CoScan

Confederation of Scandinavian Societies of Great Britain and Ireland

Patrons: Their Excellencies, The Ambassadors of Denmark, Finland, Iceland, Norway and Sweden

Contents:

Societies and guest writer
- 2 Message from the President: *Mark Elliott*
- 3 Chairman's message & 'goes to': *Eva Robards*
- 4 Guest writer: *Eivor Martinus*
- 7 Hertfordshire Anglo-Scandinavian Society
- 9 Answers – Quiz on Iceland (2012/1)
- 10 Oddveig Røsegg: *Anne Bruce*
- 12 Reflections by the Vice President: *Peter Wright*

Language, books and kitchen
- 13 Thoughts on translating poetry: *Brita Green*
- 16 York's Anglo-Scandinavian Christmas Songbook: *Iain Robertson*
- 18 Bonus of bilingualism: *Eva Robards*
- 20 Who on earth are the Tomtes?: *Ruth Corry*
- 21 From the book shelf
- 23 Anna Sophie's Kitchen

Vikings and Olympians
- 24 The *Saga Oseberg* story: *Einar Chr. Erlingsen*
- 28 Hoards and the Viking hordes: *Peter Addyman*
- 31 Viking festivals: *Mark Elliott*
- 33 Viking food: *Anna Sophie Strandli*
- 36 Scandinavians at the Olympics: *Mark Elliott*

Travel award reports
- 37 Meeting in Axvall: *Martin Leng*
- 38 Returning to Sweden: *Oliver-James Dyar*
- 39 To Svalbard with BSES: *Emma Jones*

CoScan
- 42 Member Societies 2012
- 43 Executive Committee & Trust Fund
- 44 CoScan Patrons

Dear readers,

We would like to thank all our distinguished contributors! It is truly inspiring to receive such a variety of articles, so please keep them coming – and do not hesitate to submit ideas for future releases. We hope you will enjoy this edition of the Magazine.

In the time honoured tradition of Editors, may I wish you all a blessed Christmas and a happy and healthy New Year.

Anna Sophie Strandli
Editor

Deadline for contributions to the next Magazine: 1 April 2013

Message from the President

Mark Elliott

Six months ago I wrote of the challenges, economic and other, which face us all, and of my hope that the summer would bring us at least some respite. The challenges remain. Many European countries still endure financial crisis. Conflict in the Middle East is nowhere near resolution, and there are continuing threats of even worse to come. Evidence of accelerating climatic change seems to be building up, with little sign of any political will to combat it. Despite all that, and despite an awful lot of rain in recent months, many in Britain would probably say that it has been rather a good summer.

Much of the national euphoria started with the Olympics. At least we can get something right, people said. London didn't grind to a halt, there were no disasters, Team GB won a lot of medals, and everybody seemed unusually happy with life. Even the weather wasn't too bad, when it mattered. And it went on afterwards – the Paralympics produced some amazing spectacles of achievement and determination; international competition in golf, tennis, motor-racing, all gave us something to cheer. The worries receded a bit from the popular consciousness.

I feel something of the same optimism now about CoScan. After a slow start, more have been signing up for the Tallinn conference next April, and the British Ambassador in Tallinn sounds quite excited about the prospect of greeting us all. Of course there have been reverses, illness, strains of various kinds. But there is also a strong appetite for progress in CoScan, and plenty of genuine commitment and hard work.

Too much of the burden, though, is still borne by too few people. The Chairman of course, those in SKOL working on the Tallinn conference, the Editor. I won't go on with the list. But there is plenty more to be done, by anybody with an interest in what CoScan does, ideas about how to do it, and a little time to spare. All the committee's email addresses are in this magazine (page 43) – just drop someone a line. And to everyone – all the very best, for the winter and the New Year ahead.

Chairman's message & 'goes to'

Eva Robards

'It is the ever-increasing exchange of ideas that causes the ever-increasing rate of innovation', states Matt Ridley in his book *The Rational Optimist* (2010). He also declares the collective brain to be the productive one. Translating this into the CoScan world (as of course I would), each of our societies can be inspired by the sharing of the experience of others. This Magazine is/should be one of the major vehicles for that.

Most societies used regularly to submit a short report on their activities, something that for various reasons doesn't happen these days. But I have undertaken to touch down on you, dear societies, by the initiative to visit. This time I've focused on Hertfordshire Anglo-Scandinavian Society.

The meeting place with their Chairman Rae Walter was the Scandinavia Show in London (an exhibition with stalls promoting design, travel, fashion, culture and food from the Nordic countries, now in its third year). Rae kindly offered to find out her fellow members' views on CoScan at their next ordinary meeting a few days later. Her report reads: 'The responses from members were in favour of CoScan continuing and of our continued membership. They like the magazine and the email version and were pleased to hear that we would feature in the next one. They like the newsletter too. They want CoScan to keep them in touch with what other societies are doing and appreciate what you are doing to try to make CoScan more relevant. No-one came up with any brilliant ideas as to what you could do that you aren't already doing, bearing in mind that you don't have a huge amount of money to play with.'

Thank you in Herts for your generous support. But much remains to be done when it comes to making CoScan a more visible player in the Scandinavian/Nordic community, including more actively to assist the exchange of ideas.

Rae Walter at the Scandinavian Show, London
Photo: Eva Robards

August Strindberg
Photo: Herman Anderson: National Library of Sweden

Strindberg and women

by Eivor Martinus

Guest Writer

Strindberg, 'The Misogynist', loved many women in his life. At least four of them inspired him to write some of his most passionate plays. I refer to his wives: Siri von Essen, Frida Uhl and Harriet Bosse and his young fiancée, Fanny Falkner. It is fascinating to follow the strands of his imagination as they unfold in the fictional accounts of these women, especially in his dramas.

Siri von Essen, who was an only child, brought up in a manor house in Finland and educated by a governess and her parents, is undoubtedly one of the most important role models for *Fröken Julie*, which I insist on calling *Lady Julie*. A daughter of a count – or an earl – is not referred to as a Miss in England. The plays, which in some way or other, use experiences connected with Siri, are plentiful:

Playing with Fire, Creditors, The Stronger, Sir Bengt's Wife, The Father, Comrades, Thunder in the Air, The first warning and *The Bond*. In his prose, the revealing account of their marriage in *A Madman's Defence* stands out as the most confessional memoir, and several of the short stories in *Getting Married* are largely on his and Siri's marriage. It is too simplistic, however, to suggest that all the above works are autobiographical, but he uses their relationship in his recreation of powerful fictional characters.

Similarly, he wrote several plays directly for his third wife, the actress Harriet Bosse. Those plays reflect her chameleon-nature and, consequently, provide a marvellous opportunity for Strindberg to write complex and fascinating women characters. He used to discuss his play *Kristina* with Harriet while it was still work in progress. I think this artistic feedback is often overlooked when it comes to his relationship with women. He trusted his actress wives, Siri and Harriet, with his own creative process. Surely, that says a lot about the way he valued their opinions.

There are several instances which highlight the blending of art and life, and one of my favourites is the way Strindberg uses a real-life event with Frida Uhl and transforms it into an effective scene in *To Damascus.* Not only is Frida immortalized in this way but his third wife, who is playing the Lady in *To Damascus,* has to relive the scene that triggered his imagination in the first place. Soon after their first meeting Frida lowered her veil and kissed Strindberg through the veil. He found this incredibly chaste and erotic at the same time, so he reproduced this scene in his play. During the dress rehearsal in Stockholm, Harriet lifted her veil before kissing her co-actor, but Strindberg jumped up onto the stage and told her that the kiss should be done with the veil down. He demonstrated how, in fact, Frida had done it. Life was repeated through art, and wife number three played wife number two on stage.

Another such incident happened towards the end of his life when his young fiancée, Fanny Falkner, offered him a self portrait. Strindberg stipulated in very precise terms what he wanted her to wear. He asked her to pose wearing a blue hat with a blue veil because, he said, he had once met a woman on Drottninggatan dressed like that. This woman, he told her, 'was like a princess, tall, slim and fair.' So there was his last platonic love rekindling his first great love, now elevated to a work of art and thus safely preserved for posterity.

Strindberg may not have been an easy person to live with. His love was, like everything about him, larger than life, and it was almost impossible to live up to his ideal of womanhood. He wanted so much and he expected so much of his women. They had to be clever, artistic, beautiful, vivacious and adventurous. Siri probably came

closest to that ideal, but shortage of money, professional disappointments, illness and alcohol abuse finally killed the flame that had been responsible for so much creative output. I sincerely believe that his marriage to Siri would have survived if they hadn't lived in such utter penury and if the censor had not stopped them from putting on *Fröken Julie* at the Dagmar Theatre in Copenhagen in 1889. Siri was going to play the lead and make a comeback as an actress after years of voluntary exile, and Strindberg had appointed her 'directrice' of the company. It could have turned out such a thunderous success but for the coyness and hypocrisy of the censor. In so many ways Siri and Strindberg were on the same level.

Harriet entered his life when he was more successful but, she was almost thirty years his junior and the age difference soon made itself keenly felt. He kept a life-size photograph of her behind a curtain, though, and now and again he opened the curtain and worshipped his talented, exotic looking third wife.

August Strindberg's funeral procession at Norrtullsgatan in Stockholm.
National Library of Sweden

Eivor Martinus
Photo: Cecilia Borddén

Eivor Martinus is a novelist, playwright and theatre director. She was born in Sweden but moved to England in1963. She has translated and adapted English plays for Swedish theatres, and since the mid-eighties she has translated fifteen of Strindberg´s plays into English for the stage, and adapted several Swedish classics for BBC Radio. Eivor took her degree in English and Swedish Literature. Four of her own plays have been produced in England and the U.S.

She is the writer of *Strindberg and Love* (2001), and you can also read more about Strindberg on her blog emartinus.blogspot.com.

Swedish playwright, novelist and poet **August Strindberg** died 100 years ago, on 14th May 1912.

Hertfordshire Anglo-Scandinavian Society

compiled by Elaine Fairey, Aage (Andy) Mikkelsen and Rae Walter

The Society provides a focus for Scandinavians living in Hertfordshire and local people with an interest in Scandinavia and acts as a contact point for St Albans City Council on the occasion of official visits from Odense.

