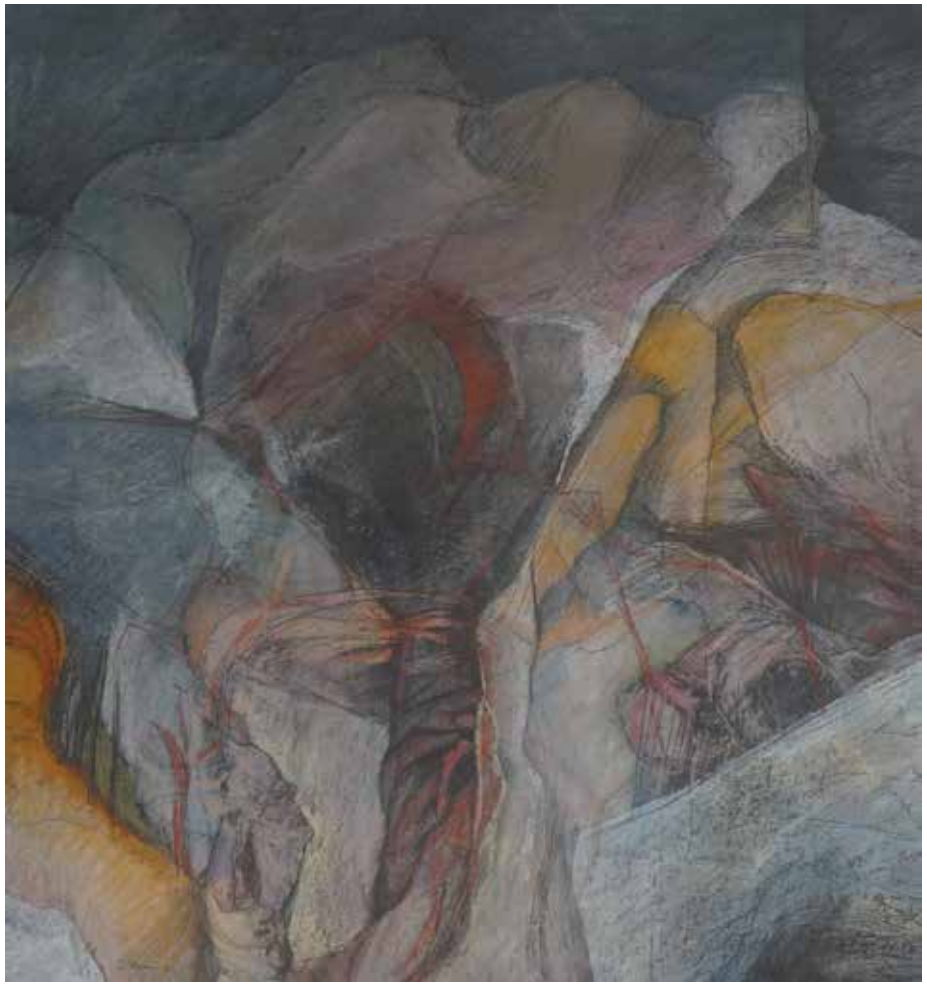
ISSN 1363-0009366 WINTER 2015-16

Anglo-Norse Review





Ian Damerell, 'Alien Landscape' Image supplied by the artist.

Cover illustration: 'Worship' by Ian Damerell. Coloured chalk drawing. Original 70cm high x 100 cm wide

ANGLO-NORSE REVIEW

THE ANGLO-NORSE SOCIETY – LONDON

Patrons: **H.M.Queen Elizabeth II** **H.M King Harald**

Hon. President: **H.E. The Norwegian Ambassador.** *Chairman:* **Sir Richard Dales** KCVO, CMG

web: **www.anglo-norse.org.uk**

NORSK-BRITISK FORENING-OSLO

Hon.President: **H.E. The British Ambassador**. *Chairman:* **Michael Brooks**

Editor: Marie Wells
marie.wells@btinternet.com

Oslo contact: Elisabeth Solem
elisabeth.solem@getmail.no

Contents

Page

Editorial 4

'Snublestener' -Memorial Plaques for Norwegian Jews
Kari Anne Rand 4

The Story behind the Chiltern Court Plaque
The Editor based on Information provided by Sue Keane 7

Interview with Ian Damerell, Oslo 2105. *Sybil Richardson* 10

The Botanical Garden of Oslo: 200 years of Anglo-Norwegian Connections. *Dag Inge Danielsen* 13

Lord Mountevans, Lord Mayor of the City of London 2015
Celia Syversen 17

Kari Dickson - the Challenges of Translating Crime Fiction 20
Kari Dickson

The 150th Anniversary of Jean Sibelius's Birth *Celia Syversen* 22

Anglo-Norse Oslo Celebration *Sybil Richardson* 24

***Hytte* life at Ustaoset.** *John Birch* 25

Late News -Nikolai Astrup Exhibition at Dulwich Picture Gallery 31

Membership form 32

Editorial

I make no apology for starting this issue with two articles about memorial plaques, one laid in 2015, the other to be erected in 2016. They both commemorate important but very different World War II events.

The remaining articles celebrate more contemporary Anglo-Norwegian contacts and exchanges, be they to do with the University of Oslo Botanical Garden at Tøyen, or a Welsh artist who settled in Norway and became Professor of Art at the Oslo and Akershus University College of Applied Sciences. There is also another profile of a translator making Norwegian literature available to an English-speaking readership and an article on the Norwegian background of the present Lord Mayor of London. In between there are shorter articles about eminent artists such as Jean Sibelius who have visted Norway.

On a nostalgic note is an article on winter childhoods spent up at Ustaoset.

The next issue of the *Review* will have a distinctly nautical theme, so if you have any contributions of that kind I would be grateful to receive them.

'Snublestener' – Memorial plaques for Norwegian Jews

By Kari Anne Rand

In 1993 the German sculptor Gunter Demnig initiated the project of setting small memorial cobblestones in the pavement outside the houses of German Jews who had been taken away by the Nazis and killed in the Holocaust. The brass plaques give the name, year of birth and date and place of death of the victims.

Since 2010 these small plaques called 'snublestener' – literally 'stumbling stones' have been laid down in Norway too, under the auspices of the Jewish Museum in Oslo. At the start of the German occupation Norway had a small Jewish population – just over 2000. The majority lived in Oslo and Trondheim. Some managed to escape to Sweden before the Nazis rounded them up in November 1942, but 772 were deported to Germany where they were sent directly to concentration camps. Only 34 came back. So far 346 pavement plaques have been laid down for Norwegian Jews, not just in Oslo and Trondheim, but also in smaller towns.

One of the most recent sets of memorial plaques can be found outside 7B Hertzbergsgate where a neighbour had learnt of the fate of the Lasnik family through Espen Søbye's excellently researched book, *Kathe, alltid vært i Norge*. This tells the story of the family from the arrival of Elias Lasnik and Dora in 1908 to the deportation and subsequent death of the couple and two of their four daughters in December 1942.



