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Editorial

The winter issue of the *Review* was full of images and text about the Anglo-Norse Centenary Celebrations on November 15 last year. This issue returns to more normal, mixed, fare. I had hoped to make a slight theme with three articles comparing Norwegian and British medical and social care, but due to family circumstances one of the contributors has had to postpone her article till the next issue. On the other hand, one of the the two remaining articles is in Norwegian, something a few members have asked for. The article compares child-care services in Norway and the UK and reveals the greater number of child-care interventions in Norway in relation to size of population compared to the UK.

I did not know about *Dextra* until I heard it mentioned on Radio 3 here, and I thought that knowledge of such a grand initiative deserved to be more widely shared. Nor did I know about 'Flor og Fjære', the exotic gardens near Stavanger, and I thought that they too deserved an article.

The name of the Norwegian art-dealer, Walther Halvorsen was also new to me, and the article on him is based on a talk which Nils Messel of the National Museum of Norway gave at the Christmas dinner of the Norwegian Club in London in November last year. It was passed on to me by Irene Garland who thought that readers of the *Review* might also find it interesting.

On the technological side too, there is good news coming from Norway, this time about plastic recycling, as a company, called Quantafuel has already set up the first plant to convert waste plastic into clean fuel. Finally there are the reports of two of our Anglo-Norse scholarship-holders.

Tulla Gobey's Recollections of Being Evacuated from Bodø in May 1940.

By Tulla Gobey (1926-2019) and Paul Gobey



Although born in Drammen, Tulla moved with her parents as a baby to Bodø where her father, Leif Jensson became NRK station chief in the city. They lived opposite the old cathedral, but lost their home during the Nazi bombing of Bodø when the cathedral's burning spire fell on their roof. Later in the war the family moved to Oslo and Tulla's father commentated for NRK radio on both VE Day and on King Haakon's triumphant return from exile in London.

We were evacuated from Bodø at the end of April or beginning of May 1940 to the village of Røsvik in Salten. We had rooms in a house which was part of Søren Normann's estate, and shared the house first with English officers and later with Norwegian ones.

27 May – Bodø was bombed and destroyed and when a message came through that German troops had reached Fauske nearby, there was panic. In the event of the Germans approaching, Dad had told us to try to get to Styksnes on the other side of the fjord. He had arranged with the local lensmann (police) for us to stay with him. In the panic, every little boat was filled. The Normann family had a large fishing boat and filled it with 'treasures' removed from their manor house. Mum, Grandma and I didn't know what to do. A Norwegian officer was appalled when he realised that the Normanns had not included us – or the 'diakonisse' who also shared 'our' house – in their boat. They were ordered to take us in preference to furniture to Styksnes. While all this happened, we didn't know

Dad's fate. Many people told us that they had heard he got killed in Bodø as there was no more sound from Bodø Kringkaster.

At Styrkesnes we were well received by the lensmann's family. Went to bed wondering what to do. In the early hours of the morning we were woken up by banging on the door; it was Dad – great joy! He had a fishing boat moored by the rocky quay. On board were Mr Olaf Johnsen, assistant at Bodø Kringkaster and his wife and the engineer Mr Heggelund who carried with him a small case containing vital parts without which the Germans were not able to operate the radio station! Also onboard were John Johansen, an important member of the Labour movement and Haakon Lie, a journalist who became a name in the Labour movement, writer of war memoirs, etc. No 'facilities' on board.



Map of the places mentioned in Tulla Gobey's recollections.

We all slept where the catch of fish would have been stored. Fishy smell everywhere but got the floor and sides covered with yards of brown paper, which I think was 'organised' in Svolveær. We were crossing Vestfjorden in brilliant weather when the boat's chimney caught fire. It caused some anxious moments as from a plane the black smoke might have given the impression of a larger boat. Dad had grown a beard which he would keep until Narvik was in Norwegian hands again. That happened some time during the journey and the beard came off, thank goodness!

At Risøyhamn there was an inn and we made a stop in order to eat. When we finished, Dad put his revolver on the table and asked for the bill. The poor waitress disappeared in shock and then returned saying there was nothing to pay! Dad was mortified but the girl said 'Benjaminsen said so'. Mr Benjaminsen, who owned the Risøyhamn 'trading post' – inn, shop, steamship office – turned out to be a distant relative! Eventually got to Tromsø and it was heaven to sleep in a comfortable bed at the Grand Hotel, where I think we stayed for approximately one week. Tromsø had now become the seat of King and Government and there were people of many nationalities milling around.

7 June 1940. I think it was the day before that we knew abdication would be on the 7th and we would leave the country. We went to Figenschau's fur shop in Tromsø where Dad bought us 'reminders' of Norway. Mum got a red fox-fur cape and Sami 'lue' and I a white reindeer 'kyse' (bonnet). Can't remember what Grandma got or if Dad had anything for himself. He had arranged with Captain Falk of the coastal steamer 'Finnmarken' that we, Mr & Mrs Johnsen and Mr Heggelund should join 'Finnmarken' bound for Canada (Newfoundland, actually) but 'Finnmarken', together with some other coastal steamers was in a fjord north of Tromsø and so we had to board the cargo boat D/S 'Hestmanden' in Tromsø to get to the fjord.



D/S 'Hestmanden' (See editor's note about this ship at the end of the article)

There, mid-fjord, we changed ships down a step-ladder to a lifeboat, which rowed us across. Quite difficult for Grandma who was rather plump and rheumatic and insisted on taking her sewing machine!

