

The Sweden Series (a selection)

1. Carl Sparre (1723-1791), *Medevi brunn* [Medevi spa], ink drawing, 4 July 1688, Gripsholm, Nationalmuseum, Stockholm.

2. Erik Dahlbergh (1625-1703), *Svinngarns källa* [Svinngarn's spring], pencil wash, the National Library of Sweden, Stockholm. Note: Erik Dahlbergh (1625-1703), draughtsman, topographer.

3. David von Cöln (?) (1689-1763), *Ängsö*, oil painting, circa 1745, Ängsö Castle.

4. Ann Böttcher (1973-), *Leafy Surroundings (Lövrika uddar)*, 2005, blyerts på papper.

5. *Suecia antiqua et hodierna* [Sweden Past and Present], a bound collection of engravings after drawings by Erik Dahlbergh (1625-1703), draughtsman and topographer; from the collection of the National Library of Sweden, Stockholm.
Print-out from a digital version.

6. Björn Berg (1923-2008), *Dahlbergh tecknande* [Dahlbergh drawing], pen and Indian ink, acquired 1963. Moderna Museet, Stockholm.

7. Jean Eric Rehn (1717-1793), pencil wash, Nationalmuseum, Stockholm.

8. Johan Philip Korn (1728-1796), *Landskap med ryttare*, [Landscape with Rider], Nationalmuseum, Stockholm.

9. Johan Pasch (1706-1769), detail of wall painting in a bed chamber at Järntorget 83, Stockholm, oil painting, 1750s, Nordiska Museet, Stockholm.

10. Jean Eric Rehn, *Ulriksdal från sjösidan* [Ulriksdal Castle from the Sea], ink wash, Nationalmuseum, Stockholm.

Note: 'rare attention to the spruce and its character; we haven't left the 17th century yet.'

11. From (FMS) Nordiska museets folkminnessamling (The Collection of Folk Memories):

'The spruce is very concerned about her pretty exterior but less so about her interior. The birch, her rival in beauty, is ridiculed for her nakedness in winter. The birch keeps quiet and awaits spring. Then, one day, dressed in her finery, with a wan smile, she tells the spruce:

Now, you stand there in your pitchy thread
while I am dressed up to be wed
And to the people she calls out:
Trim my top and I'll grow up!

Eva Wigström: *Folketro och sägner* [Popular Beliefs and Legends] (Sv.LVIII:3, s. 21) *Växtlivet i folkets tro och diktning* [Plant Life in Folklore and Poetry]. Ord o. bild 1896, p. 13.'

Note: 115: 'Nature: Animism: Tree: Spruce. Nordiska museet, Stockholm.'

12. Carl August Ehrensvärd (1745-1800), *Apendix. Poetens kroppsliga historia* [Appendix: The Poet's Physical History], 1795, title page, pencil and black ink on paper, pencil wash in grey. Nationalmuseum, Stockholm.
Note: 'spruce behind stone'

13. Carl August Ehrensvärd, *Stockholm*, 1778, pencil and brown ink on paper. Nationalmuseum, Stockholm.
Note: 'Do you find a spruce beautiful?'

14. Carl August Ehrensvärd, *Nakna klippor. Nidbild över Småland* [Naked Rocks. Scurrilous of Småland], 1798, pencil and brown ink on paper. Nationalmuseum, Stockholm.
Note: Goat hills of Småland.

Green post-it note: 'The spiky landscape of Småland: a concentration of nature's ugliness. Compare the later Larson'

15. Arne H. Hallén (1890-1974), *Lä*, [Lee], (Råsunda, 1918), etching, Moderna Museet, Stockholm.

Note: 'resembles Ehrensvärd's bottoms/'Goat hills of Småland', cf.! No apparent spruces in the background. Deciduous trees, perhaps some tops of spruces. Would be fun to have.'

16. "'Ehrensvärd's view of the landscape has changed radically during his years in Italy and as long as he lives he hates the granite rocks and the spruce. Later travels all over Sweden confirm his theory about man and the landscape – people resemble their regions – and provide him with many examples. Småland in particular arouses his indignation. As a matter of fact, he cannot go to bed at night before he has drawn the ghastliness. "Behold this horrid land", he writes in an illustrated letter, "and show me one single thing which is beautiful." To another letter he adds a diagram comparing Nordic and Mediterranean characteristics. The sharp-pointed forms of the spruce are simplified into nails, while the beloved deciduous

trees are drawn like round fruits.

“Do you find a spruce beautiful”, he asks his friend De Geer, and goes on: “Oh!!! Beauty. Beating out.” Ehrensvärd’s recipe is to have the damned bunches of spruce twigs burned down, let the flames eat them and then break new soil in the ashes.’

Sten Åke Nilsson, *1700-talets ansikte: Carl August Ehrensvärd*, (Stockholm: Norstedts, 1996) p. 74.