Photo of the plaques outside Hertzbergsgate 7B by the author

In many ways the story of the Lasniks is a characteristic one. Like the majority of Jewish immigrants in Norway, they came from the Lithuanian area of what was then Russia, fleeing hardship and waves of pogroms. When Elias Lasnik and Dora (née Meszansky) arrived in Kristiania, they had a ready-made network of relatives. Five of Elias's aunts and uncles had settled there from 1886 onwards. All were married, and all had children. Elias got work as a tinsmith, and Dora in a tobacco factory owned by a fellow Lithuanian.

They were married the following year and first lived at Grünerløkka on the east side of Oslo, which next to the area around the synagogue in Calmeyersgate had the largest proportion of immigrants. Nine months later they had a daughter, Jenny. Dora continued to work and brought the baby with her, but when Anna was born in 1911, this was no longer possible. Instead the family moved to two ground-floor rooms opposite Møllergata school in the centre of town. Dora started a small greengrocer's, and they lived in the back room. In 1913 a third daughter, Elise, was born. This made it difficult to carry on with the shop, and they needed more space, but as Elias was now doing better they were able to move to a flat in the same building, and around 1920 could even afford a piano.

Education for the children became a priority, and school fees were a substantial outlay. The girls got top marks in Maths, but as their parents spoke Yiddish with them, they did less well in Norwegian. Nevertheless Jenny was one of the first female students at Oslo Handelsgymnasium and graduated in 1927 as one of the best in her year. That autumn Kathe was born. All three grown-up sisters had office jobs, and by 1931 had saved enough to open 'Trondhjemsveiens Kortevare og Parfymeriforretning', selling haberdashery and cosmetics. Elise and Anna worked in the shop, which was registered in Jenny's name. She continued her work as a secretary. Times were hard, but they did well, and in 1934 opened a second shop, selling kitchenware, in Markveien in Grünerløkka. Research published earlier this year shows that Dora and her daughters' initiative and business sense was characteristic of Jewish immigrant women. In Oslo Jewish children went to Norwegian schools, almost all Jewish shops were open on the Sabbath, and women were at the forefront of integration. In 1910 one in three Jewish women in Oslo was in full-time employment and many worked part time, initially in shops owned by other Jews, but increasingly in Norwegian businesses. In the next decades office work became more common.

Kathe Lasnik had started school at Møllergata, but in 1938 the family moved from the relatively poor centre of Oslo where they had lived till then and bought a larger, modern flat in a residential area on the west side of town. Kathe now moved to Marienlyst school, and from there went on to secondary school at Fagerborg. Two years into the German occupation all Jews were made to fill in forms with their personal details, and one question was 'When did you arrive in Norway?' Kathe answered 'Always been in Norway'. When Espen Søbye came across this form in the Norwegian Public Record Office in 1998 in an otherwise empty file, he felt compelled to discover more. Kathe's answer became the title of the book in which he described the life and fate of her family.

Kathe's sister Jenny had married a medical doctor and dentist, Leopold Bermann, and moved to nearby Ullevål Hageby, but Elise and Anna were still living at home. On 25 October 1942, when the Germans began arresting Jewish men and confiscating shops and property, Leopold Bermann escaped to Sweden. On the 27th Elise married her fiancé, Julius Bassist, a Swedish citizen, and on 7 November they crossed the border legally. Her sister Jenny fled with her young son a week later. Elias Lasnik was seriously ill in hospital at this time, which is probably why the rest of the family did not get away. The cobblestones in Hertzbergsgate now remind us what happened next

The story behind the Chiltern Court plaque.

Compiled by the editor from information provided by Sue Keane

Early in the 2000s, Sue Keane lived in a flat in Chiltern Court, Baker Street and learnt that three flats in the building had once been used by the Norwegian section of the S.O.E. during preparations for Operation Gunnerside, the operation to blow up the German Heavy Water Plant at Vemork. How she came to learn more about this makes a fascinating story.

In April 1940 as the Germans invaded Norway Inge Øvstedal, Sue Keane's father, tried to join those going to fight them, but was told to stay and guard the two local petrol pumps, armed with a gun containing just one bullet! Once the occupation was complete, and despite a German decree that those attempting to leave Norway would be shot, Inge and twelve others escaped in a fishing boat. Almost at the Shetlands, a violent storm blew up and then the engine failed. Amongst mountainous seas, the wind and tides drove the boat right back to the coast of Norway. Tragically, as they dispersed back to their homes, four of his companions were caught by the Germans and sent to a concentration camp where they died.

Soon after, another opportunity arose and this time Inge found passage on the fishing boat *Fiskegutten* which reached Lunna Voe on the East coast of the Shetlands without incident, landing 13 eager young Norwegians on British soil. They were detained, sent by rail to London and taken for

interrogation and processing at the Royal Victoria Patriotic Building. This had been built in 1857 to house orphans from the Crimean War. During World War I it was requisitioned as a hospital for soldiers wounded at the front, after which it reverted to being an orphanage. Then in 1938, as a result of the threat of war, the orphans were moved to the greater security of Wales. When World War II broke out the building was again requisitioned for military use, this time primarily as an interrogation centre, particularly for foreign nationals who escaped from occupied Europe. It was here that Inge Øvstedal was brought, and has said that on his first night in London 'there was a terrible air raid with very heavy bombing' and that 'my friends and I would have been more afraid if we had not seen the British behaving so calmly'.

Inge revisited 'the Patriotic' as it was known in August 2003 and once inside the central hall recalled what it was like in 1941 when there were 1,000 prisoners crammed in, eating at long trestle tables. He recalled that 'the place was very busy, constant noise - the corridors always so full, as people came and went between interrogations. And do you know the most terrible thing of all? It was the food - I was ill for two days after my first meal!'

He also recalled his interrogation, which took place in one of the small rooms just off the dining hall. 'They were windowless, bare, with a single light bulb. My chief interrogator was very fierce; he was not much older than me, perhaps 21. His name was Joachim Rønneberg'. He came from the same area of Norway so understood Inge's background and dialect.

Once the authorities were sure Inge was 'genuine', his two-week stay at the Patriotic was over. He was given £5 and sent off into London to buy clothes and necessities. Somehow he managed to buy what he needed and still had enough to acquire a bottle of whisky too. 'After all I had been through, it was fantastic because it was my first taste of real freedom!' he later said. He then joined the Free Royal Norwegian Air Force.'

Many years later Inge and Joachim met again at the Imperial War Museum and became good friends. Each summer Inge would gather the Ålesund veterans for lunch at his local *kro* in Tresfjord, Romsdal and afterwards they'd go back for coffee and cakes to Sue's summer house in the valley. One year, during a conversation with Joachim, Inge's daughter, Sue (a member of the London branch of the ANS) mentioned having lived in Chiltern Court, Baker Street and was astonished to be told that Joachim Rønneberg knew the building well. This was because he and the other members of the S.O.E. Operation Gunnerside, (of which he was the leader), had been briefed and prepared there in 1942 for the raid on the Vemork heavy water plant in Telemark.