All these ships went in a convoy. 'Hestmanden' reached its destination [Faroe Islands] while 'Finnmarken' got the order to go to Lerwick in the Shetlands. We four females were in the cabins, seasick! The men were on the bridge and through binoculars saw two of the ships from the convoy go down. Also saw German planes looking out for the English warship HMS Devonshire, which carried King Haakon, Crown Prince Olav, the Government and other prominent people. We were then told people in high places had looked for us in Tromsø as we were expected to be onboard Devonshire! However, the convoy ships (being slower) had already left when Devonshire started. Because of the changed destination, we were in the same area as Devonshire and therefore got spotted by a German plane. It dropped a bomb and 'Finnmarken' shook terribly. I asked Mum if it was a torpedo and she answered, 'I think so'; we were too ill to care! Dad and Mr Johnsen came down and told us to dress warmly and sit near the entrance to the deck. One of the lifeboats was left in matchstick pieces on the deck after the blast.

The German plane didn't go away but indicated we were to turn back towards land and Captain Falk wouldn't take the responsibility of trying to go to the Shetlands. Eventually, we sailed into Mærvoll (I think) on Vestvågøy in Lofoten. 'Finnmarken' was camouflaged in grey colour and Mærvoll was not a Hurtigruten port; people thought at first it was a German ship and everybody got busy moving sacks of flour and food stuff out of the storage buildings on the quayside until somebody recognised 'Finnmarken'! Capt Falk contacted head office in Stokmarknes and was told to sail there. Dad disappeared into hiding and Mum, Grandma and I stayed on. In Stokmarknes we were given the home of the Valvik family. Mrs Valvik was English and they got through to England on one of the ships in convoy. Next door lived Reidun Bøe (later Benestad) who was 13 days younger than me, and we became very good friends. We lived here until sometime in September 1940.

(Editor's note: according to Skipsrevyen 18.02.2018, D/S Hestmanden, built in 1911 and nicknamed Det heldige skipet - 'the lucky ship' is the only surviving ship to have come through both World Wars. In 1955 it was sold in

order to be broken up, but the company that bought it, recognizing its value let it carry on sailing till 1965 while trying to get Norsk Sjøfartsmuseum to take an interest in it. They did not succeed, so it was laid up till 1979 when it was bought by Norsk Veteransklubb. Three years later restoration work was begun, and after a brief pause in 1995 due to a shortage of cash for the project, it was declared 'worthy of conservation'. Today it is part of Vest Agder Museum and can be visited at Bredalsholmen outside Kristiansand. To read more about its wartime history go to: www.skipsrevyen.no/article/ds-hestmanden-det-heldige-skipet.

What I Learned about the NHS by Working as a Doctor in the UK for nearly 20 Years.

By Ingunn Bjørnson

I came to the UK in 1998. At that time I had finished both medical school in Oslo and my speciality training in neurology, and we had two small children. Fortunately all my training from Norway was recognised in the UK, and I could 'just' find a job. I started off in neurology, and did some locums in the hospital where we lived and other outpatient clinics in the area. Because of family obligations I wanted to work part time, and did not feel I could take on neurology at a consultant level. Doing short-term jobs was, however, not fulfilling as I never felt I properly became part of a medical community. And this made it more difficult to get into the language and the local medical culture. When you are new in a place you are of course unknown to everyone, and even more so if you come from a different culture. This means that all initiatives are up to you, like introducing yourself, and asking questions in a language that is new to you when you are supposed to sound professional. English was a language I spoke well after years of learning it at school and previous extended stays abroad, but to take on a job and the responsibility was a different kettle of fish.

Then, by chance, I met someone who was a GP and part of the 'Deanery', the body in the medical school that was responsible for GP training in our area. He had just had a couple with Norwegian medical degrees who had entered into General Practice in the UK and could confirm that I could do the same without any further training. And this contact with the Deanery was what changed my professional life in the UK. It turned out there was a training scheme for doctors who

had not been working in general practice before, or not for a while. I would be attached to a GP surgery for a year, have a mentor, and attend weekly training sessions with other doctors. This was just the handholding I needed. I had a mentor and colleagues I could easily communicate with on a daily basis, ask questions, and learn lots more about how NHS worked.

I had always liked England, the busy atmosphere in London and the big cities, and the charming countryside. And of course the language that I feel I am still learning, even if it has by now been my daily and working language for 20 years. Obviously the UK is a much larger country than Norway, with much more diversity in ethnic background, education system, social classes, jobs, and much more. From Norway I was used to a setting where everyone was more or less the 'same', everyone attended their local state school, there were few universities to choose between, everyone got a job that paid enough to live on. There were very few 'foreigners' back then, working days were well-organised with easy access to day-care for children, everyone had a pension, there was very little poverty and the elderly were well taken care of. This was all well and good, but I felt a bit constrained in this perfect/sensible system. With the diversity in the UK, I could just be me. This might partly have been due to the fact that I was now an immigrant myself, and did not have to abide by any norms, but also very much due to the diversity.

There are clear differences between the British and Norwegian cultures, and this definitely includes patients' attitude. My impression is that in the UK patients have – or at least had – a closer relationship with their GP. GPs are more family doctors than Norwegian *almenpraktiker*. One reason for this is that the NHS is completely free, and people feel they have a right to be seen, and they are proud of their NHS. A GP consultation involves communication that is both verbal and non verbal so that language as such was not a big problem. Culture could be a problem, and patients and staff have a lot more respect for 'the doctor' in the UK than in Norway. For instance, UK patients would often express concern about wasting the doctor's time, something that would rarely happen in Norway. I had several examples where patients presented a minor problem and as they were leaving they would mention something that was more urgent, either

for their physical or mental health, such as losing their job or getting divorced etc. On the other hand, when such things happened and I would end up running late, I would rarely hear complaints from other patients about this.

