes have been. Personally I would vote for Norway going from being an almost mono-ethnic society (apartfrom the Sami) to a multi-cultural one, and from a being a relatively poor country one of the world's wealthiest ones, thanks to the discovery of oil in the 1970s.

The Revival of the Anglo-Norse Society after World War II

By Rolf Christophersen,
Honorary Vice-President of the Anglo-Norse Society, Hon. Treasurer from 1950, Chair of the Exec.Committee in 1953 and Vice-Chairman in 1956.

After the second World War, there were a lot of Norwegians in London and there was a great deal of interest in Norway due to their heroic behaviour during the War. Therefore, there was a unanimous view among the previous Anglo-Norse members that the Society should be revived. This was very much encouraged by Dr. Gathorne-Hardy, a leading British expert in Norwegian affairs, Leif Wilhelmsen, the Cultural Attache in the Embassy and Mr Per Preben Prebensen the Norwegian Ambassador. The first Council in September, 1950 comprised

Patron H.M King Haakon
President His Excellency the Norwegian Ambassador

Chairman Dr. G. M. Gathorne-Hardy (E)
Vice-Chairman Mr. N. Vogt (N)
Hon. Treasurer Mr. R. Christophersen (N)
Hon. Secretary Miss R Plant (E)
Other members: Mr. G. Cooper (E)
Mr. A. E. Enderud (N)
Sir Bertram Jones (E)
Mrs. M. Krefting (N)
Mr. A Martin (E)
Commander F. Stagg (E)
Also: Entertainment Committee
Editorial Board

Initially, the Council meetings took place in the Embassy but I do remember meeting in other places including a flat in Sloane Street owned by Sir Bertram Jones and there had also previously been meetings at the Duchy Hotel which had been an important centre for Norwegians during and immediately after the War.

Naturally there were plenty of meetings in the form of Concerts or lectures and also classes for teaching Norwegian. These took place in various

venues and I particularly remember a very important one in 1950 in the Methodist Hall in Parliament Square, where there was the first showing of the film of Thor Heyerdahl's historic Kon-Tiki Expedition, at which he of course was present and gave a lecture. The place was packed with well over 500 people present.

Another important feature was the Annual Dinner which was held at Claridges where I can remember for example Crown Prince Olav and Prince Philip attending. Also a Dinner where Harold Macmillan, then Foreign Secretary, arrived half way through the dinner having just flown back from Cairo in the middle of the Suez crisis. Nevertheless, he gave a brilliant speech.

In the 1950s the Society also had joint dinners with the Norwegian Students' Association which encouraged some younger members to join the ANS.

General Sir Andrew Thorne succeeded Dr. Gathorne Hardy as Chairman in 1961 and during that time the annual Christmas Dinner was held at, among other places, the Clothworkers' Hall, the Apothecaries' Hall, the Painters' and Stainers' Hall and HQS *Wellington*, the ship that is the headquarters of the Honourable Company of Master Mariners.

There were also visits to the theatre and country houses outside London. A big contribution to the Council was made by Professor Bill Mead, Ruth Plant and Commander Frank Stagg who played an important role during the war.

From the very beginning the ANS received a lot of support from the Norwegian Embassy. The Cultural Attaches were always members of the Council and we also had an office in Belgrave Square. Several meetings were held in 4 St. James's Square which at that time was the home of the Arts Council. It is now the home of the Naval and Military Club (also known as the In and Out Club) and includes the Norwegian Club. There is a King Harald Room there with portraits of the Norwegian Royal family. The Society held several events there including a lunch for Thor Heyerdahl to launch his latest book when he spoke about some of his earlier expeditions.

On one occasion the Norwegian National Theatre performed in London and the ANS held a reception for all the cast.

In 1966 Sir Michael Wright became Chairman and he instigated a very successful appeal for funds which enabled the Society to have a paid Secretary and also a very solid financial base. The first paid Secretary was Per Bang, followed by Signe Forsberg and then Aud Dixon. The Review was expanded

by the editor, Ron Harvey and a big contribution to the programme was made by Torbjørn Støverud who was the Norwegian Lecturer at University College London and eventually Cultural Attaché at the Embassy. He gave musical lectures in Norway House and arranged quizzes.

In 1968 the Society celebrated its 50th Anniversary with a Dinner at the Clothworkers' Hall which was attended by King Olav and Princess Alexandra. Fifty years on at our centenary reception in November this year we hope to be honoured by the presence of Her Majesty the Queen and King Harald.

In Memoriam Audrey Beatty (1926-2017)

By Ragnhild Vindhol Nessheim

It was with great sadness that I received the news of the death, on 30 July, of Audrey Beatty. She was a long-standing and loyal member of the Anglo-Norse Society, editor of the *Anglo-Norse Review* from 1995 to 2002 and a dear personal friend.

Constance Audrey Beatty (MA, Oxon) studied French at St Anne's College, and at an early stage became a fluent speaker of French, the mother tongue of her future husband. She was a linguist in the sense that she found it easy to acquire foreign language skills: after a few years in Norway she was able to read and speak Norwegian very well.

But in her younger days she probably did not envisage living and working in a country other than Britain. She had married the charming and flamboyant Claudius Jean Pakenham Beatty, whom she had met before the war when they were both living in Wimbledon, and moved with him to Cambridge where Claud taught English at the well-known Language School in Bateman Street. (Among the initiated it was always assumed that he served as model for one of the characters in Simon Gray's Quartermaine's Terms.) During their stay in Cambridge, Audrey was employed as a librarian at Christ's College, work experience which was to be not just useful but invaluable later on.