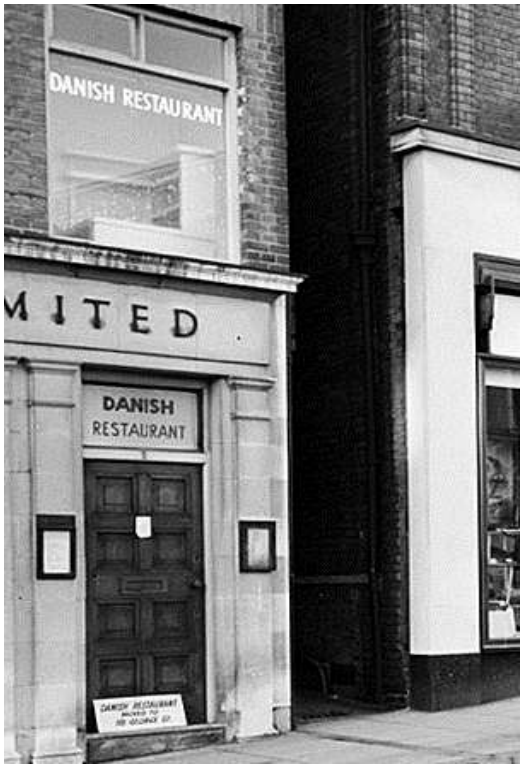
Background to the town-twinning with Odense

According to one story, 11th century Danish monks studying at St Albans Abbey, then a Benedictine Monastery, took the bones of St Alban with them when they returned to Odense and placed them in the crypt of their new church of Saint Alban (Sct Albani Kirke). A rival legend suggests that the complete skeleton of St Alban was taken to Cologne in the 10th century. A shoulder blade from this skeleton was returned to St Albans Abbey in 2002. However, it now seems likely that the bones were first taken to Ely for safe-keeping and were indeed later moved to Odense.

Although we have never been an official town-twinning organisation, we have not lost sight of the link with Odense. In 2002, three officials of the Society visited Odense, where we enjoyed a guided tour of the city and visits to the city archives and the Christiansminde Kolonihaver (Danish-style allotments) on the outskirts of Odense.

Meeting-place for Danes

Like many Danes, Count Scheel was exiled from his homeland during the Second World War. He came to live in St Albans after being bombed out of his London flat and retiring from his post as a director of the London branch of Thomas B Thrige. On 9th April 1940, the day the Nazis invaded Denmark, he and his Swedish wife Anna opened the Little Mermaid Restaurant on the first floor of the building which stands at the junction of High Street and Chequer Street, thus creating an informal meeting-place for Danes separated from their homeland.



Location of the *Little Mermaid Restaurant* in Chequer Street

Setting up the new society

The idea of formally setting up an Anglo-Danish Society and a town-twinning link with Odense was floated at an official dinner at Batchwood Hall, when St Albans hosted a delegation from Denmark in June 1963. In her book *The Story of St Albans*, Dr Elsie Toms recalls that a party from St Albans City Council had already visited Odense in 1961.

The inaugural meeting of the Anglo-Danish Society was held on 29th February 1964 at the Little Mermaid. The Mayors of Odense and St Albans were invited to be the Joint Presidents and Count Scheel became Vice-President, a post he held until his death in Odense on 22nd May 1986.

Count Ove Scheel

Change of name

Later it was decided to change the name of the society to the Hertfordshire Anglo-Scandinavian Society, as people from the other Nordic countries and other towns in Hertfordshire participated in the meetings. Pastor Poul Erik Fabricius, who was for many years the priest of the Danish Church in London, succeeded Count Scheel as Vice-President of the society, an office he continued to hold until his death in April 2010.

New meeting-places

Early meetings continued to be held at the Little Mermaid, but later the Society moved to the Abbey Institute in Romeland. In 1970, the Society meetings moved to the boardroom of the newly built Diocesan Offices on Holywell Hill, where they remained until the 1990s, when they transferred to the present venue of St Mary's Church Hall, Marshalswick.

Present activities

Society meetings are now usually held on the second Wednesday of each month from September to May, with speakers, films and quizzes, usually on Scandinavian or local topics, followed by a cosy chat over coffee and cakes or savouries. A summer outing complete with afternoon tea has become another of the Society's traditions. In the old days, people met socially in between official meetings, a tradition we are currently trying to revive.

The tradition of the *Julefest* is now firmly established, with the Pastors of the Scandinavian Churches in London being invited in turn to conduct the short service together with the Vicar of St Mary's. After the service, we enjoy a warming glass of *glögg*, followed by a cold meal.

Julefest in the 1970s

As the meal ends, a traditional Swedish Santa Lucia procession makes its way around the tables, after which the children taking part are presented with a small gift by the Mayor. Then we are entertained with Scandinavian songs and carols sung by Beryl Foster and a small choir. Originally members provided the food, but now outside caterers are employed.

Answers

Quiz on Iceland

in the CoScan Magazine 2012/1

1. The first permanent settler in Iceland: **Ingólfur Arnarson**
2. The Republic of Iceland was established: **1944**
3. Name of the present President of Iceland: **Ólafur Ragnar Grímsson**
4. The first Icelandic Constitution: **1874**
5. Volcano that erupted on 21 March 2010: **Eyjafjallajökull**
6. The number of times an Icelandic horse, having left Iceland, is allowed to return: **none**
7. The second largest municipality in Iceland: **Kópavogur**
8. Halldór Laxness: **won the Nobel Prize for literature in 1955**
9. Reykjavík means **Smoke-Bay**
10. The Icelandic currency: **krona**
11. Njáll in Njáls saga: **a lawyer and a sage**
12. Sigur Rós: **a music band**
13. Þorramatur: **a selection of traditional cuisine**
14. The number of Santa Clauses that the Icelanders have: **thirteen**
15. Iceland has the world's oldest parliament; it is called **Althingi**

There was only one winner: Solveig McCulloch. She has been awarded two books, kindly provided by the Icelandic Embassy. Congratulations, Solveig!

Scottish Norwegian Society (Glasgow)

Oddveig Røsegg

by Anne Bruce

When I first met Oddveig Røsegg, in 1970, she was Senior Lecturer in Norwegian at Glasgow University and a rather formidable lady, a spinster of indeterminate years, lofty height and obvious erudition. I enrolled as a student in her department, gradually warming to her genuine enthusiasm for Norwegian language, literature, history and culture – so much so that I eventually became her Honours student and a lifelong aficionado of all things Scandinavian. Now as I undertake work as a translator of Norwegian novels, I like to think she would have been proud!

What stands out most as I look back across the years at Oddveig as teacher, tutor, mentor and friend, is her strong desire to share her knowledge and her willingness to 'go the extra mile' to make sure her students enjoyed a wide range of experiences to enhance their work in seminars and lectures. She encouraged travel to Norway, helped to find summer jobs, facilitated study at both Nansen School and the Summer School at Oslo University, invited us to the Scottish Norwegian Society, the Norwegian Book Club and later the 'Dameklubb', insisting on the importance of meeting Norwegians and making the most of opportunities to speak the language we were learning. More unusually, she changed the time of the Norwegian classes to two lengthy evening sessions per week to allow two adult returners to attend and me to have fellow students in my group. If that impacted on my student social life it must have done so many times over for her, but she left no avenue unexplored to maximise opportunities. So I wasn't at all surprised to find her lecturing on Ibsen's plays in Drama, or Old Norse sagas in English Language – no stone left unturned!

When I was studying in Lillehammer, she came on a visit from her home in Oslo, taking me on a pilgrimage to Sigrid Undset's grave – an ardent fan of Undset's writing, especially *Kristin Lavransdatter*, she brought both novel and author to life with her many memorable anecdotes. Later I visited her at home in Oslo, where her hospitality and relaxed demeanour demonstrated facets other than her academic persona. Her pride in students' work came to the fore when, particularly pleased with an essay I had written about Trygve Andersen's *I Cancellirådens Dage*, she insisted I read it at the next session of the Norwegian Book Club, to general acclaim. After graduation, she recommended me as

tutor at the University's Continuing Education Department Norwegian class, where I learned just as much as my adult students in my two years teaching the group.

As years went by, she continued to keep in touch, enjoying getting to know my husband and children and our visits to the Norwegian *Juletrefest*, visiting us when we moved to the Isle of Arran, and when she became too infirm to travel, phoning for a chat and taking pleasure in our accounts of holidays in Norway, as well as sending me some of my favourite books when she disposed of her enormous library of Scandinavian titles. What I liked best were the little snippets of newspaper articles, notes, reviews and photos squirrelled away inside, evidence of her lively mind and continual quest for added value.

From this I am sure it will be seen that Oddveig prized extracurricular aspects of study and appreciated the boost to learning provided by travel, so it was no surprise to discover she had left a CoScan legacy offering financial assistance to students undertaking various aspects of Scandinavian studies. For my study visit to Nansen School in 1973, she tracked down a fund at Glasgow University to assist me with my travel costs, so she understood the difference even a small financial grant could make. On reading the list of students who have benefitted from her generosity over the years, I am sure she would have been delighted to know that she was able to facilitate such a breadth of enterprising activities, from language and music to fishing and geography, and that her name and memory lives on in such a vibrant and productive way. Yes, she was quite a formidable lady after all!

Anne Bruce (left) and Oddveig Røsegg (right)
Photo: John Bruce

Oddveig Røsegg
(1919 – 2000) donated money to the Travel Fund of CoScan and to the Scottish Norwegian Society in her will.

The final Oddveig Røsegg travel grant was paid this year. The Scottish Norwegian Society has had eleven Oddveig Røsegg Memorial Lectures paid from her legacy.

Some reflections by the Vice President

Peter Wright

Photo: Anna Sophie Strandli

Vikings! How that word resonates through the ages – and what influence I believe that it still has today. When the long ships went on their voyages of discovery, their wives were left behind in those mists of unrecorded time and found they could develop new skills in administration, collaboration and organisation. Just look at the political activity in Scandinavia today and the contribution made by women and you can speculate that this had its roots in Viking times!