‘Beskåda detta otäcka land’ [Behold this horror] – part of *Brev till Kickan* [Letter to Kickan / Carl August Ehrensvärd], p. 76, by Holger Frykenstedt / Sven G. Hansson, (Stockholm: Norstedt, 1971). The original letters belong to the Tosterup Collection, the National Archives, Stockholm.

‘Niskhetens nålar and Behagets rundning’ [The Needles of Jealousy and Greed and the Fullness of Pleasure].

Part of [Letter to Kickan / Carl August Ehrensvärd], p. 77, the National Archives, Stockholm.

‘Tonight I will still see Spruces, Pines, Valleys and bare hillocks, and our monotonous Swedish mountains, Round, Flat, resembling Behinds and the People look like their Surroundings. Then I enter Östergötland ... Östergötland is at least is not hideous...’

Part of [Letter to Kickan / Carl August Ehrensvärd], p. 79, the National Archives, Stockholm.

‘His animosity towards the woodland seems to increase with age:

“concerning spruces I now hate them more than ever”, he writes (1800) and encloses a drawing with these hateful trees surrounding a bottom. [...] What Ehrensvärd held in contempt, now began to be loved. But perhaps what is most important is not what he thought of Swedish nature but that he showed it such intense and vital interest in the first place. His sense for the dynamic character of nature and his desire to not primarily depict, but to interpret the landscape’s “essence”, aligns him to the full with the new era.’ Gunnar Berfelt, *Svensk Landskapskonst* [Swedish Landscape Art], (Stockholm: Sveriges Allmänna Konstförening Publikation, 1965), p. 145.

17. Note: Ulf Lundkvist, *Assar de Luxe* (Stockholm: Bokförlaget Forum, 1995).

“Präglar landskapet invånarna?” [Does the landscape mark its inhabitants?]

“Mossning Vivan” [Howdy Vivan]

“Pyttan and Tvi Vale. Ni har bara en sak i huvena karlslokingar!” [Ugh, nonsense! You blokes only think of one thing!]

“Vem var det där?” [Who was that?]

“Miss Nollbega 93, en riktig skarping på sin tid” [Miss Nollbega ’93, a real looker in her days]

Grey post-it: ‘Must refer to Ehrensvärd’s view on landscape and his hatred of spruces! ... people resemble their surroundings ... example ...’

18. Lars-Ola Borglid, *Linnés landskap* [Linnaeus’ Landscape](Stockholm: Prisma, 1999), chapter: ‘Linné och skogen’ [‘Linnaeus and the Forest’].

Note: ‘Linnaeus saw the financial potential of the forest. Carl Fries travelled in Linnaeus’ footsteps in the 1950s.’

p. 79, lines 13–20: ‘We can compare the exaltation Linnaeus experienced while viewing the landscape of Småland with the disgust another of the great travellers of the 18th century expressed for the very same landscape. En route to Italy, C.A. Ehrensvärd drew a sparse and stubby spruce forest somewhere in the south of Småland. In a letter to his wife, Ehrensvärd commented on his drawing: “I cannot go to bed ... before I have depicted this ugly countryside. What horror!”’

p. 80, lines 1–2: ‘What kind of forest did Linnaeus and Ehrensvärd travel through? One thing is certain, it did not look like the forests of today’s Småland.’

p. 80, lines 10–18: ‘To us, the “forest” of Linnaeus’ native district would probably look like the groves of the 19th and 20th centuries. The spruce began to colonise the south of Småland in the early Middle Ages, but very sparsely at first, perhaps just a few trees per parish. Farmers cut back spruces until the end of the 19th century. Of the spruces in neighbouring parishes in the 18th century, only a few were allowed to reach maturity.

Spruces were used for making fences. Apart from that, spruces occurred as shrubs in the outfields.’

p. 185, line 12–15: ‘Staffan Söderberg calls Carl Fries and Bengt Berg late Linnaeus: “cartographers, travellers who journeyed the land, took photographs and wrote books. They were the last explorers of Sweden.”’

p. 185, line 33–34: ‘It was when Fries gazed out over the landscape that he saw the changes since Linnaeus’ time.’

p. 186, line 11–14: ‘Linnaeus would have been the first to praise such an advantageous change. Forty years have passed since Carl Fries visited Kvälleberg, when I make my way to the summit.’

p. 187, line 4–7: ‘Nothing remains of the view of the farm from the hill top, as described by Linnaeus. It is hidden behind screens of spruces and I would have needed a skylift to get above the spruce tops.’

Note p. 74: ‘He would not have recognised Småland today. He would not have liked what he saw, unlike Linnaeus, who, like Nostradamus, predicted the industrial farming of spruces. However, E. would certainly have praised the storm!’

19. *En lappkåta vid Östra Torneå* [A Sámi Tent near Eastern Torneå], Artist? Year? NMH RAÄ, Nationalmuseum, Stockholm.