Claud's main academic interest was the life and work of Thomas Hardy, and on the strength of his doctoral work on Hardy's architectural notebooks he obtained a lectureship in the English Department, University of Oslo, in 1965. I was later to become his colleague, though in another discipline, but when I first got to know Audrey I had not yet got a permanent post: I

was attached to the British Institute as a vitenskapelig assistent. The English Department at the time incorporated two research institutes which had been established by private means in the post-war period. Largely thanks to the first Directors of the British and American Institutes respectively, the foundations had been laid for two excellent research libraries which were at the disposal of staff and hovedfag students, and my duties as research assistant on the British side included accessioning and systematising new books before passing them on to the University Library for cataloguing. When it was becoming increasingly clear that library work was taking up too much of the research assistant's time, a happy solution to the problem was found: the wife of the new lecturer in Eng. Lit. was a qualified librarian, and certainly more than capable of relieving the research assistant of some of the work. For several years she worked for a pittance as unofficial library assistant; then at long last her situation was formalised, and a proper (or at least half-decent) salary was found for her.

Audrey Beatty (left) with Ragnhild Nessheim in 1989. Photo from the author.

For practical purposes, and also because of a certain shortage of office space, the work-place of the research assistant and librarian was the stack

room where rows and rows of bookshelves, from floor to ceiling, were filled with bound volumes of old periodicals as well as new acquisitions waiting to be dealt with. It was in these rather dusty and stuffy surroundings that I got to know Audrey, and we became firm friends. She was superbly qualified for the job: she quickly grasped what types of books individual Language and Literature teachers were interested in, and often anticipated their needs by marking the catalogues that were circulating. By virtue of her upbringing and schooling, she was not only extremely well versed in the English literary canon, but in popular and children's literature as well. And she took an informed interest in current affairs and many other aspects of British Civilisation that I came to be responsible for when I got my lectureship.

Audrey had a good singing voice (she may have had some experience of English church and/or college choirs), and for many years was one of the 'Carol Singers from the English Department' who went carol singing around campus every Christmas.

'Dr. and Mrs. C.J.P. Beatty': this was the form of address which Audrey not only accepted but took entirely for granted. She was her husband's wife, and would have been deeply shocked at the suggestion that she was at least his equal, intellectually or academically speaking. But she was certainly more well-read and, above all, better organised than he was. We who were his colleagues suspected that he would have been in serious trouble, whether he was reading a paper at a conference, editing Hardy's *Desperate Remedies*, or preparing his doctoral dissertation for publication as a book, if Audrey had not been at hand to tidy up his manuscripts and footnotes.

The Beattys were pillars of the Oslo Anglo-Norse Society until they moved back to England following Claud's retirement in 1989. They took up residence in Cawood, not far from York, in a house bought by Audrey's parents. They spent some happy years there until Audrey's widowed mother also died and the house was felt to be too big for just the two of them. Given Claud's research interests, it was natural that they should move to Hardy country, specifically to Dorchester and a house situated a stone's throw from Hardy's Max Gate. The house was also within easy distance of the author's birthplace at Bockhampton and of St Michael's Church, Stinsford, one of the churches which were partly restored by Hardy.

In or around 2007, Claud's health began to deteriorate, and he died a year later. By then Audrey was also physically less agile but mentally as

alert as ever. She sold the house and moved to Wolfeton Manor, a superior residential home in Charminster outside Dorchester. Here she settled in very well, found some congenial souls among her fellow residents, and for many years edited the in-house magazine. I am glad that my husband and I were able to visit her once a year until 2016 and have a long chat, not only about her years in Norway but about current affairs as well. She died peacefully this summer, and was buried next to her beloved Claud in Stinsford churchyard.

Fred Olsen & Co – A Dynasty built on Sail, Steam and Motor power, even Flight!

by John Wells

Though today the name 'Fred Olsen' conjures up ideas of cruises, for many older members of the Anglo-Norse Society, it surely brings up memories of crossings between Newcastle-upon-Tyne and Oslo.

Although the Olsens had been seafarers since the early nineteenth century the 'Fred' who gave his name to the Fred Olsen Company (in fact Thomas Fredrik Olsen) was born in 1857. When he was three, the family moved to Hvitsten, some twenty-five miles south of Oslo, and after attending school in the capital he joined his brother Ole in northern France in order to learn the language. Returning to Norway he took his 'Skippers Certificate' in 1880 at the age of twenty-three and then captained several of his father's ships before starting out on his career as a ship-owner. By 1892 he owned seven ships. These were all either full riggers or barques, that is to say all three-masted, so not so small and their cargo was mostly timber.

After 1892, however, he no longer expanded his sailing fleet since he saw the future lay in steam, and in 1897 he took delivery of his first steamship, the *Bayard*, named after a vessel with which he had started his ship-owning business. This was the beginning of the Fred Olsen tradition of giving many of their ships names beginning with 'B'. At the same time Fred bought Dampskibsselskapet Færder (the Færder Steamship Company), which was an important move because the service ran between Oslo (or Christiania as it was then called) and Grangemouth in the industrial heart of Scotland. Also each of its three ships carried about 100 passengers as well as cargo. Further expansion resulted from the acquisition of Østlandske Lloyd which owned six ships engaged on the Newcastle and Antwerp routes. These became the beginning of his shipping line with which he established a regular connection

with the UK and other countries.