For my part when my wife Kari founded SKOL some 36 years ago I was a willing recruit, an active participant in its many activities. Soon we discovered CoScan and its value to Scandinavians in the UK and to the Embassies. Conferences started to be held in locations such as Lincoln, Glasgow, and the Isle of Man and then CoScan Afloat took us overseas between Newcastle and Gothenburg. This began the great sequence of CoScan Conferences in the capital cities of Scandinavia and the concept of 'CoScan goes to'. I had the pleasure of being Chairman of CoScan for seven years during this period. Seven years' hard labour with no time off for good behavior!

Finance was a continual problem and the Conferences, occasional auctions and grants from the Embassies in the early days ensured the survival of CoScan.

Our excellent Magazine, our website and appearance on Facebook, the Travel Award, the creation of the CoScan International Award and continuity of leadership in key-posts e.g. our President, the former British Ambassador to Norway, have all played a key role in the strength of CoScan and its continuing development.

I thank all who have played a part in this and look forward to a bright future.

Thoughts on translating poetry

by Brita Green

When we translate factual prose, the important thing is to get the exact meaning across. Things are different when we tackle poetic language – whether in an actual poem or in poetic prose: the exact meaning of a word or phrase may be less important than its associations or sounds.

To take an example, the spring-flowering 'bluebell' is in Swedish *engelsk klockhyacint* (not of course – unless it is a Scottish text – to be confused with *blåklocka:* 'harebell').

In a factual text it may be sensible also to include the Latin name for certain identification, because bluebells do not grow wild in Swedish woods and they are not generally known, except perhaps as a garden plant. So, when a 'bluebell wood' is the main theme of a poem, what is a Swedish translator to do to convey the feel of it? Replace the bluebells by *blåsippor,* a blue spring flower much loved in Sweden but rare in Britain? The snag is, it does not often grow in such masses. Might it be justified to render the bluebell wood as *vitsippsskog* (windflower wood), which offers a similar aesthetic experience at roughly the same time of year, albeit with a different colour?

Overtones and associations are not the only problems for the poetry translator. In addition to transmitting a message, the language is of interest in itself and is often as much a part of the reader's enjoyment as the ideas expressed. The language can draw attention to itself in various ways: metre, rhyme, assonances, intentional repetitions, unusual word usage, novel formations. The challenge for the translator is to, somehow, reproduce this merger of meaning, associations and form in the new language.

Rhymed poems pose a special challenge. Words that rhyme in one language are not likely to have rhyming equivalents in another language. Here are the first and last stanzas of a Swedish poem by Stig Dagerman (1923-54) with a literal and a published translation.

En dag om året

En dag om året borde alla låtsas,
att döden vilar i ett vitt schatull.
Inga stora illusioner krossas,
och ingen skjuts för fyra dollars
skull.

Inga män blir plötsligt sönderbrända
och ingen dör på gatorna just då.
Visst är det lögn, det kan väl hända.
Jag bara säger: vi kan låtsas så.

Literal translation:

One day a year

One day a year everyone ought to
pretend
that death is resting in a white
casket.
No great illusions are being crushed,
and nobody gets shot for the sake of
four dollars.

No men are suddenly burnt to bits
and no-one dies in the streets just
then.
All right, of course it's a lie.
I'm only saying: we can pretend.

Published translation: [i]

One day a year

One day a year let's all pretend
that death is tucked up, fast asleep.
That no lives meet a tragic end,
no dreams are shattered on the
cheap.

Nobody's stabbed, nobody's shot,
no car runs over someone's friend.
This can't be true! – Well, maybe
not.
All I'm saying is: let's pretend.

In his translation, Laurie Thompson has decided to stick faithfully to the original rhythm and rhymes but, whilst conveying the main message, he has treated the details of the content with much more freedom. The end result is, I feel, a successful Dagerman poem in English.

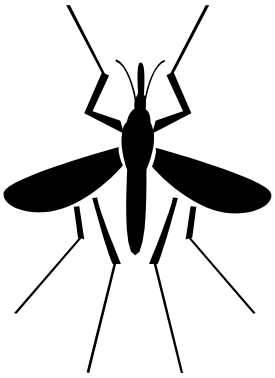
When it comes to freer-style verse, it is perhaps less obvious what the translator should be aiming for. The effects may be more subtle and more subject to each individual reader's (and therefore translator's) interpretation. It may not be possible to reproduce this kind of poetic language any more directly than the rhymes. The trouble is that what sounds intriguing and felicitous in one language, may simply sound laboured and irritating in another.

Here is a short lyrical poem by another Swede, Harry Martinson (1904-78):

Att minnas medan tiden svinner som
små streck
alla ögonblicken tätt intill.
Nuens närhållsliv.
Solstrålens morgonsting i tuvan,
harkrankens spinkbensafton.

Literal translation:

To remember while time disappears
like little dashes
all the moments close to.
The nows' close-quarters-life.
The sunbeam's morning sting in the
tuft of grass,
the daddy longlegs' spindly-leg-
evening.



Here the poet takes all sorts of linguistic liberties; he turns the adverb *nu* (now) into a noun and puts it into the genitive plural definite form: the nows'. He forms several new compounds: *närhållsliv*, *morgonsting* and *spinkbensafton*. That last word is particularly troublesome. Strictly speaking, the spindly legs have more to do with *harkranken,* the insect that precedes them, than with the 'evening' which they are actually combined with. After many revisions, this is what my co-translator and I decided on[ii]:

As the rushing lines of time recede,
recall the closest moments.
Glimpses of the near and now.
The sunbeam's morning tingle in the grass,
the daddy longlegs' spindly dusk.

We have changed the structure of the first sentence but kept the meaning. We have maintained a gentle rhythm with three or four stresses in each line. The linguistic innovations have been lost, but we were quite pleased with the phrase 'near and now', with its punning on a cliché – something we feel is in the spirit of Martinson. As regards the last line, we were really saved by the English language itself: as the name of the insect already contains the word 'legs', we felt justified in cutting it out of that final awkward phrase. Whether we have produced a successful translation is for other people to judge.

The question is, who is the best judge? Only people who know the poet can judge whether the translation hits the right notes, and only someone familiar with the original poem will know how close or free a translation is as regards word meanings, rhythmic patterns and rhymes. But translations are, after all, not really meant for people in that position (though reviewers tend to belong to this category). The most important thing to aim for must be to give someone who is unfamiliar with the original language a reading experience that is as similar as possible to the experience readers of the original poem have.

[i] Translated by Laurie Thompson, Swedish Book Review 2012:1, reproduced by kind permission. For the complete poem, and two more Dagerman poems, go to http://www.swedishbookreview.com/arrticle-2012-1-dagerman.php

[ii] Translated by John Charlesworth and Brita Green, published in Swedish Book Review 2004:1.

Swedish originals reproduced by kind permission of the poets' daughters, Lo Dagerman and Harriet Martinson.

York's Anglo-Scandinavian Christmas Songbook

by Iain Robertson

Each year York Anglo-Scandinavian Society celebrates *Lucia* in the wonderful surroundings of the medieval Bedern Hall in the shadow of the Minster. For some years we made do with song-books containing material copied from many different sources. When, in 2009, I acquired a new toy – a music publishing program – I thought how nice it would be if we could have a song-book with all the material in the same format. It surely would not take long to bring this material together.

How wrong I was! Our first task was to decide what 'must' be included and what might be omitted. With Britain, Denmark, Finland, Iceland, Norway and Sweden to be represented, it quickly became clear that there would have to be something in excess of 50 songs. Some of these were common to all Scandinavian countries, so which text should we use? We decided to use the earliest known among the various Scandinavian texts. But not all who used the song-book would be familiar with a Scandinavian language, and very few would be familiar with all of them, so we would have to provide translations. To begin with we felt that literal translations would suffice, to give the gist of what a song was about. But then we thought how *nice* it would be if we could have verse translations, so that the songs could be sung either in the original language or English. There was just one minor snag – there were no verse translations for many of the songs. We must translate them ourselves, but for most of us this meant acquiring a new skill. That the editorial committee managed to stick together and even to remain friends through this process was little short of a miracle – what seemed to one a perfectly adequate translation seemed to another to miss the point entirely, and feelings sometimes ran high.

Some songs seemed peculiarly resistant to being translated into English verse. One particularly troublesome item was the Swedish 'Staffansvisan'.

Staffan var en stalledräng
Han vattna' sina fålar fem.

Line one seemed pretty straightforward: 'Staffan was a stable-boy'. Line two literally is, 'He watered his horses five', which is pretty dubious English, has the wrong number of syllables and doesn't rhyme with line one. 'Then' is a useful word when you need a filler-in, however, so how about 'He watered then his horses five'? Not very good, but at least the number of syllables is right. But 'five' doesn't rhyme with 'boy', so do we have to have 'boy'? What about 'lad'? – a

suitable word for someone who works around stables – but it doesn't rhyme with 'five'. Bad, cad, dad, fad, had, mad, pad, sad, tad… nothing very helpful there. But someone said that Staffan worked for King Herod, so a solution presented itself:

Staffan worked at Herod's stall
He watered his five horses all.

Not brilliant, maybe, but I challenge you to do better!

Nor was getting things to rhyme the only problem with producing verse translations. These were supposed to be *singable* as well. One line translated from Norwegian read 'The children beat the carpets while their arms whirl round like sails'. This rhymed as it should and was not too distant from the meaning of the original. It was only later, when rehearsing this with a group of singers, that we found it was too much of a tongue-twister to expect people to be able to sing (try reading it out loud!). The poetic 'whirl round' had to be replaced by the prosaic 'revolve'.

Then there was the question of illustrations. One of our members is an artist, so we 'commissioned' her to do some drawings. Things were now beginning to look quite exciting. The book might not just be a resource for our *Lucia* celebrations – it might actually turn out to be a quality product to sell. But then we had better get consistency of format for all pages. Should we place the names of composers or text-writers first? Should we use italics for some items, and if so, which? And what about copyright? Further researches and negotiations followed, not always frustration-free.

Next came proof-reading. I had set up the text, and of course you cannot proof-read your own work – you see not what is there but only what you *think* is there. Moreover the text had been in six languages of which I was familiar only with two. It's hard enough to prepare texts in your own language without having to do it in unfamiliar ones. There were many more errors even than I expected, and I began to acquire a lively belief in gremlins sabotaging all our efforts. Others spotted the gremlins' handiwork and pointed it out to me. It was not always a delight to receive an e-mail telling me of some blemish in a Swedish, Finnish or Icelandic text, or informing me that a hyphen had been omitted.