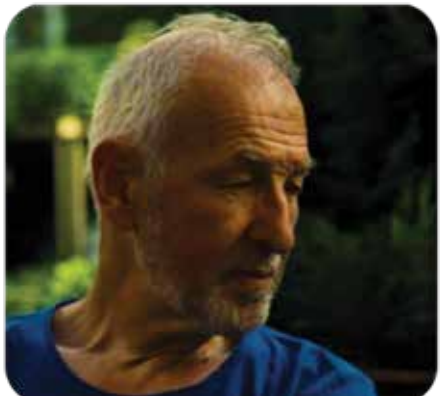
It was at this point that Sue started planning a memorial plaque to be mounted on the entrance to 188 Chiltern Court. She obviously needed evidence and part of this came in a letter from Joachim Rønneberg recalling his time in Chiltern Court. He even recalls that they used the basement for 'shooting training with small arms and tommy guns… We used it when we felt for it [*sic*] and found it very near and convenient for keeping up our shooting ability'. (Quotation from Rønneberg's letter to Sue Keane).

At the end of October last year Sue attended the 75th anniversary lunch to commemorate the S.O.E. moving into Baker Street. She says that 'it was a fascinating mixture of people – two WWII agents and a sister of one agent, plenty of relatives and then lots of dedicated researchers or interested amateurs. There were a few men who specialised in researching Norwegian resistance activities and S.O.E.'s Norwegian section. Excitingly, a few people came forward to offer donations towards the plaque and one man, Trevor Baker offered to approach possible donors to help with its cost'.

All being well the plaque will be unveiled on April 10th 2016. When Sue started this project she was set to pay for it herself, but when The Anglo-Norse Society heard what she was doing they offered to pay £875 which is half the total cost of £1,750. Anyone else wishing to contribute should contact Sue at sue@bellstreet.co.uk.

Interview with Ian Damerell, Oslo 2015

by Sybil Richardson



The Welsh artist and professor, Ian Damerell moved to Norway in 1973. Ian shares his many talents generously with his fellow men and is not only an established artist educated from the Royal College of Art, London, but also a highly esteemed teacher and lecturer. He has worked at Goldsmith's College of Art and is now Professor of Art at the Oslo and Akershus University College of Applied Sciences and Professor in Art at Vilnius Academy of Art, Lithuania.

SR. What inspired you to become an artist?

ID. The artist E. F. Brooke impressed me. His wisdom encouraged me to take the step towards visual art. Art was not a prime focus in my school and certainly not regarded as the best career move. I enjoyed academic subjects, especially mathematics, but I saw in visual art an opportunity to question life, and I embraced the challenge.

SR. You have an amazingly long and impressive CV and have been extremely active in many fields and your art can be seen in many museums and galleries in Norway, England, Sweden, Japan and Wales, but let's start by asking you what do you most enjoy to paint?.

ID. My answer is in three parts:
1. My artworks are usually a hybrid of techniques. I combine drawing, paint, crayons and collage. I produce charcoal or pencils drawings too, but mixed media is a better indication of my intentions.
2. I am an avid reader of novels, art theory and philosophy (primarily aesthetics). It's the fuel that generates my art work. However, my work is contradictory; the theoretical base is sometimes impossible to perceive. Nevertheless, I'm happy if viewers glimpse something of this theory. Art is communication, not a private activity.



Ian Damerell, *Control Parts*. Collage. Photo supplied by the artist

3. Considering my interest in conceptual art and in the role that theory and philosophy play in my life, it may come as a surprise that my artwork is quite traditional. It focuses on the human body. As a tutor at Goldsmith's College of Art, London, I mapped out instances where the body was a site of power and a target for modern institutional focus. This stance was indebted to the Michel Foucault.

SR Moving on to some of your favourite subjects you lecture on, which seem often unusual and fascinating topics, such as generosity, communalism, nomadic form etc. Can you tell us why these subjects are important to you?.

ID. I'm interested in how ideas affect lives. By deepening this perspective, I challenge my own viewpoints. I respond to, but I don't necessarily accept the continual changes in society. I'm romantic, believing people to be capable of love's sacrifice, but I have learned to accept our thirst for violence (Georges Bataille is an inspiration). As part resident of Lithuania, with an interest in post-Soviet culture, I'm saddened by the turnaround of events that leads us from post-war optimism, co-existence and to the threat of war in Eastern Europe. Generosity, a keyword in my book, coupled to discussion and empathy, may help, but I have doubts.

SR. In 2013 you published your book "Unfolding the Cards: Essays on art study in Multimodernity" about your ideas on how to educate artists, which is your personal fresh look at how you conceive art should function in society. Can you tell us about the book and elaborate on your ideas?

ID. It took 10 years to systemize my thoughts and to give this essay series a theoretical framework. 'Unfolding the Cards' suggests ways of continuing art study in a social environment of excess information that is not conducive to the arts. Late Capitalism appears to devalue culture as a defining and motivating vehicle for knowledge, focusing increasingly on consumerism. Consumerism thrives on dissatisfaction, continuing the endless drive towards production and consumption. Generosity, the keyword in 'Cards', should counter this. I cannot envisage art study or society without it as an overriding principle. 'Communalism' is an extension of generosity. We depend upon each other within society and on a global scale. This is not anti-individualism, but rather a guideline for how to utilize our individual abilities. 'Nomadic Forum' stands for the development of discussions within art study. They form, re-form and cross boundaries into other disciplines. 'Positive Critical Uncertainty' is about remaining positive faced with the destabilizing threat of continual uncertainty. My term for post-postmodern times, Multimodernism, embraces all this.

SR. You have been quoted as saying 'love is out of society'. Can you explain your thoughts around how love can be brought back into society?

ID. I believe we are essentially irrational. We rationalize hope in progress through science and technology, but we should beware of ignoring spirituality. Love, however irrational, defines my being on this earth. Banal possibly, but it demands faith and devotion towards the other beyond the self. Society encourages its opposite, self-realization, while pornography destabilizes it.

Ed. To conclude, I would like to ask how you foresee the art world in the future and what major changes you would like to see happen?

ID Perhaps I over-simplify, but the future mainstream art world appears increasingly commercial, whereas an alternative art scene could be more challenging, if not devoured by the mainstream. Interesting projects may happen away from art's major venues, but resisting the mainstream's economic advantages will be increasingly difficult. A positive thing is that art students seem well-read and informed and can produce uncomfortable works. I wish for increased resistance to the powerful economic mainstream to manifest itself. Western society once believed in the power of critique to change and improve society. As vast financial corporations challenge the dwindling powers of national governments, I pray that the necessary involvement of the arts as critique will be allowed to continue.

For further information on Ian and to see more images go to:
http://iandamerell.berta.me

The Botanical Garden of Oslo: 200 years of Anglo-Norwegian Connections.