In 1902 Fred Olsen moved his office to Kristiania, now Oslo and established a home there, after which his Hvitsten house, now considerably enlarged, became a summer retreat.

During 1909 Fred Olsen decommissioned his last sailing ship, and by the outbreak of war in 1914 had supplemented his fleet with thirty-three newly-built ships - all for the North Sea, one of which was the *Bessheim*, a fast modern ship on the Newcastle-Oslo route.

Fred Olsen (actually Thomas Fredrik) 1857-1933.
Photo courtesy Fred Olsen and Co.

In addition, by 1911 he had become interested in overseas routes and took over two ships of 8,000 tons which were under construction in England and with these he opened a route between Norway and La Plata in Argentina. Fred Olsen's South-American initiative became highly relevant as a precursor to Den Norske Syd-Amerika Linje (The Norwegian South America Line), in which Fred Olsen became a participant in 1914 with a new *diesel*-powered ship, the *Brazil,* built in the Aker shipyard. Between 1909 and 1985 the Olsens held a controlling share in this concern which built no fewer than 53 ships for them. The advantage of diesel over steam was that it had greater fuel economy. Also the engines and fuel tanks took less space than boilers, engines

and coal bunkers.

When the Panama Canal was opened in 1914 Fred promptly started a new regular North-Pacific service with the 2,000 ton *Bravo,* which was in fact the first ship to sail through the canal, but he realised that the route needed a 10,000 ton ship. During the same year he contracted for three new ships of that capacity. Sadly one of these was lost due to a mine on its maiden voyage in 1918, but the remaining two opened a regular service between North-Pacific/ Central America and the UK/Continental Europe/Norway

At the start of WWI Fred Olsen controlled forty-two ships and a further two were added during the war, but at its end he was left with just sixteen, five having been sold and twenty-three lost.

In the early 1920s an important move by the Olsens was their entry into the fruit-carrying trade from Spain, the Mediterranean and the Canary Islands by buying a large stake in another shipping line which had fifteen ships engaged in the Mediterranean, and in 1923 they acquired a further company engaged in regular routes to Germany.

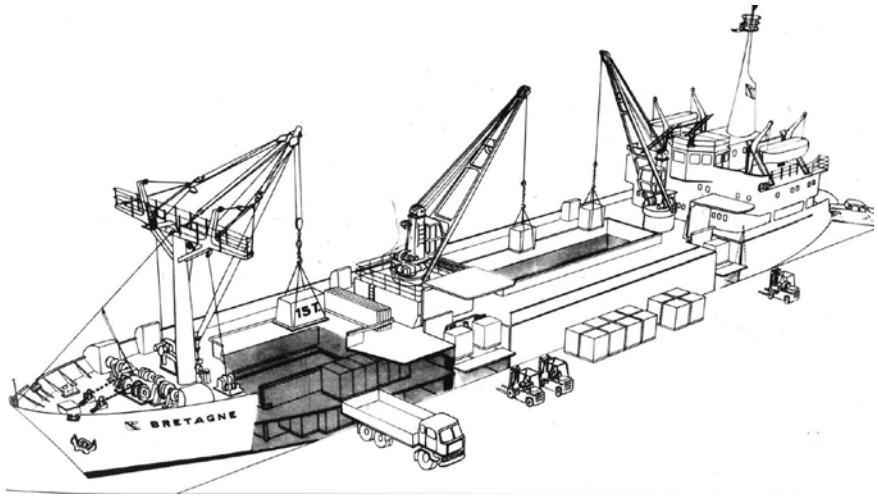
Shipping magnate Fred Olsen was an active participant in the running of his concern right up to his death on 29th January 1933 by which time his son Rudolf had been appointed co-director (in 1914) and in 1922 his youngest son Thomas also joined the concern. At the time of Fred's death the concern controlled nearly 60 ships, which were constantly being updated or replaced.

But had been much more than a hard-driven businessman. For recreation he loved to go grouse shooting in season, but above all he loved sailing and in 1895 bought an 11.9 meter yacht carrying 143 square metres of sail, built for him by Colin Archer, who despite his name was Norwegian. The yacht which Fred Olsen christened *Storegut* (Big Boy) was like all Colin Archer's designs (including *Fram*) a heavy, well-constructed boat. He took it to Kiel in the same year, 1895, for the opening of the Kiel Canal, and to take part in the regatta there. The boat attracted some amused criticism from other competitors with slenderer and raceier boats, but as it happened the weather turned blustery and his competitors' tackle broke. So in the event Fred won the Hohenzollern Cup which is still raced for to this day!

He was also respected and liked by all who came into contact with him and the outpouring of grief at his passing was overwhelming. He had donated houses and buildings, like new schools and community centres, to his original homestead in Hvitsten and he could talk to any one irrespective of station in life. One person expressed himself by saying he was sadder at the

death of Fred than at that of his own father! Fred was a person at peace with the world and himself!

Although the death of the second Fred in 1933 occurred at a difficult time in the early years of the Great Depression he had managed to keep almost all his fleet running when many other ships were being taken out of service, 'laid up' or scrapped. It was now Fred's sons Rudolf (died 1951) and Thomas (died 1969,) who took over the business and oversaw the line's transformation with ships built to suit the trade they were destined for. This led to some of the most innovative designs, be it in bulk carriers, tankers. refrigerated ships or passenger traffic and they were among the first to be designed with watertight doors in the side of the hull which could be lowered to give access to pallet trucks for quick loading or unloading – now the norm in the shipping world.