In the end it all worked out. By summer 2011 – a year into the project – we were able to do a mock-up of the book. By November 2011 we thought we had reduced the errors to a minimum and were able to deliver the book to the printers. The first print-run of 150 copies soon sold out, and although gremlins got at the second printing (page-numbering went awry in two separate ways) we were able in the end to satisfy a large number of happy readers.

Line drawings by Brenda Tyler

Bonus of bilingualism

compiled by Eva Robards

Researchers from Northwestern University in the US have recently monitored brain responses to different sounds in 48 healthy student volunteers, of whom 23 were bilingual. Under quiet conditions both groups responded similarly, but against a noisy backdrop the bilingual group were far better at tuning in to the important information (i.e. the speaker's voice) and blocking out distracting noises. These differences were visible in the brain: the responses of the bilingualists' brainstem were heightened (light grey in the image).

Reproduced from BBC News 1 May 2012

In 2004 in Canada (York University) tests were carried out on 104 volunteers between the ages of 30 and 88, half (from Canada) speaking only English, and the others (from India) fluent in both English and Tamil. All were middle-class and educated to degree level. At all age groups, those fluent in two languages responded faster.

In the UK, the Department of Theoretical and Applied Linguistics at Cambridge have shown that bilingualism is good for learning and not a hindrance. 'Children who speak more than one language are multiply advantaged over their monolingual playmates – in communication, cognition and social interaction. One aspect of such research shows that bilingual children "notice" better how language works and outperform monolingual children in tasks linked to language awareness, such as distinguishing whether a sentence is grammatically well-formed from whether it is truthful' (Cambridge University Research News, published online 4 October 2011).

But speaking two different languages at home is not enough. Continued input, and the commitment of both parents and teachers, are vital. Soile Pietikäinen, a PhD student at Goldsmith's College, London, has investigated why some children in bilingual families learn to speak two languages fluently and some don't. In *Horisontti* (the journal of the CoScan society Finn-Guild) she wrote in autumn 2011 'it is easier to learn more than less. We all usually choose the language that is easiest to use in communication. Using the "lesser" language is incredibly hard.'

She explains that everyday talk doesn't improve language that much. 'The language in children's books is already richer than our everyday speech. When a child grows, the books should become more demanding.'

Another benefit that is pointed out in the *Horisontti* article is that 'understanding two cultures gives a person an advantage that goes beyond just the language. Every language and heritage has its own way of looking at the world, their own history and traditions. If you look at issues from the point of view of just one culture, you see only a limited number of solutions because of the un-said limits set by that culture.'

Further online resources
Cambridge Bilingualism Network: www.sites.google.com/site/cambiling,

Bilingualism Matters (Edinburgh): www.bilingualism-matters.org.uk,

Professional advice by speech and language therapists: www.bilingualism.co.uk.

There is also the international peer-reviewed journal *Bilingualism* which publishes articles and research notes four times a year.

PS: Don't worry, there are useful alternatives if you haven't got a second language, among them crosswords, bridge, or playing a musical instrument.

Who on earth are the Tomtes? – background to the Tomte tradition

by Ruth Corry

The Tomte phenomenon is a playful myth, that Scandinavian children grow up with and much enjoy. The Tomtes are a kind of half domesticated small woodland and nature spirits, mostly benevolent, but when taken for granted they can become mischievous or even revengeful, just as nature itself is basically generous, but can hit back when taken for granted. It is quite possible that Tomtes are trying to teach us something?

The English kindred spirit of fairy folklore might be Puck, as we know

him from Shakespeare's *Midsummer Nights Dream*. Sometimes known for mischievous pranks and practical jokes, such fairylike characters may become domestic helpers who sometimes bring luck and do little services at night for the families over which they preside, or if not treated with respect might tease the humans, even frighten the maids, sour the milk and laugh at their frustrations and mishaps.

In Scandinavia the Tomtes, or Nisser as they are called in Denmark, have become especially associated with Christmastime, because that is when they expect appreciation for services rendered. As every child knows, humans who want to keep on the right side of the Tomtes, have an obligation on Christmas Eve to put out a bowl of rice pudding for them. The fact that the bowl is licked clean the next morning, proves beyond doubt that the Tomtes exist and are alive and well. This custom may be a last remaining activity from the time when the nature spirits had to be placated with food and gifts to keep them in good humour and favourably disposed to humans.

Although based in the woods or squatting in the hayloft, keeping an eye on the farm animals, the Tomtes also hang around our houses unseen and help or play mischief with busy people. Who hasn't put their scissors down and next time they need them, they are nowhere to be seen.

A modern Tomte favourite trick consists of making the car keys mysteriously disappear! Maybe they think we ought to walk or cycle much more?

Sometimes people get fed up with their teasing and move house to get away from them, but the Tomtes move too. These days they may even be hiding around the computer and occasionally amuse themselves by interfering with the programmes, who knows? Could it be that we spend too much time on computers and they think we should go for a walk in the woods?

But basically Tomtes are friendly useful little beings, as seen in Brenda Tyler's delightful books. One can be sure Brenda's scissors or paint brushes will not be disappearing any time soon. The Tomtes may even be doing some of her housework while she ponders the third book. We will all do well to keep in with them, especially at Christmas.

Line drawings by Brenda Tyler

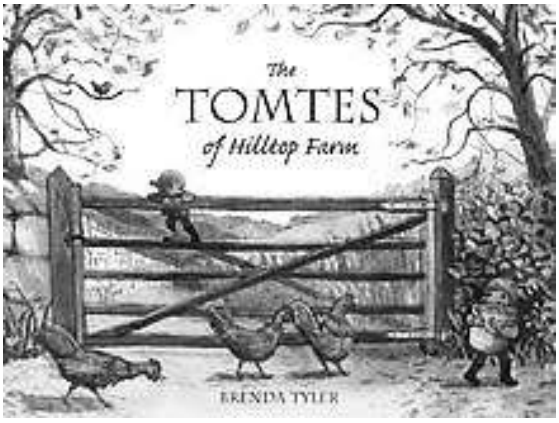
From the book shelf

The Tomtes of Hilltop Farm

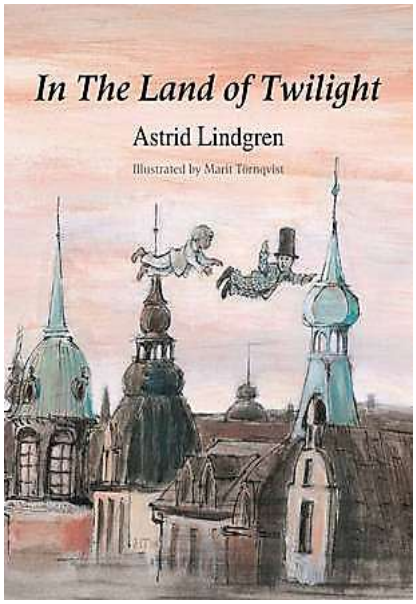
by Brenda Tyler

review by Harriet Podmore
(age 12)

Main Characters: Emily, Jamie and Lichen.
Storyline: When Hilltop Farm starts running out of money, Farmer Robinson decides that he should put the farm up for sale. But when nasty men start to view the farm Emily and Jamie decide something has to be done. They run to the forest to get help from their tiny friends the Tomtes. Will the tomtes be able to save the farm or will Farmer Robinson be forced to sell the farm forever?
The Tomtes of Hilltop Farm is the second book in the Tomtes series. (The first book was the *Tomtes of Hilltop wood).* This book also had wonderful illustrations and an interesting story to tell. The age range for this book is 4-6 years.
About Lichen: Lichen is one of the Tomtes in the Hilltop farm and Hilltop wood books. Tomtes are very special creatures. They protect the oldest woods. They are really small and you have to look very hard to see them. Lichen is a boy and has a helpful and caring personality. He is always around to help anyone who needs helping. Look out for him in both stories.
Floris Books (2012), 32 pages
ISBN9780863159060

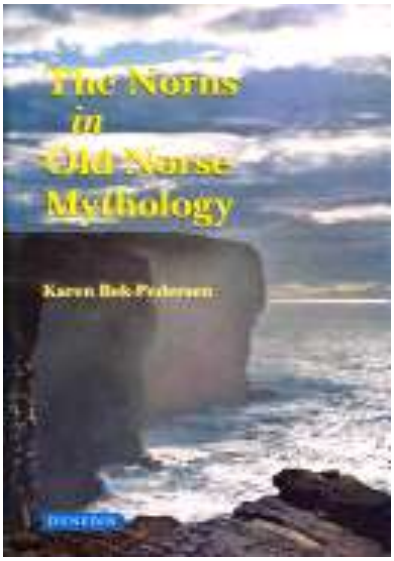


Icelandic illustrator and author Birgitta Sif launches her first children's book *Oliver.*
'Oliver is different. He enjoys his solitude. He likes playing with his friends, who are puppets, stuffed animals, and other toys. With his rich imagination, Oliver's day is never dull. There are bridges to cross, sharks to fight, and treasures to find! But maybe toys don't always give a boy everything he needs. Maybe he needs another kind of companion. Will Oliver discover a way to be, well, different?
When his tennis ball rolls across the lawn into the yard of the girl next door, he just might be'.
Candlewick Press (2012), 40 pages
ISBN9780763662479 (4-8 years)



Astrid Lindgren: ***In The Land of Twilight*** (*I Skymningslandet*)

Göran has an injured leg and he gets bored spending so much time in bed. But when his mother turns out the light at dusk, Mr Lilyvale knocks on the window and takes him to the Land of Twilight…
The story of Mr Lilyvale was first published in the story collection *Nils Karlsson Pyssling* in 1949. Illustrated by Marit Törnqvist in 1994.
Floris Books (2012), ISBN9780863158865
44 pages (5-8 years)



Karen Bek-Pedersen: ***The Norns in Old Norse Mythology***

The nornir, or norns, were a group of female supernatural beings closely related to ideas about fate in the Old Norse tradition. The book is especially relevant to those interested in or studying Old Norse culture and tradition. However, comparative material from Celtic, Anglo-Saxon and Classical traditions is also employed and the book is therefore of interest also to those with a broader interest in European mythologies.
Dunedin Academic Press (2011), ISBN1906716188, 9781906716189, 224 pages

Sabine Karg, Regula Steinhauser-Zimmerman, Irmgard Bauer:
A Culinary Journey Through Time *(En kulinarisk rejse gennem tiderne).*
A Cookery Book with Recipes from the Stone Age to the Middle Ages.