Dag Inge Danielsen

The Botanical Garden of the University of Oslo, part of the Natural History Museum at Tøyen, is one of Oslo's most popular attractions, with tourists and locals alike. The garden is especially beautiful in spring and summer, but you can learn and marvel all year round.

The Botanical Garden was established only two weeks after Norway's

constitution was signed on 17th May, 1814. The 200th birthday party was held on Sunday 1st June 2014, with Chairman of the board, Kristin Halvorsen, as keynote speaker. However, an ambitious programme of events took place



Part of the University of Oslo Botanical Garden. Photo by Sybil Richardson taken in May 2015 when the Oslo ANS was visiting the garden.

throughout the year. The bicentenary committee was headed by the director of the garden, Axel Dalberg Poulsen, who came to Oslo from the Royal Botanic Garden Edinburgh in 2011. Several new permanent attractions were opened during 2014, such as the Bicentenary Benches, the Viking Garden, the Willow Sculptures and the Willow Garden for children, and the Scandinavian Ridge.

The first British Congo expedition

There are several links between the Botanical Garden of Oslo and the United Kingdom. Christen Smith, born 1785 in Drammen, was the first director of the garden and Norway's first professor of botany and national economy. Soon after he was appointed, the young botanist spent nine months in Britain in order to establish contact with leading scientists, buy exotic seeds for the garden, and gather knowledge and inspiration. He visited several botanic gardens in the UK, and later set out on an 8 months British expedition to Madeira and the Canary Isles, where he collected 48 plant species that were new to science. Several seeds were sent to Oslo, one of which resulted in a Canary date palm, Phoenix canariensis, which grew to 9 meters in the Palm house before it entered palm heaven in 2000, 185 years old.

Sir Joseph Banks, president of the Royal Society and director of Kew Gardens, initiated a British expedition to explore the Congo river in 1816. It was led by captain James H. Tuckey, and the expedition's botanist was Christen Smith. However, Smith died of tropical fever in Congo, at the age of only 30. One of the crew members carried Smith's collected plant material back to Sir Joseph Banks, and most of Smith's works are today found in London. To honour Christen Smith, the renowned British botanist Robert Brown named a plant genus Christiana (not Christiania). In addition, 22 plant species today carry names that commemorate Christen Smith.

Darwin and the Norwegian botanist

The director of the Botanical Garden between 1845 and 1862 was Matthias M. Blytt, an outstanding botanist, who wrote the first Flora of Norway. However, he died soon after volume 1 was published. His son, Axel G. Blytt, a professor of botany at the University of Oslo, spent 13 years finishing his father's work. Axel Blytt was fascinated by Charles Darwin and referred to his "Origin of species" on several occasions. In 1876, he published 'Essay on the Immigration of the Norwegian Flora during Alternating Rainy and Dry Periods.' This was read by, and influenced Charles Darwin, who

wrote personally to Axel Blytt to thank him for sending the essay. In letters to fellow scientists, Darwin pointed out the importance of Blytt's theory of climatic change.

A few years earlier, in 1862, some 300 objects cultivated in Oslo's Botanical Garden were exhibited at the World Fair in South Kensington, London. Botanist and founder of the Norwegian Horticultural Society, Frederik Chr. Schübeler, received first prize for this display.

From Leicestershire to Oslo

When visiting the Botanical Garden at Tøyen today, you can hardly avoid noticing the many willow sculptures designed and crafted by British artist Tom Hare. Most of them were made in his workshop in Leicestershire in 2014, then shipped to Oslo and installed by Tom Hare and his helpers as part of the bicentenary attractions. The willow installations come in the shape of giant maple seeds, apples, mushrooms and sheep. In 2015, new willow installations were added in the children's willow garden and the new



Giant willow maple seeds by Tom Hare. Photo by Axel Dalberg Poulssen. Reproduced courtesy of the University of Oslo Botanical Garden

Viking Garden, Tom Hare also held courses in classical and creative willow sculpturing.

Another bicentenary attraction which has proved immensely popular is the Viking Garden. Here, the visitor can travel back in time to explore the natural resources in use during the Viking Age. These resources include 70 species of live plants as well as rocks and objects made from animals, all permanently displayed outdoors. The exhibition is contained within a structure shaped like a Viking ship. An ongoing, international research project at the University of Oslo aims to reveal Viking impact on flora and fauna in the areas where Scandinavian Vikings settled. The project involves analyses of ancient DNA from horses, flax and grain. A horse sculpted in willow, by Tom Hare, is displayed next to the Viking Garden to remind us of the importance of horse power and how plants and animals are inter-related.

Sources:
Liv Borgen: *Botanisk hage 1814 – 2014*
Axel Dalberg Poulsen: Botanic Garden Profile – Botanical Garden of the University of Oslo *Sibbaldia*, 13, 2015, 15-32.

Lord Mountevans, Lord Mayor of the City of London 2015

By Celia Syversen

Standing in one of the narrow, old streets of the City of London on a quiet Sunday afternoon, it is not too difficult to imagine the long, long line of distinguished red-robed men who have been Lord Mayor of London passing by. As they process through these famous streets, their expressions will doubtless reflect the great honour their fellow Aldermen have bestowed on them. There have been 685 of them – men, that is – but there have been two women, one as recently as 2014-2015. And now, the 688th Lord Mayor of the City of London has recently been installed: Jeffrey Richard de Corban Evans, 4th Baron Mountevans of Chelsea.

Thus a small piece of Anglo–Norwegian history has been made, for not only is Lord Mountevans grandson of the Polar hero, Edward 'Teddy' Evans (second-in-command to Captain Scott, later Admiral, and created 1st Baron Mountevans in 1945), but of Elsa, daughter of Richard Andvord of

Kristiania.

In 1865 Richard Andvord opened a stationery business near Stortorvet in the then Christiania; he was both enterprising and innovative, importing goods from abroad. As his reputation increased so he acquired amongst his clientele a veritable 'Who's Who of Norwegian society: Ibsen, Bjørnson, Munch and Nansen, who also found the shop a convenient meeting place.



Jeffrey Richard de Corban Evans, 4th Baron Mountevans of Chelsea.
Photo courtesy of the City of London Corporation

During the Second World War, a later Richard Andvord was active in the resistance. By this time the Andvord family had acquired premises at Stortorvet 3 and here much illegal activity was carried out: false ID cards and travel documents were produced, while an upper floor was used as a secret storehouse for weapons and explosives. The stationery business, in later years, moved to another address in Oslo – and only closed in 2014 when it proved impossible to renew the contract

The office of Lord Mayor goes back more than 800 years, the earliest recorded incumbent being Henry Fitz-Ailwyn in 1189. Perhaps the most famous was Sir Richard Whittington: Dick Whittington and his rat-catching cat - of folklore and pantomime, whose story is familiar to most British children. It tells of how poor apprentice, Dick, ran away from his cruel master but, on reaching Highgate Hill, heard the bells of London ring out 'Turn again Whittington, Thou worthy citizen, Lord Mayor of London!" And so it eventually came to pass.