As Norwegians we take it for granted that everyone has access to healthcare, and that it does not cost more than people can afford. In the UK salary levels are much lower, but the NHS is there to offer everyone free healthcare at the point of service. In spite of going through a very difficult patch at the moment, all treatment in the NHS is still free. I hear complaints about waiting times, quality, patients not getting what they ask for, and that the UK is lagging behind on statistics on early cancer detection and many other things. I now live in the US, and have followed healthcare there and of course in Norway, and many of the problems the NHS is facing are universal. The cost of healthcare is rising everywhere, but I think that in this respect the NHS is better placed to succeed, because it is used to being careful about spending and it is conservative about introducing new, expensive treatments before they have really proved that they work.

Flor og fjære

Compiled by the editor from Flor og Fjære; Nytelse av en annen verden, 2014

One would not expect to find an exotic tropical garden on what was once a windswept and barren little island 20 minutes by boat northeast of Stavanger, but that is what one does.

The story started in 1965 when Åsmund and Else Marie Bryn bought a *husmannsplass* (croft) and the 14 mål (about 3.5 acres) that went with it on the island of Sør-Hidle. They had met at a horticultural college, but when Åsmund sustained a back injury he had to let go of his dream of becoming a garden designer, so then Åsmund and Else Marie transferred to a flower arranging course in Denmark. When they returned to Norway they worked in Else's parents' market garden at Jåttå, starting with vegetables and gradually growing and selling more flowers. It was hard work and even the two children, Olav and Little Åsmund, had to help. Olav tells how as a six-year old he could not count, so when selling flowers in the market he would hold out

his hand and let the customers take the change they needed! It was at about this time that Åsmund and Else Marie bought the croft as a place where the family could relax away from the demanding work of the market garden. But it does not seem as if there was much relaxation!

There was not a tree on the island, so they set about planting them – about 3,000 seedlings in all – wherever there was a pocket of earth. Many did not take, but as they did and started to provide shelter from the north wind Åsmund could start creating a garden. It started in a small way as a little garden round the cabin, but gradually the cultivated area increased and the selection of the plants chosen became more adventurous. When Olav took over the nursery at Jättå, Åsmund started spending more time on Hidle, living in the new cabin that was built in 1988. He also started growing some of the plants they needed so that Else-Marie could join him. Eventually Olav started to bring visitors from the family nursery and garden centre to see the garden and to showcase some of the plants. Meanwhile the garden kept



A path leading through one of the gardens © Florogfjare.no

growing, as did its reputation, and in 1995 Flor og Fjære opened to paying guests for the first time. Since then numbers have grown

from 600 to 35,000 visitors a year and the garden has grown to over 5 hectares (12.5 acres).

Flor og fjære is now run by the third generation, and there are 10 connected gardens: a palm tree garden (1995) where the palms are packed in plexiglass in winter to protect them from the wind rather than the cold; a bamboo garden and a cypress garden (both 2006), a cactus garden (2007), an annuals garden (2008) where 50,000 annuals are planted every year, a bonsai garden (2009), monastery garden with medicinal and edible plants(2011) a wild area (2012), a rose garden (2012) and a perennials garden (2013).



The 'non-stop palm tree garden' © Florogfjære.no.(One can see why they plant 50,000 annuals each year).

En sammenligning av enkelte aspekter ved det norske barnevernet og barnevernet i Storbritannia

By Becky Pearson (barnevernkonsulent, UK) og Lise Lee Moi (barnevernpedagog, Norway)

*(Glossary of some of the terms used: **Barnevernstiltak** means intervention*

by the the children's services, which could be parenting classes, family support in the home or assessment. **Omsorgsovertakelse** is when children's services achieve a court order to look after the children; in the UK it would be a Care Plan where the authority becomes the legal guardian. **Plasseringstiltak** means placing the child in children's services' accommodation, namely foster care or residential care, but this can be done while the parenting assessment is being undertaken as well as when the authority is granted a Care Order by the Court).

Det norske barnevernets ansvar og oppgaver følger av barnevernloven (1992) med tilhørende forskrifter. Barnevernets oppgave er å sikre at barn og unge som lever under forhold som kan skade deres helse og utvikling, får nødvendig hjelp og omsorg til rett tid. Hjelpen skal bidra til at barn og unge får trygge oppvekstvilkår. Barnevernet er delt mellom statlig og kommunalt nivå. Det statlige barnevernet, barne- ungdoms og familieetaten (Bufetat) er delt inn i 5 ulike regioner. I tillegg ble barne-ungdoms og familiedirektoratet (Bufdir) etablert.

a) Barne-ungdoms- og familiedirektoratet (Bufdir) er ansvarlig for de teoretiske aspektene som tolkning av loven, anskaffelse og formidling av forskning, og

b) Barne-ungdoms- og familieetaten (Bufetat) som er ansvarlig for de praktiske aspektene av barnevernet som blant annet inkluderer rekruttering og trening av fosterhjem.

Det kommunale barnevernet, barnevernstjenesten, har ansvaret for å utføre alle oppgavene som ikke er lagt til et statlig organ. Barnevernstjenesten har ansvar for at barn som oppholder seg i kommunen og som har behov for hjelp fra barnevernet, får den hjelpen de trenger.