First published in 1995. A revised and expanded edition with rich illustrations – and in English. The Viking era lies directly in the middle of the time periods the book covers. ‘The first ever cookbook based on archaeological finds’.
Communicating Culture, and Museum für Urgeschichte(n) Zug (2011)
ISBN 9788799330140, 128 pages

Photo: Mette Randem

Lobster and Potatoes

It undeniably sounds pretty ordinary. And it is! But when served at Alain Ducasse's restaurant at Plaza Athénée in Paris this simple dish may just be one of the best in the world. And even better, with a good measure of accuracy it can be reconstructed at home. There are no secret tricks involved. No molecular gastronomy. No foam. Nothing that says 'pop' in your mouth. Only two main ingredients. One exclusive and one modest. Both equally important.

Ducasse's lobsters, potatoes, butter and salt are from Noirmoutier. The island off the coast of Brittany most notable for one of its connecting roads being flooded twice a day and as the location of the first recorded Viking raid on France in AD 799.

The only sad thing about ***lobster and potatoes*** is that it wasn't invented by 'us'. Scandinavia and the UK have almost as good potatoes (ours are normally not grown in seaweed); we have lobsters, salt and butter and the weather is just as bad, or worse.

Anna Sophie's Kitchen

The making:

Preheat oven to 180 °. In a large pan, bring water to the boil along with 2 bay leaves, 20 peppercorns and sea salt. Put a thin wooden stick through the lobster tail and boil with the claws for respectively **1** ½ (tail) and **3** minutes (claws). Gently fry 2 tbsp of chopped shallots in 2 tbsp of butter in a small saucepan. Add the lobster head (quartered) and fry for a further two minutes. Add one finely chopped small tomato, ½ dl of dry white wine and 1tbsp cognac. Lower the heat and simmer for 20 minutes. Add more wine if necessary. Strain the sauce and squeeze as much juice as possible out of the head.

Cut medium thick slices of potato into circles (or halves if using small potatoes) and fry in butter for 12-15 minutes together with one clove of garlic (given a blow with the flat side of a knife). Undress the lobster claws and tail and lay the potatoes with the lobster meat on top in an oven proof pot with a lid. Pour over half of the sauce, cover and bake at the bottom of the oven for five minutes. No more, no less. Whisk more butter into the rest of the sauce, pour over and serve with a sprig of rosemary!

Einar Chr. Erlingsen, Chairman of *The New Oseberg Ship Foundation* with the 'tingel' (part of the wood carving from *Saga Oseberg*), the Foundation's gift to the Norwegian Monarchs.
King Harald and Queen Sonja (seated), the Mayor of Tønsberg, Petter Berg (right).
Photo: Cedric Acher.

A Viking ship returns home

The *Saga Oseberg* story

by Einar Chr. Erlingsen

20 June 2012 was 'launch day' for Tønsberg's new Viking ship *Saga Oseberg*. Among the audience were Norway's King Harald and Queen Sonja and some 20,000 others crowning the port of Norway's oldest town.

After hesitating for what seemed like endless minutes the ship suddenly glided down the slipway and took to the water like the beautiful swan she is. Her full crew of some 35 Vikings immediately took to the oars to loud cheers from the crowd.

This was a dream come true. Thousands have supported the building of the replica with small and large donations, hundreds have volunteered to help our boat builders to reach our ambitious goal: the return of a true Viking ship to *Vestfold* – 'the heart of the Viking world.' And as I said in my launch speech: this is not the end of something, it's the beginning of something even greater!

Launch day! The royal Norwegian yacht *Norge* enters Tønsberg where *Saga Oseberg* is waiting, ready to be launched. Photo: Ole Kristian Hotvedt

Queen or witch?

In the spring of the year 834, strange things were going on in the Slagen Valley, a few kilometres east and north of present-day Tønsberg. A beautifully decorated ship was being pulled up the little river at the bottom of the valley to its final destination in the middle of a field. After the ship was placed in a ditch, unusual things happened in the months that followed. At some point two dead women were placed in made up beds in a newly built burial chamber mid-ships. To accompany them in the grave were various household goods and other daily necessities as well as sleds, beautifully woven tapestries and even a richly decorated wagon. Who were the two women who were given such a magnificent funeral? We don't know this. However, new examinations (2007) of their skeletons have revealed that one woman was around 50 when she died, the other about 80. The older woman was quite short, severely arthritic and probably very hunchbacked. A hormonal imbalance may also have given her a lot of facial hair.

Buried treasure

During the centuries that followed, the burial was forgotten. That is, until farmer Oskar Rom started to wonder at the huge mound in one of his fields. People used to say it was haunted, while some believed victims of the Black Plague were buried there. Yet others whispered of a hidden treasure.

In the summer of 1903, Mr Rom decided to investigate matters. He had only been digging a short while when he discovered a piece of beautifully carved wood. He realized that this was a most unusual find and decided to pay professor of archaeology Gabriel Gustafson at the

University of Oslo's Department of Antiquities a visit. The excavations began on June 13, 1904 and were soon to show sensational results. In the course of just three months, professor Gustafson and his team uncovered the ship, the grave goods and the other contents of the mound. Thanks to the favourable conditions in the ground much of the grave's contents were very well preserved. The carvings on the ship and the many artefacts were just as fresh as when the mound was built over them, even though the ship and its fittings had been pressed together and distorted under tonnes of earth, rocks, clay and turf.

The Oseberg find is one of the most significant archaeological finds of all time. When it comes to understanding Scandinavian Viking times the Oseberg find may well be compared to the significance Tut-Ankh-Amon's untouched grave had for Egyptologists a few decades later.

Faithfully replicated

The Queen of all Viking ships was built around AD 820.

The ship has now been rebuilt as *Saga Oseberg*, meticulously reconstructed to be as truly identical to the original as possible in every conceivable way. First a study was made of the restored ship in the museum. Some inaccuracies had been made in the exhibited ship. It had been crushed and broken, but pieces were remarkably well preserved, due to the sealing effect of clay. A more correct design was established in detail. Modern technology was used for those studies.

Much experience was available from Roskilde, Denmark where similar studies have been made on ships found in various conditions. Detailed drawings and templates were made of each part. A scale model of the ship was built and tested for seaworthiness in the *Marintek* test laboratory at Trondheim. That provided optimistic expectations contradicting the earlier belief that the ship had been useful for ceremonies only.

The original ship at *Vikingskipshuset* in Oslo

***Saga Oseberg* for the first time under sail, on 21 August this year outside Tønsberg**.
Photo: Jørgen Kirsebom

Many good helpers

Ten paid craftsmen and dozens of volunteers have been working for two years to build the 'Saga Oseberg'. Work went on continuously, come sunshine come winter, often also during late evenings in artificial light. Craftsmen and – women even worked in Viking attire. Part of their attitude was to readily explain in detail to visitors and curious passers-by what was being done. This has stimulated interest in the project so much that the building site has become a major attraction. Groups of tourists have been detouring from far away to admire the beautiful ship and the impressive craft. The local people now share great pride in the project. And we are being reminded of Nordic past times and our heritage.

Now in its right element, the proud ship will henceforth tour the fjords and – who knows which waters – for the years to come sporting its striped sail, 81m^2 hand woven from wool and carefully prepared by 'Viking craftswomen'. In between voyages Saga Oseberg will have a prominent berth along the Tønsberg waterline during the summer months. A boat house for the ships is right now under planning, with building expected to start in 2013. Spurred on by their success, the New Oseberg Ship Foundation has started building replicas of other items from the rich Oseberg find – and more Viking ships.

The building of a replica Viking ship has attracted thousands of school children. Some made their own Viking clothes prior to their visit to the building site.
Photo: Einar Chr. Erlingsen

It took a year to weave the 81 m^2 sail for the new Oseberg ship. Photo: Håvard Solerød

Ship builder and Project Manager, Geir Røvik
Photo: Tordis Ødbehr

The Vale of York Hoard ©The British Museum

Hoards and the Viking hordes

by Peter Addyman

If anyone ever doubted the extent of Viking influence on the North of England between the 9th and 11th centuries the spate of recent finds of Viking treasure hoards must begin to dispel any uncertainty. The hoards, typically containing silver coinage, silver bullion and silver jewellery, are interpretable as a form of wealth stored with the intention of recovery, the equivalent of a modern bank account or share portfolio. They reflect the outcome of raiding or, perhaps more likely, the land owning and trading activities of Scandinavians in England between the 9th and 11th centuries AD, but they also reflect the uncertainty of the times which resulted, evidently very often, in their owners being unable to return to recover their wealth. For archaeologists and historians they are especially useful because the inclusion of coins often makes them closely datable. At this time coin issues changed regularly, so the latest coin in the hoard is likely to date from a time close to the time of burial.

The new finds have come about very largely as the result of metal detecting, now a very popular hobby often carried out by skilled detectorists with sensitive and sophisticated equipment. The Vale of York hoard, for example, was found

on 6th January 2007 by David and Andrew Whelan, father and son, detecting in a field between York and Harrogate. Some fragments of lead and a round metal object, at first thought to be an old cistern and ball cock, turned out to be a silver gilt Frankish bowl containing 617 coins, a gold arm ring, 5 silver arm rings, silver ingots and the chopped up fragments of brooches and rods. The lead had probably been a container in which the rest had been buried.

Eventually declared Treasure and claimed by the Crown, the hoard was acquired for £1,082,800 jointly by the British Museum and the York Museums Trust, and is now displayed by rotation in those two museums and the Harrogate Museum. Such is the precision of modern numismatics that the burial date of the hoard can be narrowed down to AD 927-9. Like other hoards in the York area, therefore, it was buried during the troubled times when the English King Athelstan regained York from the Vikings. This one may even relate to the recorded events of 927, when Guthfrith, brother of the recently supplanted Viking king of York Sihtric, and an earl Thurferth, unsuccessfully besieged York and then had to withdraw, a circumstance in which followers might have been unable to recover their buried wealth. The hoard itself contained coins including issues from England and the Viking kingdom of York, four Frankish deniers and fifteen Islamic dirhams; the Frankish cup; fragments of brooches from the Irish sphere of influence, hacked into bullion; and jewellery with a Russian connection. This varied collection emphasises the vast geographical range over which Viking raiding and trading took place.