In earlier centuries re-election was permitted, but since the 1860s the appointment has been for just a single year, and within the City, the Lord Mayor has precedence over all except the Sovereign. Although the Lord Mayor has many ceremonial duties, makes a multitude of speeches and important overseas visits, it is important to remember that the appointment is completely apolitical.

Before reaching his present pinnacle, Lord Mountevans, born in 1948, made his mark in several fields. Having read economics at Cambridge, he has been chiefly involved with both Shipping and the City; he served as a Prime Warden of the Shipwrights' Company (2006-07) and was elected Alderman of the City of London in 2007. He is also much engaged with various - mainly maritime - charitable institutions.

According to the website of Maritime UK, Lord Mountevans is quoted as saying he would make innovation the theme of his year-long term. "Innovation is a key part of London's success… As Lord Mayor, I want to celebrate this power to innovate and drive it forward to help it create wealth and jobs, not just in London, but also across the UK and Europe".

So we, of the Anglo Norse Society, can only wish the new Lord Mayor all possible success, while on the elegant facade of Stortorvet 3 in Oslo, the sign "Papir" in italics, and "Andvord" in bold capitals, still shines…

Kari Dickson – the Challenges of Translating Crime Fiction.

By Kari Dickson

I have been working as a literary translator for about twelve years now. And as I was fortunate enough to start as the Scandinavian crime wave rolled in the bulk of my work to date has been crime fiction. But I have also worked with literary fiction, non-fiction, children's books, short stories and the odd play.



Kari Dickson. Photo by Lauren Richardson.

Translation is like an iceberg – the finished translation is just the tip; underneath lies all the research and learning, which often can be interesting and fun.

When I first started, I knew very little about crime fiction and all the sub-genres. Over the years I have accumulated a fairly broad knowledge, but am by no means an expert, like some of the crime bloggers, for example. I have mainly worked with noir/police procedural and latterly with classic crime. Some of us often joke that we are probably being monitored by surveillance because of our search engines: bombs, guns, drugs, trafficking and more.

Working with police procedural, one of the most obvious translation problems is police ranks and structure. Not only is there a difference between Norway/Sweden and the UK, but also within the UK itself. And to make things even more complicated, crime novels are often published in parallel in the UK and the US, which has a different structure again. When I translated Roslund & Hellström's *Three Seconds*, I worked closely with a contact in Lothian and Borders Police, who told me that even within Scotland, terminology varies widely. So, when I take on a contract, I make it very clear that I will produce a British English translation, and if there is no direct equivalence, I try to find a generic one. Crime classification and sentencing frameworks can also require research, as do forensics and the dreaded guns.

I have spent time in gun shops, asking about various parts and how different guns work, and have discovered the joys of exploded gun diagrams (what did translators do before the internet?!); I have also ploughed my way through literature on gunshot wounds and shooting incident reconstruction.

Drugs can be tricky too. Not only do names change over time, but from town to town and milieu to milieu. Very often, when books are gritty, streetwise and noir, the language is unavoidably flattened in some way in translation. For example, one book I worked on made substantial use of a vernacular (ethnolect) peculiar to Stockholm. Street language is naturally influenced by immigration and reflects the ethnic mix, and in Scandinavia includes Arabic, Urdu, Turkish, Serbo-Croation, Latino Spanish, and English. What is interesting here is the differences in ethnic mix and immigration patterns. In the UK, for instance, this tends to be dominated by either Afro-Caribbean or South Asian slang. The absence of Arabic in our ethnolects is actually quite striking. I personally choose not to use a dominant UK ethnolect or dialect, partly because I don't really know any of them well enough, but also because it in some way distorts the reality of what is being told. Instead I try to find an appropriate register and sociolect to mark the milieu and character.

Some of my more amusing and anecdotal research has involved hanging around with bouncers outside nightclubs to find out how they work and talk amongst themselves, and with the boss and punters.

I am currently in the process of finishing a translation of the fourth

book to be published here in a classic crime series by Hans Olav Lahlum. This has involved some of my favourite research. Slang, drugs and guns are not so important here, but as the books are set in the late 1960s and early 1970s, the language is. So I have spent several glorious days in the British Library reading old editions of *The Times* from the relevant months and years – an interesting and often surprising experience.

Another recent, non-crime translation, Beate Grimsrud's *A Fool, Free,* involved a lot of reading up on mental health, schizophrenia in particular, psychiatry, and medication. Not quite so pleasurable, but very important and pertinent in today's society. It certainly helped me to gain greater understanding, and I hope that it will be widely read for that reason.

So what now? I am looking forward to *Brune¸* a children's book by Håkon Øverås, illustrated by the wonderful Øyvind Torseter, and a collection of short stories by Gunnhild Øyehaug, *Knutar* +, which has just been bought by the prestigious Farrar, Straus & Giroux in the USA, along with her novel *Vente Blinke.* And a play: Ibsen's *Brand*, for an adaptation by David Greig.

150th ANNIVERSARY OF JEAN SIBELIUS' BIRTH

By Celia Syversen

That Jean Sibelius travelled abroad on many occasions is widely known, and many ANS members will have seen the Blue Plaque in Gloucester Walk, Kensington, marking his stay at no 15 in 1909. He had moved to the house after a sojourn at the Langham Hotel, but was disturbed by a neighbour's amateurish efforts on an all-too-audible piano, so took himself off to nearby Gordon Place. While in London he attended a Queen's Hall concert at which Debussy conducted his Nocturnes and Prélude à l'aprés-midi d'un faune; mutual compliments being exchanged. Sibelius himself found time to conduct a concert in Cheltenham, but above all, he worked on his inimitable String Quartet 'Voces Intimae' – a personal and moving statement.

Somewhat lesser known is his visit to Kristiania in 1910. On October 8th that year, he conducted a programme which included the first performances of two works: his impressionistic symphonic poem 'The Dryad', and the seldom-heard funeral march 'In Memoriam'. This latter work being inspired by the death - by his own hand – of the young Finnish nationalist and nobleman Eugen Schauman, after he had assassinated the hated Russian Governor, Bobrikov, in 1904. Thus Sibelius marked a pivotal point in Finnish history.



Jean Sibelius 1913. Source: Wikimedia commons

Enigmatic and challenging, the tone poem for soprano and orchestra 'Luonnotar' was completed in 1913 and dedicated to the singer, Aino Ackté who gave the first performance at the Three Choirs Festival in Gloucester in September 1913. Exactly a century later, a unique event took place at the Finnish School in Brighton: the first public performance - in fact a World premiere - of a Sibelius waltz, entitled Andantino in D-major, composed in 1889. It was played by the distinguished Finnish pianist, Folke Gräsbeck.

In Finland, during the course of this anniversary year, the composer's birth in 1865 is being celebrated with many exhibitions, concerts and other events - even an International Composition Competition. The culmination will be a grand concert at Helsinki's new Musiikkitalo on the actual birthday – December 8th.