Ifølge Statistisk Sentralbyrå i 2017 var befolkningen i Norge 5,258,317 og befolkningen i Storbritannia var 65,110,000 i samme periode. I denne perioden var det i Norge 55,697 barn med barnevernstiltak og 10,169 fikk omsorgsovertakelse. Barn og unge med plasseringstiltak ble delt inn i to grupper:

a) Hjelpetiltak 6,593

b) Omsorgstiltak 9,033

I 2017 ble 378 barn adopterte i Norge. Av disse besto 127 av

utenlandsadopsjoner, 181 stebarnsadopsjoner og 70 andre. Barn fra Colombia (28) og Sør-Korea (19) var de mest populære.

All forskning viser at barn som ikke kan være hos sine biologiske foreldre bør adopteres bort. Likevel blir norske barn nesten aldri bortadoptert mot foreldrenes vilje. I stedet lever mange på flyttefot hele oppveksten, fordi de biologiske foreldrene stadig kan kreve dem tilbake fra fosterhjemmet eller fordi fosterhjemmet sier opp kontrakten. Bakgrunnen for dette er barnevernlovens utgangspunkt om at foreldre selv skal sørge for sine barn. Det biologiske prinsippet står sterkt i norsk barnevernspraksis og hovedregelen er at barn alltid skal forsøkes tilbakeført til sine foreldre.

I motsetning ble det i Storbritannia adoptert 4,350 barn. Kommunene hadde overtatt omsorgen for samtlige av disse barna med en plan for adopsjon. Alle disse barna bodde i Storbritannia. Antall adopsjoner ble redusert med 8% fra 2015. Når det kommer til barnas etnisitet var 75% hvit britisk, 9% hadde mer enn én etnisitet, 7% svart eller svart britisk, 5% asiatisk eller asiatisk britisk og 3% andre etniske grupper. Når det gjelder utenlandsadopsjoner var det bare 58 barn i 2015. Tallet forventes å falle på grunn av strengere regler og kostnader som blir høyere hvert år. Adopsjon i Storbritannia er mer ønsket og benyttet, noe som resulterer i flere søknader. Likevel mangler det fortsatt adopsjonsfamilier.

Ifølge Department of Education (DfE) var det 72,670 barn og unge med plasseringstiltak i 2017 og 53,420 ble plassert i fosterhjem. Tallet har økt hvert år siden 2008 og enslige mindreårige flykninger øker hvert år. I 2017 var det 4,560 enslige mindreårige flykninger. Kritikken av barnevernssystemet i Storbritannia dreier seg for det meste om at det ikke gjøres nok og at barn ikke får hjelp raskt nok. Baby P ble drept av sine foreldre den 3. august 2007 selv om at han var kjent i barnevernssystemet. Saken resulterte i en granskning av systemet og antall barn som er 'looked after' av kommune har fortsatt å stige siden.

I motsetning blir det norske barnevernet, av media, oftest kritisert for at barn tas fra familien sine alt for fort. Protester i 2016-2017 fokuserte på barnevernets kidnapping av barn og krav om å returnere de 'stjalne' barn. Den internasjonale kontroversen er neppe den første av sitt slag som Norge har møtt. Borgerne i Polen, Russland,

Litauen, India og Brasil, blant annet, har anklaget Norge for å misbruke myndighet og ødelegge familier. Ifølge norske myndigheter økte antall barn som ble flyttet fra foreldrene sine med over 70% mellom 2008 og 2013 - fra 945 til 1,609. Den mest omtalte grunnen til en omsorgsovertakelse er 'manglende foreldreferdigheter'. Frivillige hjelpetiltak i form av råd og veiledning er det mest brukte tiltaket i Norge. Dette innebærer ulike former for foreldreveiledning hvor målet er å skape gode nok omsorgsbetingelser for barnet i hjemmet. Eksempel på veiledningsprogrammer og metoder er Circle of Security Parenting, Parent Management Training-Oregon, Tidlig Intervensjon for Barn i Risiko og Marthe Meo. Marte Meo er en veiledningsmetode utviklet av Maria Aarts i Nederland for ca 25 år siden. Den har i hovedsak vært brukt for å styrke og utvikle samspillet mellom foreldre og barn. Målet er å gi hjelp til selvhjelp. Familier kan også tilbys miljøterapeutiske tiltak i hjemmet. Omfang, varighet og metoder velges ut fra det som vurderes som barnets beste og er basert på det kartlagte behovet til familien. Det tilbys også andre type tiltak som for eksempel støttekontakt, besøkshjem og økonomisk bistand. I 1981 var Norge det første landet i verden til å utnevne et barneombud - en uavhengig tjenestemann som er ansvarlig for å beskytte barns rettigheter. Ideen har siden blitt kopiert over hele Europa og andre land i verden.

Providing the Best Tools for Outstanding Musicians,

By Marit Fagnastøl

A collection of string instruments, owned by a Norwegian foundation, has become one of the top five collections in the world. Unlike other valuable string instruments, hidden away in vaults, these instruments are in daily use.

Many musicians would like to play on instruments made as far back as the 1600 or 1700s. The existence of such instruments is obviously limited, and they are very expensive. Hence, since 2006 Dextra Musica has bought old string instruments and lent them to musicians.

According to Anders Bjørnsen, Director of Dextra Musica,

the purpose of investing in these valuable old string instruments is to provide musicians with the best tools for performing their music. Knowing that they play the best instrument is of great benefit to a musician, and gives them confidence, but most musicians can't afford paying millions of pounds for top instruments.