Darren Webster is a metal detectorist who lives near Silverdale in North Lancashire where, in September 2011, he dug down to find the source of a signal picked up by his machine, discovered a lump of lead, turned it over, and found it full of small silver objects. These proved to be 27 coins, 10 complete arm rings, 2 finger rings, 14 silver ingots, 6 bossed brooch fragments, a fine wire chain and 141 fragments of hacked up arm rings and ingots, again bullion. The latest coins dated from the years around AD900, and included one of a Scandinavian king AIRDECONUT (Harthacnut?) hitherto unknown to history. The jewellery included both Scandinavian types and types found around the Irish sea, the hoard thus displaying influences from the area at that time being settled and developed for trade by Scandinavians. It dated about a quarter of a century before the Vale of York Hoard.

The Furness (Cumbria) Hoard turned up somewhat earlier in 2011, on Easter Sunday, also in metal detecting. This one, dated about a quarter of a century after the Vale of York Hoard , included Anglo-Saxon coins as late as Eadwig (955-959), coins of kings of York Olaf Guthfrithsson (939-941), Olaf Sihtricsson (948-52) and

Eirik Haraldsson (Eric Bloodaxe) (952-54) and Islamic dirhams. It comes from a period when the Viking resurgence in the North had been suppressed and Eric Bloodaxe expelled – but also from an area of the country where conditions around 960 may still have been unsettled. The objects in the hoard reflect contacts, once again, around the Irish Sea, the Isle of Man, and Western Scotland.

A rather different type of Viking Hoard was found by Mr S Reynoldson during a metal detecting rally on the outskirts of Huxley, south-east of Chester, in November 2004. It comprised twenty-two flattened band-shaped silver arm rings, a rod and a silver ingot, and a number of fragments of decayed lead sheet which had probably been wrapped round them. Since the arm rings had been flattened and were thus unusable the Hoard is presumed to be a bullion hoard, possibly material from a workshop in an unfinished state, bent and flattened for ease of transport. The arm-rings themselves are of a common Hiberno-Scandinavian type which originated in Denmark, but most of them were probably made in Ireland between 850 and 930. The Hoard was declared Treasure and was purchased jointly by National Museums Liverpool, the Grosvenor Museum, Chester and Chester Museums Service.

The new hoards – there are several others – have stimulated scholars to look again at the evidence they and earlier hoards, such as the huge Cuerdale, Lancashire, Hoard of around AD 905-10, found in 1840, can provide.

An exciting new view of the Vikings' impact on Lancashire, Cheshire and Yorkshire is emerging from this. Meanwhile information on the Vale of York Hoard may be found in Gareth Williams and Barry Agar *The Vale of York Hoard*, British Museum Press 2010 £5; on The Huxley Hoard in James Graham Campbell and Robert Philpot *The Huxley Viking Hoard*, National Museums Liverpool, 2009, £8.99; and on the Silverdale and Furness Hoards in *Current Archaeology*, Issue 264, March 2012, £4.25.

Details from The Vale of York Hoard

Guizer Jarl Stephen Mouat celebrates the burning of his galley, *Up Helly Aa* in Shetland
Photo: Millgaet Media

Viking Festivals

by Mark Elliott

There seem to be more and more interest these days in our Viking heritage, both in Britain and in Ireland. One manifestation of this interest is *festivals*, often involving people dressing up in Viking costume and staging mock battles, but also extending over more peaceful areas of Viking culture. The following paragraphs illustrate what has been on offer in 2012 and give some indication of the programme for 2013.

Starting in the North, perhaps the most spectacular regular event is *Up Helly Aa* in Shetland. Described on the website as Europe's largest Fire Festival, this has been celebrated in almost every peacetime year since the 1880s, when the Viking theme was first introduced to what had earlier been an occasional event.

In Lerwick the day is always the last Tuesday in January, falling on 29 January in 2013. 'A series of marches and visitations culminating in a torch-lit procession and the burning of a galley', says the website a little primly; but this conceals an immense amount of organisation over the whole year, much of it kept secret among the initiates, but erupting on the day with nearly a thousand costumed 'Guizers', led by

the Guizer Jarl for the year, and ending in an inferno of flame. Midwinter gales, sleet and snow have never stopped Up Helly Aa.

Much further south, on the Ayrshire coast, is held the *Largs Viking Festival*. In 2013 – the dates are 31 August to 7 September – it will be the 750th anniversary of the event they commemorate, the Battle of Largs in 1263. They say that this was the last Viking invasion of the British Isles, and led to the Treaty of Perth in 1266 whereby Norway ceded all claims to Scotland's Western Isles. In Largs too there is traditionally the burning of a long-ship, as well as a battle re-enactment. But there is also a Viking village, with a group called the Swords of Dalriada portraying daily life of the period; and also, in 2012 at least, performances from the Celtic Nyckelharpa project – the *nyckelharpa* is described as an exotic 16-stringed Swedish keyed fiddle originating in the 1400s.

Almost at the same latitude as Largs is Lindisfarne or Holy Island, off the coast of Northumberland, and site of the Viking invasion of 793. At the end of July in 2012 the Lindisfarne Centre staged a three-day *Viking Extravaganza*. According to the publicity material, this included a range of activities from blood-curdling re-enactment and daring one-on-one combat action to spoon-making and demonstration of historical musical instruments. Confusingly, there are also other Viking events at Lindisfarne, and they apparently had a Viking Week in August at which the Northumbria Vikings were responsible for the battles. There are other such events in the area, and one of the Northumbria group is quoted as saying 'being a part-time Viking can have a large impact on someone's life'. It is not yet clear what the Lindisfarne programme for 2013 will be.

Firmly in the diary for 2013, though, is the *Jorvik Viking Festival* to be held in York from 16-24 February.

Photo: Eva Robards

Now an established event at the school half-term, it attracts visitors from across the world. The detailed programme is yet to be announced, but on the model of previous years it is likely to include 'battles, encampments, lectures, workshops, walks, quizzes, drama ..' and no doubt more. But one more British event held regularly since 1997 is definitely not on the 2013 calendar; across the country from York, on the northernmost tip of Anglesey, the

Amlwych Viking Festival and Copperfest was held from 27-29 July 2012, with 'more than 200 authentically equipped warriors recreating the early 10th century political rivalry on the island, leading to internecine treachery and the eventual Battle of Ros Meilion to expel the Vikings'. The swords and shields, they tell us, are for real; and they too had a boat-burning. Maybe in 2014, as this event has tended to come up in alternate years.

Ireland of course has a significant Viking history. In 2012, and again starting from the north, first comes the *Magnus Barelegs Viking Festival* in Killyleagh in County Down, near Downpatrick. On 2 June visitors and participants from Scandinavia and the Republic of Ireland joined the people of Killyleagh in a programme of re-enactments, long-boat races and other elements of 'living history'. The afternoon was to conclude, we are told sinisterly, with a funeral procession. Killyleagh has a reciprocal arrangement with *Annagassan* across the border in County Louth, which has celebrated with Viking battle re-enactment and weapons displays since the discovery in 2010 of a Viking Longphort at Linn Duachaill, now acknowledged as of European importance. And the *Dublin Viking Festival*, held on 21-22 July in 2012, is of growing importance and also includes battle re-enactments and portrayal of Viking life.

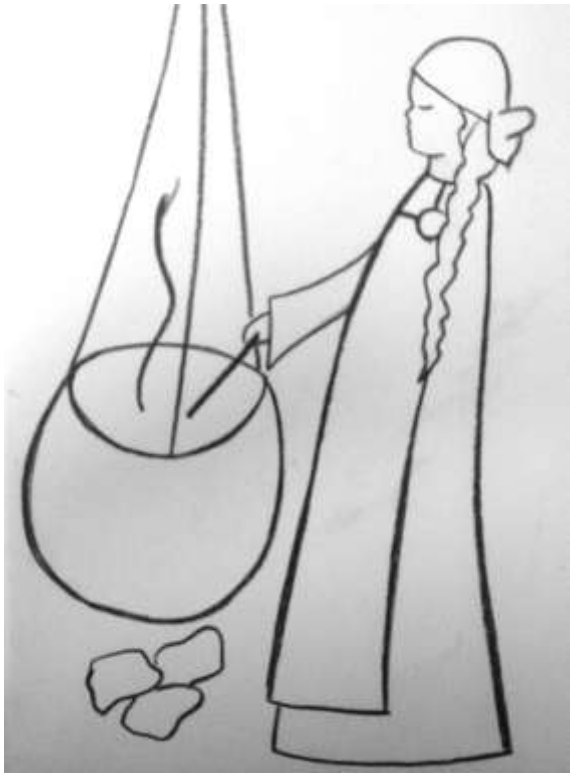
Are there more Vikings out there, battling regularly with realistically-sharpened weapons? It would be fascinating to hear.

What did Viking Age people eat?

by Anna Sophie Strandli

Porridge to the people

In the Viking Ages there was no escape from porridge. Considered unsuitable food for a king or a chieftain according to the literature, it has served as a basis of the Nordic diet since Neolithic times. It was eaten once or more times every day, while butter, milk and cheese were reserved for special occasions. The earliest forms of bread (flatbread) were a mixture of water and rye flour and baked on stone slabs.



Line drawing by Helena Schmidt

A saga about the Icelandic poet *Sneglu-Halli* describes how *Halli* ends up in a dispute with the Norwegian King Harald Hardraade (1015-66) during a dinner reception. The king was enraged, and ordered Halli to eat a whole tray of porridge. Halli exclaimed 'You may kill me, my lord, but not with porridge!' which suggests that both the king and the poet considered porridge as a form of punishment.

Viking foods – archaeology and poetry

The Viking Age is a fascinating chapter in our history, brought alive through the exciting stories in the Sagas, Poetic Edda and law texts. They all give us a glimpse of life in the Nordic region and even if there are no cooking books from the time there are sources that can show what raw material was available. Archaeological analysis of pottery, ashes from hearths, layers of earth in houses and 'leftovers' in soapstone and iron cauldrons give an idea of what our ancestors were cooking. Some finds of human remains have been so well preserved that it has been possible to determine what their last meal consisted of.