Anglo-Norse Oslo

By Sybil Richardson

For the October event the Anglo-Norse Society in Oslo celebrated Her Majesty Queen Elizabeth's becoming the longest reigning monarch in British history .The delightful film : 'The Queen a Monarch for all Seasons' was shown in our 'mini-cinema' which was decorated with flags and bunting for the occasion. We had the best attendance ever., and pie and scones were served afterwards.



The film took us through both major and minor events of her long reign. We can only thank Her Majesty for the total dedication which she has given so generously to her people throughout the years.

Life at Ustaoset

By John Birch

HERE I will build my *hytte* (cabin).' That is what my grandfather said when he first discovered the stunning natural beauty of Ustaoset. To the North was the wide, sheer stretch of the Hallingskarvet Mountain, to the South the Ustevannet Lake, and beyond it the summit of the Glitretind Mountain.



Ustaoset 1940. Holtfodt's hytte is near the railway line to the left of the old hotel.

Ustaoset was then above the tree limit, and the gentle slopes rising from the lake made, and still make, the terrain ideal for the Norwegian type of touring skiing. Summer or winter, the sight was equally impressive.

The resort lies about half way between Oslo in the East and Bergen, on the Hardangervidda mountain plateau. At 1000 meters above sea level, it lies above Geilo and below Finse, but my grandfather thought this was as high up and far from his home town of Oslo that he wished to go.

He had travelled to Ustaoset on a works train along the Oslo to Bergen railway line, which had not yet opened. That happened a year later in 1909.There was then no proper road connection, so until the railway was built, the area had been pretty inaccessible. But now it would be a five hour train

journey from Oslo. It took that long, not because of the distance – some 150 miles – but because of the steep gradients up the Hallingdal valley from Hol to Geilo. Trains might require two steam locomotives to haul them slowly up to the plateau.



General Holtfodt teaching at the War School.
Painting at the Oslo Military Society.

When grandfather, Christian Theodor Holtfodt discovered Ustaoset he was an army colonel, soon to become a general. I presume that he came not just for the joyride, but also to study the defence implications of this new rail link between the Oslo in the East and Bergen on the West coast. In times of war it would allow vital supplies of men and equipment to be moved between the regions, making the railway not just commercially valuable, but also of major strategic importance.

Before Ustaoset station was completed in 1912, a local farming family called Vindegg were the only residents. Mr. Vindegg eagerly sold land for the colonel's *hytte*. Mountain farming was hard and not very profitable, so for him the opportunity to sell land must have seemed like striking oil. He offered my grandfather large tracts of land for a pittance, and all he wanted was a plot with a view near the station, and another piece of land on which his daughter could build.

No one then believed that these tracts of mountain land could become valuable, but prices have since increased more than a thousand times as Ustaoset's popularity has soared.

My grandfather's friends and colleagues were the first *hytte* builders. The ease of access and the beautiful and healthy surroundings soon attracted many others, who built their chalets nearby.

A large hotel was also opened to cater for tourists. For my grandfather the *hytte* was to become a haven of relaxation from the heavy responsibilities of being Minister of Defence during the First World War.

The chalets were all of modern wooden construction in a traditional, mountain style. They were mostly painted farm red or dark brown, with white or coloured wooden shutters. But my grandfather wanted his hytte to be different, and to be a statement of his own strongly held views and beliefs.

Norway had gained its full independence in 1905 and Colonel Holtfodt was - like the Left Party to which he belonged - a strong supporter of independence from Sweden. He had played his part in the separation as a member of the Norwegian-Swedish Border Commission.

Like many of his party contemporaries he was a national romantic and patriot, and was inspired by what their Norwegian forefathers had managed to achieve from the age of the Vikings until modern times. Their culture was to be brought to public attention, and especially that part which could be seen as authentically Norwegian rather than copied from foreigners. The Norwegian peasants were admired as preservers of old national customs, language and civilization.

To realise his plans, my grandfather searched for an old farmhouse of character, which he could move up to Ustaoset and make into his *hytte*. He found one in Torpo, in the Hallingdal valley. The house was carefully dismantled, catalogued and loaded on to a goods train which transported the components up the new railway to Ustaoset. There the cabin was reassembled by local builders. He named the *hytte* Ustaheimen, but people referred to it as General Holtfodt's hytte.

Cooking had to be done on an old iron wood-burning stove with removable concentric iron rings, and the lighting was by paraffin lamps. The hytte was heated by a tall iron stove, which also warmed the bedrooms if the

doors were left open. Hot water came from a polished brass tank, which was rounded on the inside and hanging on the cylindrical oven.

The mountain climate meant it was only practicable to stay at the hytte during the summer and Easter holidays. Winter snowstorms might block the railway. Large drifts could form against the front wall, and it was a hard job to clear the snow in order to get in. Fortunately, the rear door might be on the lee side, so that one could enter from there. Water had to be drawn from a well which in winter was covered by ice and snow. Life at the hytte could be tough, but it was a kind of sport to overcome the discomforts and challenges of nature. That, after all, was what our ancestors had done.

I got to know the hytte at Ustaoset as a child, and by then life had become a bit easier. There was a small shop catering for your basic needs. Other supplies like fish or beer were ordered from Bergen. Milk could be collected in aluminium pails from the local farmer, and that was my job.

For cooking we now used the more modern paraffin primus, but this had to be heated to enable the paraffin to convert into gas, which could be a problem. For that you really needed to burn spirits, but they were not normally available because of government alcohol restrictions. Instead you could buy a denaturised, poisonous paste to smear in the heater cup. When this did not provide enough heating to make gas, the burning paraffin jet would shoot flames up in the air, and fill the kitchen with smelly black smoke. Happenings like this would test our love of 'back to nature' sportsmanship to the limit. An alternative was to get the lensmann – the local police chief - to issue a letter stating you were a fit person to make a purchase of alcohol for cooking.

Using cooking spirits made life easy, but also dangerous. I remember seeing the precious alcohol bottle labelled with a big skull and crossbones. It said poison in big letters, and warned that consuming the liquid would make you go blind. From what I was told some people did so, having been unable to resist the temptation.

We looked forward to *hytte* dinners. My uncle was keen on fishing, and would bring home pink mountain trout, which my grandmother would prepare with a delicious cream sauce. For dessert we might have blueberries, which I had picked around the hytte, accompanied by the tinkling of bells from grazing cattle.

With special dinners the adults wanted wine, but getting it was difficult. It had to be supplied by Vinmonopolet - the State Wine Monopoly in Bergen. Wine could only be ordered in large quantities, which seemed a strange policy for a state institution created to reduce alcohol consumption.

We once had to apologize to a Danish visitor for not being able to serve wine for dinner. The consignment from Vinmonopolet had not yet arrived. He asked how we could put up with this, to which my grandfather replied that it was a nuisance and that-Norway had some annoying regulations, but that there were compensations; 'just look out of the window at the fantastic surroundings. Where abroad can you find nature like this?'

Ustaoset was an attractive place both in summer and winter. Our favourite times for going were Easter or late summer or autumn when the birches and heather would turn a beautiful red and golden brown.