Dextra Musica is the subsidiary of Sparebankstiftelsen DNB (The DNB Savings Bank Foundation), set up to manage the collection of string instruments. Today the collection consists of 51 old and valuable instruments, 51 instruments made by the foremost contemporary makers and 21 traditional Norwegian Hardanger fiddles. The collection is ranked as one of the top five collections in the world, according to leading experts in the field.

All the instruments in the collection are on permanent loan to musicians. As for the old instruments, they are on loan to established musicians, while the modern instruments, are loaned to talented students in Norway's music academies.

In return for borrowing an instrument, all the musicians donate five days a year to act as instructors for young students, to teach master classes and play at events and concerts to inspire the public. An outreach program set up by the foundation reaches all ages and all levels of musical skills. 'The foundation's objective is to increase the number of people who enjoy and play high quality classical music', says Bjørnsen.

Founded in 2002 Sparebankstiftelsen DNB is an independent Norwegian foundation, and it is the second largest owner of Norway's largest financial concern, DNB. Its purpose is to support philanthropic causes in Norway, and stringed instruments are not the foundation's only outlay. Since 2002 it has spent about NOK 5 billion (circa 500 million euro) on charitable projects. It buys art for Norwegian art museums, and donates to community projects, art initiatives and heritage projects in Norway. Moreover, the foundation runs Sentralen, a cultural house in Oslo, situated in the grand old building that originally served as the headquarters for Christiania Sparebank.

Thorough selection process

Buying an old string instrument is a skilled undertaking and requires careful testing and consideration. Peter Biddulph, one of the

world's foremost experts on string instruments, travels the world to locate rightly priced great instruments. The instruments are then tried out, by among others, Norwegian star violinist Henning Kraggerud. The trial often takes place in a concert hall so that the instrument can show off its full potential.

According to Anders Bjørnsen, 'the instrument should be in mint condition, and sound extraordinary. A good instrument could provide the practitioner with unknown possibilities, and it should be able to grow with the musician'.

The *Strad* magazine, read by string instrument enthusiasts worldwide, devoted several pages to the Dextra Musica collection in 2010, with the headline: 'Norwegian Treasure Trove; the glorious instruments of the Dextra Musica foundation', and the article describes how the collection provides Norwegian musicians with the best instruments.

'Dextra Musica has risen in a short time to become one of the premier European stringed instrument collections', wrote the renowned string instrument expert, John Dilworth, in the *Strad* magazine's February 2010 issue. He has valued and described several of the instruments in the collection.

Moreover, violinist Henning Kraggerud, told the *Strad* 'such violins give an artist a whole new palette'. Kraggerud has been involved in all the trials of violins and violas purchased by Dextra Musica. He plays on one of the most outstanding instruments in the collection; the 'del Gesu' violin, made by Guarneri del Gesu in 1744 (illustrated on the back cover).

A Stradivari for Janine Jansen

Another extraordinary instrument in the Dextra Musica collection, is played by the Dutch virtuoso, Janine Jansen. She plays on the Rivaz Baron Gutman, made by Antonio Stradivari in 1707, in Cremona, Italy. The violin is from the period known as Stradivari's golden period, from 1700-1720 when Stradivari made his most outstanding instruments. Dextra Musica bought the instrument in 2016 for Janine Jansen. At the time, she had already been playing on the instrument for the past year, as it was placed at her disposal courtesy of its former owner. She had grown extremely fond of it, and by acquiring

it, Dextra Musica assured her her cherished musical tool.

'This treasure of an instrument deserves to be played by an outstanding musician; a star who plays with the foremost orchestras and conductors worldwide. Janine Jansen is loved by the musicians, by the press, and not least, by the public. She is a role model, who will be a force and an inspiration to the Norwegian music community', Anders Bjørnsen said as he officially presented the violin to her. Following up on the agreement regarding musicians loaning Dextra Musica instruments, Jansen too spends time inspiring Norway's young talented musicians.



Janine Jansen being presented with the Rivaz Baron Gutman violin by Anders Bjørnsen in 2016. Photo: Sverre Chr. Jarild.

A New Approach to the Problem of Plastic

By Tim Gilbert

I am sure we are all aware of the problems created by waste plastic, from domestic waste disposal to impending global disaster. Politicians and environmentalists alike wring their hands and say that something must be done about it. But what? 'Something' seems to be as far as agreement between the parties goes.

Enter Kjetil Bøhn and the management of Quantafuel AS of Lysaker, just outside Oslo. He is a man with a method, a technology and a mission.

It has long been possible to manufacture oils from other organic products (i.e. products containing carbon in their molecular structure). Until now there was no economically viable way of doing so. The methods used were also very wasteful. The best known example of mass oil synthesis is perhaps the conversion of coal into ersatz oil by Germany when in the latter parts of the Second World War they had no access to the real thing.

The method developed by the forerunner to Quantafuel over a period of 15 years uses catalysts and finely controlled conditions to reach a very efficient conversion rate of melted plastic, even where there is contamination. The method is most efficient when tuned to produce synthetic diesel. What is produced is a premium fuel that lacks the contaminants present in oils extracted from the ground, so not only is a useful product produced, but it burns better and more cleanly than 'the real thing'. Some heavy oil, about 8%, used largely as a marine fuel, is also produced. There is also 10% ash, consisting of any contaminants and mainly carbon that can be used for industrial purposes.

As many readers will know, plastics are made from oil and therefore contain all the ingredients required to recreate oil. And there you have it. The business model for Quantafuel.

There are municipalities all over the world desperate to get rid of plastic waste who would gladly give it away, often without even a delivery charge. Free ingredients make a good start to any proposal. Having a prime product to sell at the end of the process seems to make it perfect. Even better, when converting plastics a little light oil

is unavoidably produced. Just enough to heat the ingredients to the required temperature, so once the process has been started all that needs to be added is a constant supply of plastic.