One of the ancient poems, *Rigsthula*, is interesting from a gastronomic point of view for although it contains no recipes it has hints at menus. It is about *Rig* (the god *Heimdall*) who was travelling to three different homes, one poor hovel, one sturdy peasant's house and one mansion. In the first house he is presented with a heavy loaf of bread, thick and lumpy and full of chaff, and a bowl of broth. The second serves cooked veal; and in the third he is treated with thin slices of wheat bread, roasted pork and birds on silver plates, embroidered linen cloth, pitchers filled with wine and fine drinking glasses.

Hunters and farmers

Many would consider the Viking profession as a viable alternative to the hard work on a farm. Back home, they could live like lords, and there are endless tales about lavish feasts. Still, the difference between slave *(trell)* and master, was enormous and the slave's porridge would often be made of husks and bark. The everyday 'Viking' ate stews and soups (*sodd*) – and porridge. But they enjoyed indulging in meat and lamb, beef, goat, mutton, pork and horse were consumed throughout the homelands and settlements. Geese, ducks and hens were kept to provide fresh meat and eggs throughout the year. The men were skilled hunters and wild animals would include deer, elk, reindeer, bear, boar, hare, wild poultry and smaller game such as squirrel and rabbit. For the coastal population fish was an essential part of the diet and fish resources in the Atlantic off the western coasts of Scandinavia were extremely rich. There was also plenty of fish in rivers and lakes. Other products such as seabirds, shellfish, eels, oysters and seaweed would be a nutritious addition to everyday food. Whales, porpoises and walruses were also important food resources and seals were hunted for their valuable furs and blubber. *Hákarl,* fermented

shark, is known from the settlement of Iceland in the 9th century and is still eaten year round in Iceland.

Drying was perhaps the most common method for preserving meats and fish. Food could be preserved almost indefinitely and stockfish was an important part of the diet at sea – and for trading. Other methods included smoking, salting, fermentation and freezing.

There was an abundant supply of wild berries, blackthorn, plums and hazelnuts. A beautifully decorated bucket filled with wild apples was found in the *Oseberg* burial. Another product from the Viking time is *skyr*, a cultured dairy product somewhat similar to strained yoghurt. The whey left after making skyr was made to go sour (*súrr*) and used to preserve meat and for pickling. Food was often spiced up with imported ingredients. Vinegar, salt, honey, malt, walnuts, seeds and exotic spices represented luxury and wealth and were highly valued.

People consumed a variety of wild and cultivated vegetables and herbs – onions, cabbage, turnips, broad beans, beets, carrots, garlic, wild celery, wild garlic, mushrooms, cress, juniper, cumin, black mustard, nettles, thyme, cress, meadowsweet, hops and medicinal plants such as yarrow, mugwort and scurvy grass. The *Gulathing's* law from 11th century mentions gardens for growing angelica and leeks – and later for kale, then apples, and finally including 'all that can be enclosed by fences and walls'. Barley was the best grain for brewing ale and other beverages would be mead (made from fermented honey), *bjórr* (a sweet alcohol), skim milk and buttermilk.

There is nothing to indicate that the food in the Norse era was of poor quality. In general a varied and nourishing diet seems to have been available, but it is not clear how much of the populations were able to take advantage of it.

Filthy perfect creatures

In 921 the Arab chronicler *Ibn Fadlan* was sent on a mission to open diplomacy with the *Bulgars* by the Caliphate in Baghdad. En route he fell in with a group of Viking marauders (*the Rūs*) widely assumed to have been Scandinavians of eastern Swedish origin. In his account of the journey he describes this encounter: 'I have seen the Rūs as they came on their merchant journeys and encamped by the Volga. When the ships come to the mooring place, everybody goes ashore with bread, meat, onions, milk and intoxicating drink. They are the filthiest of God's creatures, but I have never seen more perfect physical specimens, tall as date palms, blonde and ruddy'.

Suggestion for further reading:

Ståle Botn, ***Vikingene levde ikke av sverd alene.*** Torolvsteinen (2007), ISBN9788299739627

Scandinavians at the London Olympics – what happened this time

by Mark Elliott

In a nutshell, Scandinavians now well down the table – Denmark 29th (2 gold, 4 silver, 3 bronze); Norway 35th (2/1/1); Sweden 37th (1/4/3); Finland 60th (0/1/2); no Icelandic medals. Sweden had 16 golds in 1948.

But good on the water. *Sailing* – gold for the Swedes in Star class, surging ahead of the Brits in the final race; silver for the Great Dane Jonas Høgh-Christensen in the Finn class, edged out by GB's Ben Ainslie for his fourth gold in successive Games; silver for Finland in women's windsurfing; one more bronze each for Denmark, Finland and Sweden. *Rowing* – three medals for Denmark: gold in the double sculls, narrowly beating a British pair who had won in Beijing last time; silver in women's single sculls; bronze in men's lightweight four. *Kayak* – gold for Norway's Eirik Verås Larsen, also winner in 2004.

Handball something of a Scandinavian speciality – gold for Norway's women as in 2008, this time beating Montenegro in a hard-fought final; and silver for the Swedish men, beaten for the fourth time in an Olympic final this time by France, with a difference of a single goal. Equally frustrating results for Sweden in *equestrian* eventing, where Sara Algotsson Ostholt would have won gold had she not dislodged a bar at the last fence, and the prize passed to European and world title-holder Michael Jung of Germany; the women's *triathlon*, where Lisa Norden finished in the same time as the Swiss Nicola Spirig, but failed in an appeal to have both granted gold medals after the photo-finish review; and men's double-trap *shooting*, Håkan Dahlby coming second to Peter Wilson of GB in one of the first events of the Games.

Cycling gold for Lasse Norman of Denmark in the men's omnium, a punishing six-event marathon, and bronze for Norway's Alexander Kristoff in the men's road race. *Fencing* silver for Norway in the men's individual épée, a *shooting* silver for Denmark in the skeet, and a silver and a bronze for Denmark in *badminton* where almost all the medals seemed to go to China. In *athletics*, where Scandinavians had done so well in earlier Games, the single success went to the Finn Antti Ruuskanen (bronze in the men's javelin).

Most of the medals nowadays go to other continents. But the table looks different if based on medals-per-head-of-population, with most Europeans climbing – Denmark is up to 9th on one calculation. And a vocal minority of Britons point out that the most successful 'country' of Viking origins might be said to be the county of Yorkshire – four individual gold medallists, a silver and two bronzes, with three more golds, one silver and one bronze awarded to Yorkshire people as members of British teams.

Reports from recipients of CoScan travel awards (2011)

Meeting in Axvall

by Martin Leng

Photo: Martin Leng

During the summer of 2011, I spent three weeks at Axvall Folkhögskola in Västra Götaland in order to take part in a Swedish Institute summer course entitled *Ett möte i Axvall*. The course was designed to give students of Swedish – of all ages and nationalities – a chance to experience Swedish culture and improve their language skills. As someone who loves all things Swedish, I jumped at the chance when I heard about the opportunity from my tutor, and thankfully my application was accepted.
I had been to Sweden previously but had not ventured outside the big cities, and so the journey north from Gothenburg marked an interesting trip into unknown territory. Axvall is a small village surrounded by picturesque woodland and countryside. It has a small lake with a wooden jetty, plenty of places to ride a bike and an ICA [supermarket] shop – pretty much everything I needed! The school itself consisted

of a handful of old buildings gathered around a pretty garden. I was given my own room in one of the buildings, which I shared with around six others. In another building there were classrooms, and another served as our 'mess hall', where we ate our meals. These were particularly good – delicious Swedish food three times a day for three weeks. The cooks deserved a medal!

We had three Swedish classes each day, covering grammar, literature and culture. Our three teachers socialised with us in the evenings and became more like friends than teachers. They made a great effort to make us all feel included, and as a result I feel like my Swedish social skills have improved just as much as my language ability! As well as classes, we went on excursions to Gothenburg and the nearby towns, where we got to enjoy art galleries, museums and – of course – 'fika'!

The three weeks I spent in Sweden were among the best in my life. The classes were great, and my Swedish improved greatly, but the real joy of the trip came with the experiences outside of the classroom – playing *kubb* during sunny evenings, swimming in the lake, making new friends from all over the world and being made to feel part of a real Swedish community. It was truly wonderful.

None of it would have been possible without the grant from CoScan, which paid for my flights from Edinburgh to Gothenburg and back again.

Your generosity allowed me to have this wonderful experience, and I would like to thank you for that. I encourage you to keep awarding this grant in future years – what I thought would be an interesting and useful three weeks turned out to be so much more, and I hope that others can enjoy the same in future.

Returning to Sweden

by Oliver-James Dyar

Uppsala
Photo: Brita Green

In September last year I returned to Sweden for the first time after completing my master's programme in global health at Karolinska Institutet (KI), supported by a travel grant from CoScan. I travelled with

my partner to Uppsala where we spent two days walking around our favourite city in Sweden. We first came here in mid-January earlier this year, when the city was covered in snow, so it was nice to see the contrast that the summer weather brings. There were many more students out on the streets as the semester had just started. Uppsala reminded us a lot of our hometown, Oxford: it's a university town, located about the same distance from the capital, with a river flowing through its centre. Perhaps it's for this reason that we're hoping to move here when we start our specialist training as doctors. We walked to the hospital and were impressed by its size and architecture; it is quite different to the hospitals we are accustomed to in England!

We continued by train to Stockholm. I went back to KI and met with my thesis supervisor, where we made research plans for the coming months. Since graduating from KI in June I've continued to help editing research papers written by the group, and this time I was able to help review an application for a large research grant from the European Union. It's been a great way to keep in contact with the research group, whilst also improving my research skills.

One evening we met with fellow graduates of the master's programme and enjoyed reminiscing about the previous year over coffee. This was also a great chance to practise speaking Swedish, and I was a little worried that my ability would have declined a lot since leaving Sweden. I was delighted by how much I remembered – continuing to listen to Sveriges Radio whilst back in Oxford must have helped!

Overall the trip was very enjoyable, and we both feel more certain than ever that we will move to Sweden in the future. Thank you to all at CoScan for providing financial support to enable this trip.