Sketch showing innovations in loading design.

As early as 1933 the brothers realised that while developments in air travel could represent a threat to their passenger shipping services, it could also be an opportunity, and so they became involved in setting up of Det Norske Luftfartsselskap – DNL (The Norwegian Aviation company) , Norway's first scheduled air traffic company, and were soon joined in this enterprise by the Bergen Line and several other shipowners. After the War, the Norwegian Government took over all scheduled flights from Norway and laid the foundation of the Scandinavian Airline System (SAS), in which the

Olsens were a major shareholder for the next 50 years.

Between 1936 and the outbreak of World War II the Olsen brothers introduced no fewer than eleven new ships, mainly freighters, ten of them built at the Aker shipyard. However, three of new ships were passenger ships for the North Sea routes and marked a step up in speed, elegance and interior design. One was the *Bretagne*, which sailed the weekly route between Oslo and Antwerp; the other two were the *Black Prince* and *Black Watch* the most beautiful passenger liners ever designed in opinion of the writer. They were 5,000 tonne luxury liners designed for the Oslo - Newcastle route and 'could now offer passengers an unprecedented degree of comfort and style',*and and all for £5.10s. 0d (£5.50) first class one way and £3.15.0d (£3.75) one way second class. Unfortunately both ships were lost during World War II.

(The author notes nostalgically that there was a model shop in Oslo that used to have a model of one of these on display in the window that he always coveted, but never got!)

Stephen J. Card's painting of the 1938 *Black Prince* (photo from the front cover of Anthony Cooke's book)

At the outbreak of WWII the Fred Olsen Line had a fleet of 57 vessels, by the end of it, 28 had been lost. Rebuilding the fleet after the war was a difficult process because so many yards had been destroyed and materials were in short supply. Nevertheless by using yards in various countries wherever there was a vacant slot, the Fred Olsen company managed to add 25 ships, all cargo vessels, to its fleet between 1946 and 1950.

But there was also a crying need for the revival of the passenger trade, as family and businees contacts needed to be renewed. In 1945 the *Bretagne,* which before the war had worked on the on the Oslo-Antwerp route was put on the Newcastle to Oslo route along with the rather dated steamship *Bali*. However, plans were being drawn up for two splendid new ships to replace the *Black Watch* and the *Black Prince*. Because the Aker yard was so busy their hulls and superstructure were built in Southampton and then the ships sailed to Norway to be fitted out. On 30th March 1951 the *Blenheim* undertook her maiden voyage between Oslo and Newcastle. Two years later she was joined by the *Braemar*. They were beautiful, streamlined ships, and one notable new feature was the combined signal mast and funnel whose streamlined shape was almost unique. There was also a solarium on the top deck. The interiors were also notable, being designed by the architect Arnstein Arneberg .

The *Braemar* with her combined signal mast and funnel. Photo from the Newall-Dunn collection. Reproduced from Anthony Cooke's book

Sadly Rudolf Olsen died a few weeks before the launch of the *Blenheim*, and his brother Thomas suffered stroke in 1955, which is how the third Fred Olsen came to take on the running of the vast family business at the age of 26. Now 88, Fred Olsen is no longer so active but is still on the Board of Fred Olsen UK, which will feature in the continuation of the Fred Olsen story in the July issue of the Review.

* Source, Anthony Cooke, *The Fred Olsen Line and its Passenger Ships,* Carmania Press, Second (revised edition) 2009

The changing Norwegian Language

Paul Kerswill, FBA
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Most people who have any knowledge of Scandinavia are aware that the three Continental languages – Danish, Norwegian and Swedish – are more or less mutually intelligible. If you learn one, you get two for free, so to speak. Many people are also aware that there are two official ways of writing Norwegian, *bokmål* and *nynorsk*. But those same people come unstuck when they ask a Norwegian, 'Which one do you speak?', which is usually met with a blank stare. The reason is that most Norwegians do not consider themselves to be speaking either *bokmål* or *nynorsk*. Instead, they will mention the name of the place they come from and use that as the label for their dialect ('*bergensk*', '*nordlandsk*', etc.). That said, a good number will respond '*bokmål*'. The reason being that at least in the southeast of the country many people do speak something that comes close to the standard written form. Before we can address the issues this raises, we need to look more closely at recent developments in the dialect landscape.

Dialects changing

Are the dialects moving towards either of the standards? Traditionally, dialectologists have divided the country into three, four or five (or more!) regions. Mæhlum and Røyneland (2012) propose four: Østnorsk, Trøndersk, Vestnorsk and Nordnorsk. Each is defined by certain phonological (pronunciation) and grammatical features. Østnorsk dialects tend to have so-called *tjukk l* ('thick l'), technically called the 'retroflex flap', in words such as kål ('cabbage') and *golv* ('floor'). Meanwhile, in Trøndersk we find so-called palatalised pronunciations of the sounds *n* and *l* in words such as *mann* ('man') and *alle* ('all'), which (to English ears) sound as if a 'y' is superimposed on them. Vestnorsk dialects do not have the 'thick l', and only the northerly ones have palatalised *n* and and *l.* On the other hand, many (such as *bergensk* and *stavangersk*) have what Norwegians call '*skarre-r*', or the kind of *r* heard in most varieties of French and German. And finally, many Nordnorsk dialects have what is known as *apocope*, or the loss of final vowels, especially in infinitives, such as *værr* ('be') and *komm* ('come'). Of course, this is just a tiny selection of features, and in any case it is virtually impossible to find any single feature that belongs exclusively to just one dialect area.