Of course it isn't all as simple as that. Suitable sites have to be found, investments need to be made and supplies arranged. One thing they don't need to worry about is finding a buyer for the diesel fuel. Quantafuel have a global agreement with international oil traders and brokers Vitol, based in Rotterdam.

Quantafuel have opened subsidiaries in several countries where they see great potential or they have been invited to operate. The pilot plant is in Mexico and the first production plant has recently gone into production at Skive in Denmark, to be closely followed by Nes in Akershus. There is a subsidiary in the United Kingdom and several waste authorities, boroughs and counties have invited tenders from them.

So far this article has only mentioned the collection of new waste. There is another potential source of plastic for conversion to fuel and that is the ocean. It is possible to mount a production facility on a ship that scoops plastic waste from sea water and converts it to fuel for its own use and collection by tankers. At the moment that is largely hypothetical but already there is a scoop cruising the North Pacific Ocean collecting plastic to be returned to land ready for processing. The North Pacific was chosen both because it has several rivers of plastic emptying into it and because its cyclic currents known as the North Pacific Gyre, concentrate flotsam into a relatively concentrated mass roughly from 135°W to 155°W and 35°N to 42°N, commonly called the Pacific trash vortex. Worldwide there are other ocean gyres but with lower production potential. The scheme and collecting device were the work and inspiration of a Dutch student, Boyan Slat, at the age of 18.

Once plastic has escaped into the environment it becomes too contaminated to recycle into new plastic products, so conversion to fuel is a productive alternative. Ultimately the way to stop plastic pollution is to create value in waste plastic. That way it will end up being collected instead of discarded. Creating a use for old plastic will help to create that value.

Once Upon a Time...in Norway

By Nils Messel

The two very interesting prints by Edvard Munch which you see have been brought to London by Mr. Hans Richard Elgheim to be auctioned. One is the typical woodcut *Woman in the Moonlight*, also entitled *The Voice, The Summer Night and Evening*, produced in 1898. It depicts a young, amused temptress standing among tree trunks, her back to the sea and with Munch's iconic moonbeam.

The other print is the extraordinary *Woman with Brooch*, one of the artist's most beautiful female figures. The original title of the lithograph was actually *Madonna*. The model for this angelic creation

was the British violinist Evangeline Muddock. Her stage name was Eva Mudocci. She was only twenty years old when Munch first met her in Paris in 1903, and he was immediately struck by her beauty. Miss Muddock was one of very few Britons ever portrayed by Munch.

This evening I will, at Mr. Elgheim's request, not talk about the prints as such, but of the magnificent art dealer who first acquired them!

As you know, there are different schools within both art history and art criticism. For instance, some scholars explore the aesthetics and formal qualities of a work of art; shape, colour, lines and so forth. Others insist on using biographical material to shed light on the relationship between the artist and the work.

Myself, I am very concerned with provenance research. That is the history of the artwork's ownership. A well documented and elaborate



Photo courtesy of GWPA

provenance opens up for contextual and circumstantial histories, which in turn enhances the meaning and value of the work in question. Provenance can be difficult to establish. For the two Munch-prints shown this evening, however, it is straightforward. They have been in the same family all the time, since they were acquired by the Norwegian art dealer, Walther Halvorsen.



Photo courtesy of Grev Wedels Plass
Auksjoner

Halvorsen was an acquaintance of Edvard Munch, but it is hard to imagine them being very close. Munch detested art dealers. He was not very fond of art historians either, let that be a comfort to you, Hans Richard.

Tonight, I will try to establish how these two prints can inform our understanding of the Norwegian art market in the early twentieth century, when Walther Halvorsen was a dominant player. He was the most influential art dealer of Norwegian art history.

In his youth, he aspired to be a painter and trained under Henri Matisse in Paris. Alas, he soon realized his lack of talent and took up art dealing instead.

At the beginning of The Great War, in 1914, he set up his business in Paris. With help from his friend and former teacher Henri Matisse, he exported Impressionist and modernist paintings from a war-torn France to wealthy tycoons, shipping magnates, collectors and museums in the neutral Scandinavian countries. His new business was an instant success. In France, as in Germany, the war led to depression. The value of French francs was steadily diminished compared to the

Scandinavian currencies. In Paris, the art market very nearly came to an almost complete stop. The most important clients and buyers had been wealthy Americans and Germans, but the Americans had fled Europe and the Germans had, of course, returned home. Real estate and art collections in German ownership in France were confiscated and later sold at auctions for the benefit of the French Government.

Suddenly, the remote Scandinavia held interest for art dealers on the continent. Norway, Denmark and Sweden became the most important art market during the Great War. French art had always been expensive, and it still was, but since Scandinavian economies flourished and the French currency was rather inexpensive, a hectic and feverish quest for French art took place. Walther Halvorsen, perfectly placed as a spider in Paris, made sure that many new collectors got what they wanted.

Our National Gallery in Oslo was blessed with a well-to-do circle of benefactors, formalized as 'Friends of the Gallery'. Over a few years they acquired a long and impressive list of French masterpieces for the gallery. Halvorsen was involved in most of these transactions. But of course, this boom could not last for ever. The armistice in November 1918 and the following peace settlement marked the beginning of the end. Very soon the most prominent friends of the gallery and also all the new art collectors went bankrupt.