Easter was by far the busiest time at the resort. Holidays were shorter then, but Maundy Thursday as well as Good Friday were religious holidays. Extra trains brought a stream of town's people, who had come for fun in the snow and the hope of a suntan. Most stayed with friends or in the family *hytte,* and some in the only hotel. It did not want to turn guests away, so at peak times it sometimes accommodated them in bathrooms or in the attic. In those days health and safety rules were not so strict.

A foreign visitor, who was not familiar with the Norwegian Easter exodus, asked us where he could go to church. We told him there wasn't one. He asked if people didn't observe the biggest religious festival of the year? For a moment we wondered if he meant Christmas when the churches were full, then told him that in Norway Easter was a time for skiing. We couldn't get to the church down at Geilo anyway, as there were only two trains each way – one in the afternoon and another in the middle of the night.

I spent many happy holidays at Ustaheimen, and was never bored. It was a wrench when my uncle decided to sell Ustaheimen. A new gravel road divided our property into two, and there was excessive dust and noise from the traffic. I understood his reasons, but parting with the family *hytte* did not seem right somehow.

The *hytte i*s now being let out to tourists. I suppose I could rent it, but it wouldn't be the same. Admittedly, it would be much more comfortable these days. You could expect a modern kitchen, central heating and television, not to speak of running water and the luxury of a WC. What would general Holtfodt have thought? He would have said that this generation had gone soft.

Ustaoset has changed so much, and life is less austere. It is now an

important resort with some 900 cabins in addition to the hotel. Grandfather just did not know what he started when he discovered the place some hundred years ago.



Ustaoset today. A warmer climate has brought a change in vegetation

Nikolai Astrup

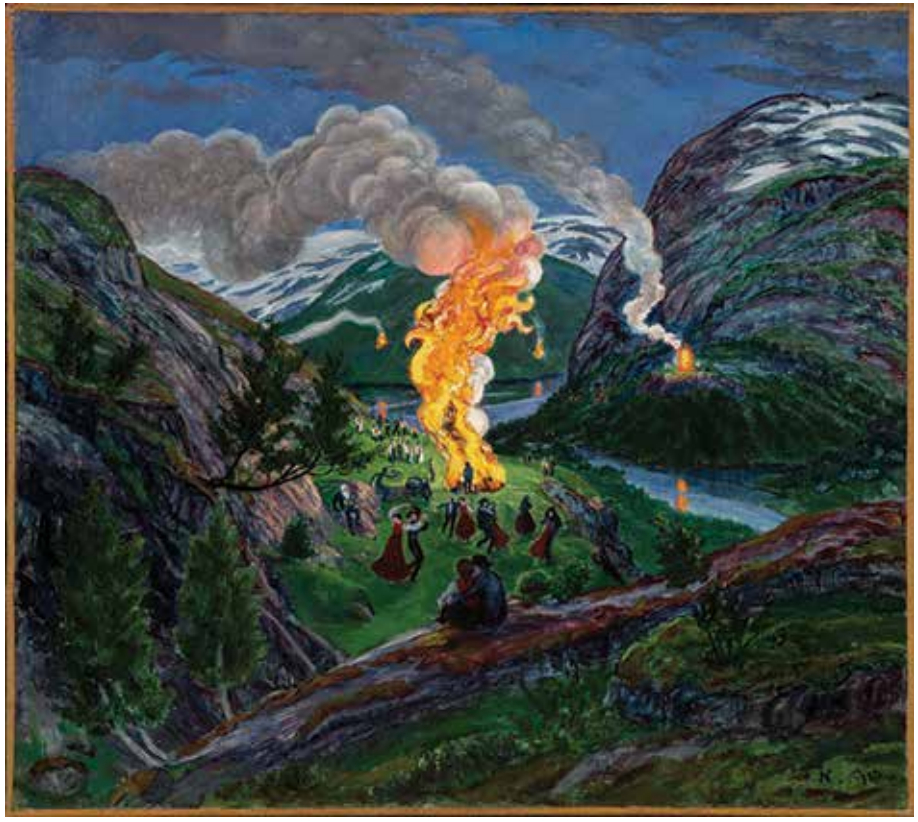
Marie Wells

Nikolai Astrup (1880-1928) was born in Kalvåg, Bremanger in 1880 but in 1883 moved to Jølster with his parents when his father became the clergyman there. After completing his schooling in Trondheim, and art studies in Kristiania with Harriet Baker, he travelled round the leading art centres of Europe, and in 1902 settled back home in Jølster, which was to provide the inspiration for nearly all his work for the rest of his life. The painting on the next page (which is the image used to advertise the Dulwich Gallery exhibition) is typical of his art, his love of the Jølster landscape being expressed through the intensity of colour, and people portrayed in primal activities. He described himself as a 'naturalistic naivist ('en naturalistisk naivist'), while *The Guardian* newspaper in announcing the exhibition compares him to Edvard Munch 'because both are expressionists who take the real world and transfigure it in blazing, lurid colours.'

Nikolai Astrup Exhibition

The Dulwich Picture Gallery will hold an exhibition of the paintings and prints of Nikolia Astrup from 5 February to 15 May. This will be the first major exhibition of the Astrup's work outside Norway

The Anglo-Norse Society has been offered half price tickets, using the discount code NORDIC.



Nikolai Astrup, 'Midsummer Eve Bonfire', After c.1917, Oil on canvas, 60 x 66 cm, The Savings Bank Foundation DNB/The Astrup Collection/KODE, Bergen Art Museum, Norway. Photo © Dag Fosse / KODE

Membership Application

I/We would like to join the Anglo Norse Society in London and enclose the subscription Annual Rates from 1st Jan.

Members under 25 or over 60	£ 20	Family membership	£ 35
Members aged 26 to 59	£ 25	Corporate membership	£100

I/We would like to join the Norsk-Britisk Forening in Oslo and enclose the subscription Annual Rates from 1st Jan.

Individual	Kr. 300	Family membership	Kr. 450
		Corporate membership	Kr. 550

Name: . . . . . .
.Address: . . . . . .
. . . . . .
. . . . . .
. . . . . Postcode: . . . . . .
Telephone (home) . . . . . (work) . . . . . .
Mobile: . . . . . E-mail: . . . . . .
Date of birth (UK members if under 26 or over 60) . . . . . .

- Payment by bankers' standing order please contact the appropriate society
- Payment by cheque for . . . . . enclosed

Please return to The Anglo-Norse Society, 25 Belgrave Square, London SW1X 8QD
or Norsk-Britisk Forening, c/o British Embassy, Thomas Heftyes gt.8, 0264 Oslo
If you pay tax in Britain please also complete and return the Gift Aid form.

As a Registered Charity whose meetings, scholarships and other special projects serve our charitable purposes, we are entitled to claim back tax for subscriptions and donations from those members and donors who are payers of British tax. We therefore ask all members/donors to complete and return a Gift Aid form. For each £1 we receive through a Gift Aid donation we will receive an additional 25 pence (at current tax rates) from the tax man. Higher rate tax payers will also be able to claim back the difference between basic and higher rate tax.