So what is changing? Norwegian dialects have been subject to **dialect levelling,** by which differences between adjacent dialects are reduced over time, so that what were once highly localised dialects (characteristic, perhaps, of just one *bygd*) are giving way to regional dialects, containing fewer locally-distinctive features. This is a Europe-wide development. An example of a (relatively) local feature in Norwegian is the alternation of velar consonants (like *k* or *g*) with palatal consonants (often spelt *kj* or *ggj*) in nouns like *tak* ('roof'), which in the definite form is spelt *taket* ('the roof') in both *bokmål* and *nynorsk*, but pronounced as if written *takje* in central and western dialects. This feature is rapidly retreating. A reason for this is that it is complex – which results in its not being particularly easy to learn. Learning complex features is more difficult when people are constantly confronted with a mix of dialects, as Norwegians increasingly are in today's mobile age. For this reason, they go for a simpler version, which is already widespread across the country anyway. My own doctoral research in the early 1980s dealt with the linguistic consequences of mobility in Bergen, where rural people have been migrating for centuries and picking up, or in many cases resisting, the distinctive Bergen dialect (Kerswill 1994).

Changes stemming from levelling may lead to dialects moving closer to one or other of the standards. However, there is a much-ridiculed phonetic change which is clearly not part of either standard: this is the rapid loss of the palatal consonant usually spelt *kj*, in favour of the palato-alveolar sound represented by *sj* or *sk*j. For example, *kjør ('*drive') is now often pronounced the same way as *skjør* ('brittle'). This seems to be a nationwide change, first investigated in Bergen in the 1970s, where it seems to have started – surprisingly, since this is not the biggest or most influential city.

As in the rest of Europe, vocabulary, too, is become less regional and more standard. Jenstad (2015) gives an unusual example. The grandmother of the linguist Ernst Håkon Jahr used to use the verb *skjelke,* meaning 'deride', 'ridicule', this being the only attestation of this word (at least by a linguist!). The word died with her. More common is what Jenstad refers to as the standardisation of the vocabulary. Thus, the Surnadal (Møre og Romsdal) dialect word *handrev* ('handrail', 'bannister') has given way to the standard words *rekkverk* and *gelender*.

However, one of the dialect regions has taken a rather different path. This is the southern part of the Østlandsk region, normally referred to as Østlandet – the districts surrounding the capital, extending from the Swedish border in the east to some 300 kilometres to the west and north of Oslo. Here, we find major valleys such as Numedal and Hallingdal, where the local dialects have essentially been replaced by a version of urban spoken Norwegian, close to the *bokmål* standard and almost indistinguishable from the variety spoken in Oslo (Mæhlum and Røyneland 2012: 66). This is not a matter of a gradual change resulting from dialect levelling, but a wholesale abandonment of one speech form in favour of another. Those who understand Norwegian can listen to and read about what this means in terms of identity and language for a group of young people in the Telemark bygd of Seljord in a 2014 report by the newspaper, VG (https://www.vg.no/nyheter/innenriks/oppvekst/barn-og-unge-dropper-dialekt/a/23353188/) .

A spoken Standard Norwegian?

This brings us to the question of whether there is a spoken standard in Norway, akin to standard Danish or standard English with Received Pronunciation in England. One thing there is no disagreement about is the absence of any such standard in the areas beyond the Østnorsk region. In these areas, very few people speak in a standardised fashion. Instead, people speak dialect – though admittedly this kind of dialect is somewhat levelled and rarely causes comprehension problems in other parts of the country. This, in turn, enables dialects to be used without any practical difficulties not only in Parliament, but increasingly also by newsreaders. An occasional exception to the dialect-maintenance rule is the case of particularly broad and very localised dialects, such as that of Valle in Setesdal, which tend to suffer replacement in a similar way to Seljord (Grov 2016).

So, what about Østlandet? Mæhlum and Røyneland (2012) make the claim that a *de facto* standard does exist, and that features from it, such as the pronoun spelt *jeg* but pronounced as if spelt *jei (*'I') as well as the negator *ikke* ('not'), are enthusiastically being adopted, replacing local forms. The trouble with the 'standard influence' approach, in my view, is that these forms have long been part of Oslo speech, both the traditional working-class dialect and the so-called cultivated ('*dannet*') varieties. In the end, we have to recognise that it is difficult to decide whether what we are seeing in Seljord is, in fact, standardisation or whether it is the adoption of a prestigious, modern urban dialect (Kerswill 2016).

Youth language

Norway first saw large-scale immigration in the 1970s, with Pakistanis in the lead, followed by people from a wide range of places such as Chile, Morocco, Turkey, Iran, Somalia and (more recently) elsewhere in the Arab world, as well as Poland. In the 1980s and 90s, new varieties of Norwegian emerged in Oslo in neighbourhoods with a (relatively) high density of young, second-generation people who were the children of these migrants (Svendsen and Røyneland 2008). These new varieties have received the pejorative label *kebabnorsk*, and contain a good deal of slang, often of North African/Middle Eastern origin (such as *sjpa,* meaning 'OK', 'fine', from Berber, and *wallah,* meaning 'swear by God', from Arabic). Significantly, this way of speaking is also used by local young people of Norwegian heritage, though it is more often used by young people with a non-Norwegian background.