What the Americans call the roaring twenties, was not roaring in Norway at all. Instead we lived through an economic depression of proportions never experienced before. Private art collections were sold off almost as quickly as they had been assembled. This time around, Walther Halvorsen helped getting the art works out of Norway again.

Some years ago I wrote a book about this fascinating, yet sad, chapter in our art history. I endeavoured to establish where all the French paintings once in Norway had gone. It soon became evident that the greater part had moved to the United States and to Britain. But to whom they were sold and where they are now was more difficult to find out. The execution of the sales was very discreet. Also, I discovered Walther Halvorsen, the spider in the web, in his later years had set fire to his archive! Scholarly literature on French masters offered no help, as international scholarship seems to be unaware of the short but significant art boom in Norway.

For the longest time I tried to trace a very beautiful Edgar Degas-picture of a young model washing. It had been bought by a Norwegian shipping magnate from Paris in 1917 and was for many years on display at the National Gallery in Oslo, on loan from the same owner. But as was the case with most other millionaires, he was completely broke by the 1920s. His lovely Degas was sent abroad to be sold. I could not find it anywhere and was afraid the picture had vanished from the face of the earth in the turmoil of the second world war. But the last time we were in London, a year ago, invited to the Norwegian Club's 'juleselskap', the missing Degas picture revealed itself – on the walls of National Gallery here in London. It had been in the possession of the art collector Simon Sainsbury (one of the members of the supermarket dynasty and founder of The Sainsbury Wing of the museum). The Degas had recently been given to the Gallery. For how long Simon Sainsbury, who died in 2006, had owned the painting remains a mystery.

The bankrupt Norwegian had many remarkable French paintings besides the Degas, for example a very interesting portrait of Paul Cézanne, painted by the impressionist Camille Pissarro in the 1870s. This picture also used to be on display at the National Gallery in Oslo, as a loan. In 1925 it was sold out of the country, but I do not yet know to whom. Today this marvellous portrait hangs in the National Gallery here, on permanent loan from the English millionaire and art collector, Laurence Graff, founder of Graff Diamonds.

In the National Gallery you will also find the famous French realist Gustave Courbet's *Young Ladies on the Bank of the Seine*, which depicts two prostitutes taking a nap in the open air. Another version of the picture with the same subject is in Musée d'Orsay in Paris. Walther Halvorsen managed to buy this picture from the estate of Courbet's sister, Juliette, in 1917 in Paris, and sold it to a Norwegian collector the same year. The Courbet was in Norwegian possession for quite a long time. National Gallery bought it at an auction here in London in 1964.

The high-class art Collection of the Courtauld Institute in Somerset House boasts the famous *Card Players* by Paul Cézanne. The curators of the Courtauld were surprised to learn that this Cézanne for years could be admired in a private home in Oslo, and it goes

without saying, it was in Norway because of Walther Halvorsen. The industrialist Samuel Courtauld acquired the painting at the beginning of the 1930s and donated it to his newly founded institute.

If you ever are in Birmingham and visit the exclusive Barber Institute of Fine Arts, you will find another famous, earlier Norwegian-owned picture, Edouard Manets life-size portrait of his friend, Carolus Duran. Thanks to Walther Halvorsen the picture came to Oslo in 1917, but was sold via Germany in the 1920s. The Barber Institute has been the proud owner of this excellent Manet since 1938. I believe there still are works of art in England that once were procured by Halvorsen – they are just waiting to be rediscovered.

To conclude: The history of provenance opens for up for a much wider narrative than that of the somewhat tiresome aesthetics. The two prints of Munch shown at the 'juleselskap' today thus reveal fascinating and thrilling stories from our past.

Fatema Lookmanjee's Report on her year in Tromsø

Dear Anglo-Norse. Thank you for your much-needed support for my course of studies at Tromsø. The last two semesters have been incredibly useful. I have been able to gain real insight into the current issues facing the North Pole, such as the impact of the new Central Arctic Ocean Fishing Agreement. The warming of the sea will mean that some species will increasingly seek cooler waters, changing the fisheries management and ocean ecosystems. The course also organised a set of lectures and seminars in Svalbard. This was a much appreciated surprise, for although I had researched the course material beforehand, it was not made clear (perhaps on purpose) that some content would be taught in Longyearbyen. Luckily, I was able to prepare with better gloves and ski pants by using some of the money from the ANS scholarship. It was a fantastic experience, during which I also learnt so much more about Norwegian history, particularly in relation to whale hunting and occupation and sovereignty issues surrounding the Archipelago.

In addition, as this program emphasises marine environmental protection I have gained an insight into the current negotiations on

a UN Treaty for Biodiversity Beyond National Jurisdiction (BBNJ). It aims to implement policies that will safeguard greater areas of endangered ocean plant and wildlife. At the moment there is considerable industrial and governmental interest in the minerals (fossil fuels) and the medicinal potential of marine genetic resources (MGR) of these areas, and this has caused the negotiations to stall, as one side values sharing the benefit, whilst the other favours keeping the market competitive. The BBNJ Treaty will predominantly affect Small Island Developing States (SIDS), as their off-shore capabilities are limited. But, their coastal waters and the waters adjacent to them are rich in minerals and MGR. SIDS are also unfortunately the most at risk from rising sea levels and other factors derived from climate change. Therefore, a BBNJ needs to work to balance developmental with environmental ones.

The LLM year has gone by very quickly, with only the master's thesis left to complete this autumn. As a result of Anglo-Norse support, I can stay in Tromsø over the summer where I have access to the UIT database and resources that I need to write my thesis. I am writing about the status of NGO Search and Rescue (SAR) vessels in light of the Aquarius and Alan Kurdí vessels' incidents.