The Anglo-Norse Society (Registered Charity 263933)
GIFT AID

I would like the Anglo-Norse Society to treat all subscriptions/donations I have made as from the 06 April 2000 until I give notice to the contrary, as Gift Aid donations. I understand that I must pay an amount of income or capital gains tax in the UK at least equal to the tax the charity reclaims in the tax year.

Name: . . . . . .
Address: . . . . . .
. . . . . .
. . . . . .
. . . . . Postcode: . . . .
.Signature: . . . . . Date: . . . . . .

Please notify us of any change of addres

BOOK STALL

Below are listed books available from the Society. Please enclose cheques to cover the full cost of books + postage and packing. As a guide the minimum charge in the UK for an "ordinary book" is £ 3.50 per item, for the larger books it is £ 6, and for the big dictionaries £ 8.

BOOKS NOT IN STOCK CAN BE ORDERED.

We are unable to keep a large and comprehensive stock of books and, therefore, will order books not on our list. Further details on application.

Author	Title	Price (£)
Geddle, Golden	Lær mer norsk – Arbeidsbok. Half price	5.50
Geddle, Golden	Lær mer norsk – Fasit. Half price	5.50
Manne	Ny i Norge – Exercise book - New edition	37.90
Manny	Ni Norge – Reader, Old edition Half price	15.00
Manne	Bo i Norge – Exercise book. Half price	11.50
Strandskogen	Norsk for utlendinger II – Exercise book	14.00
Strandskogen	Norsk for utlendinger III – Reader w/questions to each story. Half price	5.50
Høgberg,Jahren,Solstad	Klar for Norge, modul 1, Reader	30.60
Høgberg,Jahren,Solstad	Klar for Norge, modul 1, Arbeidsbok	18.40
	Klar for Norge, modul II can be ordered	
Literature:		
Popperwell & Staverud	An Anthology of Norwegian Literature	
	Soft-cover edition set of 5 (Book 1 only available in Hard cover)	29.00
	Price pr book; Vol. 2 – 3 – 4 – 5 – and 6	8.00
	Hard-cover edition (Vol. 1 only)	10.00
Cassettes:	Nos 4, 6,7,9,10,11,12,17,18,19,20,22,23,24,25,27, and 28 (Price pr cassette)	5.00
Bjørneboe	Fribetens Øyeblikk. Paper back	8.00
Bjørnson	Over evne. Paper back	9.50
Bjørnson	En fallit (Skoleutgave) Hard back	6.50
Bjørnson	En glad gutt (Skoleutgave) Hard back	8.50
Dunn	Mennesker og maktene. Paperback	8.00
Dunn	Mednesneske, Ragnhild med mer En gigantbok. Hard back	14.00
Falkberget	Den fjerde nattevakt	11.00
Grieg	Nederlaget og utvalgte dikt. (Skoleutgave) Hard back	8.50
Hamsun	Mysterier. Paper back.	6.50
Hamsun	Sult. Paper back.	8.50
Hamsun	Victoria. Paper back.	8.00
Popperwell	K. Hamsun and Pan (Scandinavica Vol 25) This volume also includes an essay by H. Næss (Univ. of Wisconsin) on Hamsun and Growth of the Soil	3.00
Hoel	Veien til Verdens Ende . Paper back.	10.00
Hoel	En dag i oktober. Paper back.	9.50
Hoem	Kjærleikens Ferjereiser. Paper back.	8.00
Holberg	Erasmus Montanus. Paper back.	6.50
Holberg	Jeppe paa Bierget. Paper back	6.50
Ibsen	Samlede Verker I (Ungdomsskuespill mm). Paper back.	14.00
Ibsen	Et dukkehjem (Skoleutgave) Paper back.	9.50
Ibsen	Vildanden (Skoleutgave) Hard back	7.00
Ibsen	Peer Gynt (Skoleutgave). Hard back	7.00
Ibsen	Peer Gynt. Paper back.	9.00

December 2015

Author	Title	Price (£)
Ibsen	Brand. Paperback.	7.00
Jacobsen	Alle mine dikt. Paper back	6.20
Krogh	Utvalgte skuespill. Paper back	13.50
Lie	Familien på Gilje. Paper back	12.90
Vesaas	Fuglane. Paper back	7.00
Vesaas	Is-slottet. Paper back	7.50
Vesaas	Kimen. Paper back	6.50
Vik	Elsi Lund. Paper back	9.60
Norwegian literature in English & English literature in Norwegian		
Austen	Stolthet og fordom. Paper back	8.60
Bjørneboe	Powderhouse. Paper back	8.50
Brantenberg	Daughters of Egalia. Paper back	9.00
Spirit of Norway, The	Norwegian War Poems. Paper back	12.50
Sandel	Selection of short stories. Paper back	8.00
Vesaas	The Birds. Hard back	6.95
Saaby Christensen	The Half Brother. Paper back	4.50
Saaby Christensen	Herman (in English). Paper back	3.00

ANGLO – NORSE BOOK SCHEME

Please send me ……. copies of ……@ £ …….

Please send me ……. copies of ……@ £……..

Please send me ……. copies of ……@ £ …….

I enclose a cheque to cover cost of books and postage/packing as appropriate (see book list) £ ……
payable to The Anglo Norse Society

Name ……

Address:……..

……

……

Tel.: …….

Email addr.: ……..

January 2016



Two further images of the willow sculptures by Tom Hare. Photo by Axel Dalberg Poulsen. Reproduced courtesy of the University of Oslo Botanical Garden



We serve clients who choose to live and do business outside the Nordic region



Our private banking colleagues in London have been meeting with entrepreneurs, financial professionals, families and individuals who have different kind of requirements to inform them of important questions that need to be addressed in this challenging world. If you would like to find out how we can help you with many UK related queries regarding mortgages, investments, savings and day-to-day cross border planning, feel free to contact our Private Banking office in Luxembourg at +352 43 88 71 or contact our colleagues in the UK.

Christian A. Hvamstad
christian.hvamstad@nordea.com
+44 20 7726 9230

Bo Kamstrup
bo.kamstrup@nordea.com
+44 20 7726 9167

Nordea
Private Banking

This financial promotion is made by Nordea Bank S.A. which is based in Luxembourg and passported into the UK to provide cross-border services, although most of our investment services are carried on from Luxembourg. Nordea Bank S.A. is authorised by the Commission de Surveillance de Secteur Financier (CSSF) in Luxembourg and is subject to limited regulation by the Financial Conduct Authority. Details about the extent of our regulation by the Financial Conduct Authority are available from us on request. As a consequence, certain of the rules made under the Financial Services and Markets Act 2000 for the protection of retail clients in the UK will not apply (although there are rules in place for the protection of retail clients in Luxembourg). The Financial Services Compensation Scheme will not be available with regards to any investment business we carry on for you.