The same is true, too, of the hip-hop and rap scene in Norway. Even though it is African American in origin, this is a genre that has become the vehicle for the expression of youth concerns the world over. At first the language of Norwegian hip hop was English, but, towards the end of the twentieth century, Norwegian began to be favoured . The result is that, in Norway, as in other countries, the local language is used. This is, of course, the first language of the second-generation migrants, and the music genre is personified by such groups as Karpe Diem and Kringle Gutta. The language used has many *kebabnorsk* elements. By contrast, rock music in Norway usually has English lyrics (Lie 2004).

English in Norwegian

There is a great deal one can say about the English influence on Norwegian, but here I will restrict myself to some of the latest, most noticeable trends. The two languages are structurally similar, and proficiency in English in Norway is among the highest in the world. This means that loan-translations, or calques, are common – such as *det er opp til deg* ('it is up to you'), *denne boka suger* ('this book sucks') and *tingen er* ('the thing is'). Since the 1980s, Norwegians have routinely said *sorry* for minor transgressions, though stronger forms of apology, such as saying you are 'sorry' for the misbehaviour of troops, would not be possible using this word (Andersen 2014). I have already mentioned youth slang in multilingual communities: much of this

slang is shared by young people across the country, though a larger proportion of slang is from English. Examples are *kul, party, nerd, in, happy, cash, crazy, babe, bitch, ugly, boring, hip, chille, chatte* – and yet, only around 15 per cent of slang words in Norwegian youth language are actually from English (Hasund 2000).

The future

Despite some people's fears, Norwegian is not about to die out. Norwegian parents are not beginning to speak to their children only in English (as is already happening in some communities in India, Nigeria, Ghana and elsewhere). Norwegian is undeniably losing some of its 'domains', that is, spheres of use. A striking change is the fact that some 85-90 percent of all doctoral theses in Norway are written in English, this figure being as high as 99% in the natural sciences (Kristoffersen et al. 2014). But, so long as children continue to acquire their mother tongue within the family, and there continues to be institutional support, the language remains safe – even if it is in a state of change.

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Dame Vera Lynn

By Sybil Richardson

On March 20th in 2017 a remarkable lady celebrated her 100th birthday. The bright and sparkling celebrity with the well known smile was none other than Vera Lynn, Britain's 'Forces Sweetheart ' and one of the most beloved and highly respected artists in the world today. They say that there is a great likeness between the Johnny Walker Whisky logo and Vera Lynn and that is that 'they are still both going strong !'

I have had both the honour and pleasure of spreading Vera Lynn's story and music in Norway for more than fifteen years with my programme 'We'll Meet Again' which has been supported by The Norwegian Cultural Council and festivals all over Norway from Melbu in the north to Trondheim, Bergen, Stavanger, Farsund and the South coast up to Oslo and the Akershus area where we have performed at venues with audiences from 800 to small intimate house concerts with only room for 30.

My original background is that of a classical singer and I had my debut with the Royal Liverpool Philharmonic Junior Orchestra during a Mozart Festival in 1954 and later joined the newly established Liverpool Girl's Choir ' The Vernon Girls' who rose to fame through the weekly ITV programme ' The Oh Boy Show! '. I have worked in Norway with 'The Oslo Chamber Opera' and ' The Oslo Summer Opera ' under Per Boye Hansen and for 15 years as a freelance singer in the Norwegian Opera Chorus.

Before I became acquainted with Vera Lynn I had no idea as to the impact of her music and what she had meant for so many Norwegians during World War II. After extensive research it became very clear that Vera Lynn with her pure sincerity had helped to spread hope and comfort to millions. She also demonstrated great courage by travelling to many dangerous places during the war, where no guarantee of a safe return was possible. The 'We'll Meet Again' programme started off with a car ride with my dear friend Ira Jansons when she put on a Glenn Miller CD. Ira had studied piano in Russia, at the prestigious Leningrad Conservatory, as it was still called at the time. She later moved to Oslo in 1979 when her husband Mariss took over as the conductor of The Oslo Philharmonic Orchestra.

So Ira & I set off on our ' We'll Meet Again ' adventure around Norway in 2002, with long days and many surprises. We were often presented as an exotic Russian/British duo, much to our amusement. Things sometimes took an unexpected turn, like for instance when one day a lady demanded her money back on the grounds of ' SHE IS NOT Vera Lynn!'. Audiences sang and joined in and we were back in the days when BBC radio (which was illegal in Norway of during World War II) was the only means of communication with the rest of the world. The ' We'll Meet Again' programme touches the heartstrings of people like no other programme I have ever produced.

But now let us concentrate on the real star of the show: DAME VERA LYNN:

Born in 1917, one year before the end of World War I ended, she was certainly not born with a silver spoon in her mouth, but a silver voice instead!. She lived with her father, mother and brother Roger in a humble abode in London's East End. Singing came naturally to her and she was already appearing in working men's clubs in London from the age of seven, encouraged by her mother who realized that Vera had a natural talent. By the time she reached eleven she had joined a troupe with the unusual name of ' Madame Harris's Kracker Kabaret Kids' and it was then she changed her surname name to Lynn, which was her Grandmother's name. By the 1930's she had become a popular 'crooner ' singer. All the Big Bands of the time had a star singer and Vera worked with top names like: Billy Cotton, Howard Baker, Henry Hall, Charlie Kunz, Joe Loss and Bert Ambrose. She married the saxophonist, Harry Lewis in 1939 and their daughter Virginia was born in 1946. Harry later became her manager. She also ventured into her immensely popular career as a recording artist at this point.