To Svalbard with BSES

by Emma Jones

Ever since reading Philip Pullman's trilogy *His Dark Materials* as a child, the name Svalbard has conjured up images of mysterious icy lands, armoured bears, and adventure. Never did I think I would have the opportunity to visit this frozen archipelago until, quite by chance, I discovered that BSES (British Schools Exploring Society) were running their 2011 environmental studies course to this area of the Scandinavian Arctic. I was particularly attracted by the opportunity to carry out investigations on remote and

untouched glaciers – something which I may not have the chance to do again – and to learn expedition planning and fieldwork techniques which might prove useful to me later at university. To be one of the few visitors to the more inaccessible parts of Svalbard also felt like a huge privilege which could not be passed by.

I was certainly not disappointed with my experience. During the course of my time in the Arctic, I felt that I learnt and achieved so much, both personally and academically. Over the five days that we spent camping at the foot of a glacier, not only did I learn about the fieldwork skills needed to conduct research into the new location of the glacial snout, but was also taught important mountaineering safety skills which were put into use when we climbed up and over the glacier. The use of ice axes, harnesses and ropes, previously unknown to me, quickly became part of my daily equipment. Travelling to and from the glacier on skis, dragging our kit behind us on sledges, was also a new experience. The outward, uphill journey tested my endurance and fitness, while the downhill return journey back to our coastal camp was more a test of perseverance (and of conquering a fear of falling on my part!). Having never skied before, each of these journeys presented a new challenge, and I was full of a sense of achievement on completing them safely. On our return from the glacier, we spent the remainder of the trip camping by the coast, carrying out investigations into the ecology of the area. This was another great learning experience – by the end of the trip I could identify many of the birds we encountered, as well as a number of the plants. During this time, I also took on the challenge of independently planning, conducting and writing up my own project investigating patterns in the distribution of flora around the coast.

In addition to these academic achievements, the sheer fact that I spent two weeks camping, often in sub-zero temperatures, in such a hostile environment, and actually learnt to be quite comfortable by the end of it, was a huge personal achievement. The satisfaction that I felt when we finally climbed to the top of both the glacier, and many of the coastal cliffs in the area, to be greeted by a stunning, panoramic view of the surrounding pure white ice caps, mountains, and icy blue waters was an incredible feeling that I will never forget. I am extremely grateful for the generous contribution of the CoScan Trust Fund towards the cost of this amazing trip and I would like to thank you very much for helping me to get to Svalbard for this experience of a lifetime!

Photo: **Richard Bailey, who also went to Svalbard (and whose prize-winning photo can be seen on the back cover of the CoScan Magazine 2012/1)**

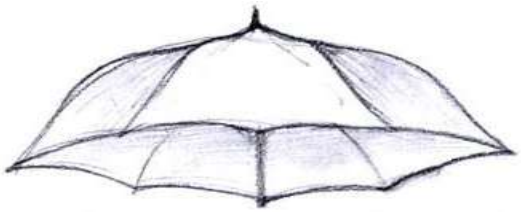
Tomten

Viktor Rydberg (1829-95)

Midvinternattens köld är hård,
stjärnorna gnistra och glimma.
Alla sova i enslig gård
djupt under midnattstimma.
Månen vandrar sin tysta ban,
snön lyser vit på fur och gran,
snön lyser vit på taken.
Endast tomten är vaken.

Midwinter night. The snow is deep,
at midnight the cold is bitter.
All on the lonely farm are asleep.
The distant stars sparkle and glitter.
The moon on its silent path shines bright,
snow on pine and spruce gleaming white,
snow on the roof-tops gleaming.
All but the Tomte are dreaming.

Member Societies 2012



Anglo-Danish Society – info@anglo-danishsociety.org.uk
www.anglo-danishsociety.org.uk
Anglo-Finnish Society – paulus.thomson@btinternet.com **–** www.anglofinnishsociety.org.uk
Anglo-Norse Society – anglonorse@yahoo.co.uk / igarland115@gmail.com
www.anglo-norse.org.uk
Anglo-Scandinavian Society of Newcastle ingelise42uk@ntlworld.co
www.newcastleangloscan.org
Anglo Swedish Society – avrilgrundberg@btinternet.com
www.angloswedishsociety.org.uk
Danish Church in London – elsehviid@danskekirke.org **–** www.danskekirke.org
Danish Club – info@danishclub.co.uk**–** www.danishclub.co.uk
Danish Cultural Institute – dci@dancult.co.uk **–** www.dancult.co.uk
Danish YWCA, London – palle@kfuk.co.uk **–** www.kfuk.co.uk
Devon & Somerset Anglo Scandinavian Society – dawnwattsdk@yahoo.co.uk
www.angloscan.org.uk
Finn-Guild – mail@finn-guild.org/ossi.laurila@finn-guild.org **–** www.finn-guild.org
Grieg Society UK – griegsocietygb@gmail.com
– tel 0208 691 1910 until new website is set up
Hampshire Anglo-Scandinavian Society – lis@horwich.biz **–** www.hass.org.uk
Hertfordshire Anglo-Scandinavian Society – ibthomson@btinternet.com
www.hertsscandinavian.co.uk
Irish Scandinavian Club – bjorndahl42@gmail.com
Midlands Scandinavians – dagmardahl@yahoo.co.uk/antonycockitt@yahoo.co.uk
Northants Anglo-Scandinavian Society – manjaronne@btinternet.com
Norwegian Scottish Association – norman@weibye.net
www.norwegian-scottish.org.uk
Orkney Norway Friendship Association – james@balaycot.plus.com
www.orkneycommunities.co.uk/onfa
Scandinavian Klubb of Lincolnshire (SKOL) – derekmason@mypostoffice.co.uk
www.skol.org.uk
Scandinavian Society at University of York – nordicsociety@yusu.org
www.yorknordicsoc.wordpress.com
Scottish Norwegian Society (Glasgow) – ragnehopkins@yahoo.co.uk
www.norwegiansocietyglasgow.co.uk
Scottish-Swedish Society – chrcoltart@aol.com **–** www.scottishswedish.org
Shetland Norwegian Friendship Society – petercampbell321@btinternet.com
www.communitydirectory.shetland.gov.uk/shetland-norwegian-friendship-society-i380.html
York Anglo-Scandinavian Society (YASS) – iainro@tiscali.co.uk
www.yorkangloscan.org.uk

CoScan Executive Committee & CoScan Trust Fund

2012

Mark Elliott, CMG
President
Wheelwright Cottage
High Lorton, Cockermouth
Cumbria CA13 9UQ
mark.elliott39@zen.co.uk

Peter Wright, OBE, JP, B.Sc., FRSA
Vice President
5 The Heights, Carline Road
Lincoln LN1 1JP
info@coscan.org.uk

Dr Eva Robards
Chairman
Shrubbery Cottage, Nun Monkton
York YO26 8EW
evarobards@aol.com

Norman Pike, FCA
Hon. Treasurer
Barna House, Church Lane
Bradley, Grimsby DN37 OAE
norman.pike@ntlworld.com

Lise Hodgson
Secretary
11A Herbert Grove
Southend-On-Sea
Essex SS1 2AT
liseinga@hotmail.com

Peter Campbell
Membership Secretary
8 Sandyloch Drive
Lerwick ZE1 0SR
Shetland
petercampbell321@btinternet.com

Helena M S Schmidt
Youth and International Officer
Gustavsgate 1, 0351 Oslo, Norway
helena_margrethe@yahoo.co.uk

Anna Sophie Strandli
Editor
CoScan Magazine and website
Industrigaten 40, 0357 Oslo, Norway
anna_yawron@yahoo.no

Kari Moss Wright
Embassy Liaison Officer
5 The Heights, Carline Road
Lincoln LN1 1JP
karimosswright@btinternet.com

Peter Rasmussen
8 Boundary Road, West Bridgeford
Nottingham NG2 7BY
jpeterrasmussen@hotmail.com

Manja Ronne
6 Baker Street, Gayton
Northants. NN7 3EZ
manjaronne@btinternet.com

Dr Brita Green
Trust Fund Chairman
103 Long Ridge Lane
Nether Poppleton
YORK, YO26 6LW
psgbeg@aol.com

Dagmar Cockitt
Trust Fund Treasurer
41 Chapel Lane, Great Barr
Birmingham B43 7BD
dagmardahl@yahoo.co.uk

Alfhild Wellborne
Trust Fund subcommittee
7 Bath Terrace, Gosforth
Newcastle upon Tyne NE3 1UH
alfhild2000@hotmail.com

CoScan Patrons: Their Excellencies, The Ambassadors of Denmark, Finland, Iceland, Norway and Sweden

Scandinavian Embassies in the UK – Press, Culture and Information

Denmark
Royal Danish Embassy
Lone Britt Christensen
Cultural Attaché
55, Sloane Street
London SW1X 9SR
Tel: +44(0)20 7333 0200
Fax: +44(0)20 7333 0270
lonmol@um.dk
www.denmark.org.uk

Finland
Embassy of Finland
Pirjo Pellinen
Cultural Affairs Officer
38, Chesham Place,
London SW1X 8HW
Tel: +44(0)20 7838 6200
Fax: +44(0)20 7235 3680
pirjo.pellinen@formin.fi
www.finemb.org.uk

Iceland
Embassy of Iceland
Petrina Bachmann
Attaché
2A, Hans Street
London SW1X 0JE
Tel: +44(0)20 7259 3999
Fax: +44(0)2072459649
emb.london@mfa.is
www.iceland.is/uk

Norway
Royal Norwegian Embassy
Eva M Vincent
Head of Press, Information and Cultural Affairs
25, Belgrave Square,
London SW1X 8QD
Tel: +44(0)20 7591 5500
info.london@mfa.no
www.norway.org.uk

Sweden
Embassy of Sweden
Carl Otto Werkelid
Counsellor Cultural Affairs
11, Montagu Place,
London W1H 2AL
Tel: +44(0)20 7917 6400
Fax: +44(0)20 7917 6475
eva.sack@gov.se
www.swedenabroad.com/london

Honorary members of CoScan:
Nordmanns-Forbundet
(2004–2012)
www.norseman.no
Finnish-British Society
(2003–2012)
www.finnbrit.fi