My interest in SAR vessels and SIDS has enabled me to make links with two organisations in the UK. I have set up a meeting with their legal and ocean departments respectively. I hope to gain some work experience and see what opportunities there are within these law of the sea topics. Having studied environmental, international and human rights law at bachelor's and master's level, I am motivated to apply and advance my knowledge in these areas. I am searching for more challenging roles that allow me to be part of the negotiation and law-making processes. My ideal career path would be to join an NGO, like WWF, that aims to implement and maintain strategies that have a positive and sustainable impact on people's lives and the environment. In the future, I would like to qualify as a practicing lawyer so that I could represent people affected by ocean-related climate change and hold governments and corporations to account in the event of disasters that cause environmental degradation in the sea.

Erlend Vestby's Report on his Year at the RCM

Compiled by the editor

Erlend Vestby has been one of our star scholarship-holders and I just regret that due to lack of a venue we have not been able to hear him play yet. This report is compiled from the two e-mail summaries of his activities that he sent to the Council in January and May. As you can see when you read it, he has been a very busy and worthy scholarship-holder.

In December 2018 Erlend had the opportunity to record the first solo suite by J.S. Bach in the Great Hall of NOSPR (The Polish National Radio Orchestra) in Katowice, Poland. He says 'it was an exciting, tough and valuable session where I got great help and advice from my cello teacher, Jakob Kullberg, and the producer of NOSPR, Beata Jankowska'. He is still waiting for the producer to complete the editing, but when it is done he will send the recording to us so we can hear it.

In December he also bought a new cello from Ragnar Hayn, a maker in Berlin. He writes, 'it is only one year old but it looks and sounds a lot older than that. It has a huge palette of sound colours and has a powerful and deep sound throughout its entire register. It is a joy to play on, and a very useful tool to have now that I have begun to audition for jobs'. He successfully auditioned for the artist diploma program at the RCM and RAM, so he has some choices for what to do next year.

2019 started off very hectically as he was part of various freelance orchestras, and also accompanied recitatives in opera scenes by Handel at the RCM. On Wednesday 30th January he performed on the baroque cello in an ensemble led by RCM Junior Fellow Gabriella Jones in a concert that was inspired by historical concert programmes from the Royal College's collection. The following day he co-led the RCM Symphony Orchestra in a concert that included Scriabin's 'Poem of Ecstasy' and R. Strauss 'Ein Heldenleben' conducted by Venezuelan conductor Rafael Payare. The event sold out, but was streamed on rcm.ac.uk/live.

Then in February he led the continuo section of the RCM Baroque Orchestra through some of J.S. Bach's many cantatas and in March played in Bach's St John Passion in St Paul's Church

Knightsbridge with some musicians from College. On April 3 as part of the London Handel Festival he performed a lunchtime concert at St George's Hanover Square with a chamber ensemble from the RCM Historical Performance Department. Four days later he performed Bach's St Matthew Passion with the Florilegium Ensemble and The Bach Choir in the Royal Festival Hall, and he wrote that this would probably be 'the peak of my baroque cello projects this term'.



Photo credit: Chris Christodoulou

Meanwhile he was working hard on his Elgar performance practice research which was the final part of his Performance Research Module. The exam for this took the form of a lecture-recital, open to the public, in the Recital Hall at the RCM on 16 May (which as he said allowed him to enjoy 17 May in all its glory!). He had done research into English early 20th century performance practice with Edward Elgar as a case study. He had found enthusiastic musicians to form an orchestra and with them he performed the 3rd movement of Elgar's Cello Concerto based on written contemporary and modern sources, (Elgar's manuscript and Beatrice Harrison's own annotated solo part are both located in the RCM Library!) He also found the recordings

made by Elgar, Harrison and the New Symphony Orchestra in 1919/20 and 1928. The recordings sound very different to how we normally perform Elgar today, and he talked about the main differences between now and then, and about the different techniques the early 20th century musicians used to play expressively. He and the orchestra gave live music examples and a complete performance of the movement that morning. Erlend's hard work obviously paid off as he was awarded 78% for the research component of his MMus.

Between the above exam and his final exam he played in a baroque concert with music of Bach, Handel and Purcell at Hatchlands Park on 6th June. His final recital was on the 11th of June in the Amaryllis Fleming Concert Hall at the RCM, where he performed J.S. Bach Cello Suite No 3 in C Major and Rachmaninoff's Cello Sonata together with pianist Jennifer Hughes. We hope that he did as well in that as in the research element!

Exams over, Erlend played in Cadogan Hall on 25 June with musicians from the historical performance faculty at RCM (and other RCM students) in a varied concert that spanned baroque music to a premiere performance, and then performed in the RCM Opera production as the only cellist: the ensemble consisted simply of a string quintet and winds performing L. Bernstein 'Trouble in Tahiti' and L. Berkeley 'A Dinner Engagement'.

The summer will continue with a week of festival and masterclass-playing in Ebeltoft, Denmark in July, and a week at the Dartington Advanced Baroque Orchestra course in August.

From the Autumn, he will live in London for freelance activities and to prepare for orchestral auditions, which has been tricky whilst a student. he writes 'I am already in the early stages of planning a complete performance of the entire Elgar Concerto (historically informed) to be performed on 27th October 2019 which marks the centenary date for the work's premiere performance with Felix Salmond, Edward Elgar and the LSO.

We wish him the very best of luck and will follow his progress with interest. We also hope we will have the opportunity to hear him play for us sometime.

Guarneri del Gesu 1744