In 1939 at the beginning of World War II the Germans had realized that the use of propaganda radio programmes had an enormous effect on the foreign troops abroad and they launched a programme called 'Home Sweet Home' led by a lady nicknamed Axis Sally whose evil tongue was a source of great distress. There were others too, but probably the best remembered was 'Lord Haw Haw '. The B.B.C were quick in retaliating by creating their own war programme 'Sincerely Yours' and this was the turning point Vera Lynn's career, when in 1941 she was chosen to host 'Sincerely Yours'.

Vera seemed a natural choice with her warm and somewhat plaintive voice and 'girl next door image'. The programme was sent every Sunday at a set time when Vera read letters from the soldiers to their families and sang. It wasn't long before she was being called 'The Forces Sweetheart', a nickname that would stay with her for the rest of her life. The programme was a roaring success and Vera received over 2.000 letters each week. Winston Churchill's flaming speeches and Vera Lynn's songs had enormous impact on the people.

Vera's songs were not only sad ones about yearning for home and to see loved ones again, although 'We'll Meet Again' and 'The White Cliffs of

Dover' which are still sung today, reached unbelievable popularity during the war. Humorous songs like 'Run Rabbit Run', 'Kiss me Goodnight Sergeant Major', 'Bless 'em All' and many more were also very popular. But one song which stood out on its own was 'Lili Marlene ', sung by both British & German troops. 'Lili Marlene' was originally a German song from 1938 and sung by the German singer Lise-Lotte Helene Berla Brunnenberg, or Lale Andersen as she called herself, who was rumored to be a Norwegian girl living in Germany, but whether this was also a spot of German propaganda will probably remain an unsolved mystery. Goebbels hated the song and eventually banned it from the radio and theatres. For some reason or other he called it 'The Dance of Death '. Vera Lynn starred in the film 'We'll Meet Again' directed by Philip Brandon and George Formby in 1943. She travelled extensively during the war years and and often appeared in the middle of the jungle to entertain the troops.

Vera's career came to a standstill after the war and the B.B.C. turned their back on her saying her style was too old fashioned and out of date. Vera took this to heart and suffered depression, but lo and behold she bounced back again after she was invited to the USA where she appeared on the famous Tallulah Bankhead show 'The Big Show' and sang with Bing Crosby and Doris Day. She was the first British singer to reach Top-Ten status in the USA. She was a great favourite of the Royal Family and received the O.B.E in 1968. She also appeared in the V.E.Day celebrations in Trafalgar Square in 2005 where she gave a speech in honour of the War Veterans. She still travelled and entertained around the world long after the war and visited Norway twice, although there is no mention of this is in her autobiography, except that she does say she visited the Scandinavian countries. Her autobiography Some *Sunny Day*, printed in 2009 concludes by saying:

'I think people look at me as one of them, as an ordinary girl from an ordinary family with a voice that you could recognize, it's a simple as that '

Thank you Dame Vera !.

New Anglo-Norse Scholarships,

By Marie Wells

As part of the Anglo-Norse Society's determination that 2018 should not just celebrate the past but prepare to grow in the future, the Council decided at the beginning of 2017 to try to identify Norwegian universities and institutions interested in participating in an Anglo-Norse scholarship scheme. To make sense the arrangement would have to be with a Norwegian institution to which British postgraduate students regularly wanted to go to continue their studies. Two such institutions have been identified so far: the Norwegian University of Science and Technology in Trondheim (known by Norwegians as NTNU) and the University of Tromsø. Scholarship schemes have been set up with these universities whereby a British postgraduate student with the top undergraduate results (and identified by the host university as having such), can be awarded a one-year scholarship of £2,500. In both cases the schemes themselves are to run for 5 years. When trying to set up such schemes, finding the right contact person is the key and can take time, but in both Trondheim and Tromsø, once they had been found they were both helpful and enthusiastic.

Unlike at NTNU, it is a condition of the Tromsø scholarship that the holder should undertake Arctic-related studies. I was lucky enough to be invited up to Tromsø to hand over the first scholarship.

From left to right: Marie Wells, Alicja Borsberry-Woods and Sigrid Ag. Photo from SigridAg.

IT could not have been a more enjoyable experience, for not only was the Head of the International Office, Sigrid Ag very generous and hospitable, but the scholarship could not have gone to a more deserving student. Alicja Borsberry-Woods had been offered a place at Tromsø to do a Master Degrees,

but she was worried she might not have enough funds to see her through, so she had worked as a guide for tourists on Svalbard all summer (complete with rifle on her back in case of meeting polar bears) and was also teaching Arctic kayaking! She was absolutely thrilled when told she had been awarded the scholarship.

The scholarship-holder at Trondheim, Connor McKnight was no less appreciative. He is interested in how the Arctic ecosystem is affected by the long-range transport of contaminants such as mercury and as a sign of his appreciation of the scholarship he has offered to make a video next semester of what he will be doing on Svalbard 'e.g. snowmobile trips, fieldwork and student life in the Arctic'. This may then be shown at the Anglo-Norse fund-raising recital and reception in April or go on our website.

Princess Astrid visits the Norwegian Church at Rotherhithe

On 17 September 2017 Princess Astrid, sister of King Harald V of Norway, opened the new St Olav's Square in front of the Norwegian Church in Albion Street, London SE16.

The church has worked over several years with Southwark Council to improve the area in front of the church. This involved the removal of the disused public toilets and a car park and opening up of the space in front of the landmark church, newly visible to traffic approaching from Jamaica Road.

The work was made possible by a large gift from the Leif Høegh Fund and donations from private persons and institutions.

The day started with a church service led by The Revd Torbjorn Holt, after which the Princess and invited guests gathered in the new square for the unveiling of a new bust of King Haakon VII, by Nils Aas which is based on a full length statue in Oslo.

Wreaths were laid at a restored war memorial by veterans of the wartime Norwegian shipping fleets, including Donald Hunter who served as radio officer on three Norwegian merchant ships carrying dangerous cargoes to allied forces.

Leader of the council Peter John, past mayor and local councillor Kath Whittam and cabinet member for regeneration Mark Williams were presented to the Princess in recognition of Southwark's partnership in the creation of a new public open space as part as the ongoing regeneration of the Albion Street.

After lunch King Haakon's biographer Tor Boman-Larsen spoke about the King's life in wartime London when, having refused to abdicate

in the face of demands from Germany, he fled to England. Here he played a decisive role in the business of the Norwegian government in exile. and attended St Olav's Norwegian Church whenever he could.

In the afternoon there were also activities for children and the day ended with an outdoor showing of the Norwegian film *Kongens Nei.*

Editor's note: this article was compiled from various sources including the Norwegian Church's magazine, Månedsbladet, Marion Marples of the local community website se16.com and information supplied by Irene Garland. The photo of the church and the square is by Mattis Moviken

The Anglo-Norse Society Oslo– 2018 Programme

Tuesday February 6th at Schafteløkken 7 pm. NB change of venue

The season starts with what will undoubtedly be a very interesting talk on Richard Herrmann .M.B E , the famous London correspondent and popular author of many British related books. The talk will be given by Øivind Bratberg senior lecturer in British History and Politics & Anders Heger who is a well known author and publisher for Cappelen Damm.

Tuesday March 13th at Frogner Kirkestue 7 pm.- AGM

The AGMwill be followed by " Wenche in the Daylight and the Limelight", a film documentary about the legendary Norwegian actress and diva : Wenche Foss. Glimpses from her life both on stage and off, with all its drama, comedy, grief and glorious moments. The well known film maker Jannike M.Falk , who has woven video cuts from the NRK archives into an intimate, personal story on the life of Wenche Foss will narrate the film in English.

Tuesday April 17th. Frogner Kirkestue. 7 pm.

Talks over breakfast in my kitchen" with Norway's former Foreign Minister Thorvald Stoltenberg. No introduction is necessary for our prominent speaker who will give a talk on a multitude of different stories and reflections from his long life and diverse career.

Tuesday May 8th 7pm.

A Musical Evening. Venue and artist/s and programme to be announced later.

Tuesday June 5 Beste Vestkant"- Frogner Church *5.00pm

A guided tour around Embassies, Swiss style villas, and new buildings in the Frogner area with the well-known historian and editor of the Oslo City Encyclopedia Knut Are Tvedt will round off the first half of the season. We will be meeting outside Frogner Church at 5pm(NB). A fee of kr.50,- will be collected prior to the tour. The traditional sparkling wine and strawberries will be served at a suitable location after the tour.

Make a note on your calendar ! Programme subject to change, but

any changes in the ANS calendar will be announced immediately. Should you have any enquiries, please don't hestitate to contact the ANS Secretary Sybil Richardson: richardson.sybil@gmailcom Tel: 41 51 08 40

Anglo-Norse Society Events Autumn 2018

Tuesday 4 September, Frogner Kirkestue, 7pm

Cheese & Wine – Raffle-Quiz. Always a great turn out for this popular event which opens the Autumn/Winter season. Please bring donations for the Raffle, be they large, small, antique or new, all will be gratefully appreciated, as will the buying of Raffle tickets. Chairman Michael's Master Mind Quiz questions will as always demand our full attention and possibly an extra glass of wine to stimulate our grey cells!. The cheese and wine are as always free of charge.

Tuesday October 2nd, Frogner Kirkestue. 7 pm.

Einar Berle 'The History of Medicine depicted In Art' will take a closer look at divine conceptions and obstetrics ! Einar is a long-standing ANS member and a man of many talents who has worked both in Norway and abroad as a doctor, art historian and archaeologist. He is renowned for his enthusiasm and keen wit as a speaker and will undoubtedly take us on an exciting journey, sharing his great knowledge with us along the way.

Tuesday November 6th Frogner Kirkestue.7 pm. The programme will be announced later.

November . Remembrance Day. Notice of this event will not appear until the Autumn.

November The Trafalger Square Christmas Tree felling- as always the location and date of this event will not be disclosed by the Oslo Municipal Council until approximately one week before t event. Notice will be given.

Tuesday December 4th Christmas Party . Details to follow.

For any enquiries relating to ANS-events please contact: Secretary Sybil Richardson richardson.sybil@gmail.com Phone: 41 51 08 40

The image on the back cover which is part of Edvard Munch's mural in the University of Oslo Aula has the title 'History' and shows an old seaman telling a young boy the story of the past, a story which he will take with him as he forges a new future.