20. Per Hilleström (1732–1816), *Lappar* [Sámi people, formerly called Lapps], 18th century, oil painting, Malmö Art Museum.

Blue post-it note: ‘The Sámi people and Skansen / Nordiska Museet, Stockholm’

21. ‘Från Lappmarken’ [From Sápmi]. Postcard, postmarked 10 September 1901.

22. ‘Lappar från Lule Lappmark’ [Sámi people from Luleå Lappmark / Lule River Valley]. Postcard, postmarked 25 May 1903.

23. “One of the test installations for a scene showing Lappish landscape and culture at the new National Museum of Cultural History. A painted backdrop shows the Lappish landscape, photograph early 20th century.” Nordiska Museet, Stockholm. Note: ‘A Sámi in a sleigh.’

24. The first ‘Lapp’ camp at Skansen, a copy of one at Frostviken, built in 1891 and inhabited by a Sámi family. Photo: Axel Lindahl, 1898”. Skansen / Nordiska museet, Stockholm.

25. ‘When Artur Hazelius’s open-air museum Skansen opened its gates, Stockholmers could easily make acquaintance with the exotic romantic wilderness of distant Lapland. Sketch by David Ljungdahl in *Ny Illustrerad Tidning*, 1891.’

Jakob Christensson, *Landskapet i våra Hjärtan* [The Landscape in Our Hearts], (Lund: University of Lund and Historiska Media, 2002), p. 64.

26. Jacob Gillberg (1724–1793), *La Chasse au lièvre / Harjakten* [The Hare Hunt], copperplate engraving.

‘The long-banned spruce now gradually gains footing among “leafy trees” and “thickly wooded promontories”. But its nature is adjusted by being half transformed into an ornament by a ceremonious curvature; and with this bow it becomes, so to speak, “socially presentable” and from now on fully accepted. The spruce now became, perhaps, the foremost motif of what was typically Swedish. The same bending spruces return at times with Albrekt von Lantinghausen ...’

Gunnar Berfelt, *Svensk Landskapskonst* [Swedish Landscape Art], (Stockholm: Sveriges Allmänna Konstförening, 1965), p. 163.

Note: ‘Compare to A. von Lantinghausen! (1751–1820), an apprentice of Gillberg’

27. Note: ‘Mentioned at the age of fifteen in *Svenska Magasinet*, 1766; went from idyllic to more barren motifs, even the people are barren, burdened and old, workers, Albrekt von Lantinghausen 1768 gold medal in model drawing, copperplate engraving (1751–1820), Apprentice to Gillberg, the most gifted. The Art Academy, Gillberg (1724–1793). The same leaning spruces are found in Lantinghausen’s work. Follows the beaten track. In the ’70s tries to give a Nordic touch to the motifs. More barren motifs and figures are also seen with new eyes. Miserable people in these poor

surrounding...a more independent interpretation of nature, away from idyllic scenes, a new generation who lay the ground for the Romantic era. Elias Martin... Commissioned officer, official court functionary.'

28. Ann Böttcher (1973-), *Lantinghausen's Leaning Spruces (Lantinghausens krumbuktande granar)*, 2005, pencil on paper.

29. Elias Martin (1739–1818), *Blind tiggare skänker en allmosa åt en moder med barn* [Blind Beggar Gives Alms to a Mother and Child], Malmö Konstmuseum.

30. Elias Martin, *Romantiskt bergslandskap med lutande gran* [Romantic Mountain Landscape with Leaning Spruce], 1768–80, oil painting, Nationalmuseum, Stockholm.

31. Elias Martin, *Romantiskt landskap med gran* [Romantic Landscape with Spruce], 1768–80, oil painting, Nationalmuseum, Stockholm.
Note: 'like El Capitan, Yosemite'

32. Elias Martin, *Hermitage at the Industrial Estate of Forsmarck (In the Province of Uppland)*, watercolour, Uppsala University Library.

33. Elias Martin, *Gungan i den engelska trädgården på Forsmarck* [The Swing in the English Park at Forsmarck], etching. Engraver Martin Rudolf Heland (1765-1814).

34. Elias Martin, 'Han tager sista halmstrået af sitt usliga botak' - titel? [He takes the last straw from his wretched roof...]
Blue post-it note: 'Elias Martin and his circle (brother Johan F, Linnerhielm, Heland, etc.)'

35. J. C. Linnerhielm, *Mellanfallet vid Huskvarna* [The Middle Waterfall at Huskvarna], 1790, watercolour.

36. Marcus Larson (1825–1864), *Svenskt Vattenfall* [Swedish Waterfall], Paris, 1856, oil painting, Bohusläns Museum, Uddevalla. Postcard.

37. Ann Böttcher (1973-), *Marcus Larson and the Hemulens (Marcus Larson och hemulerna)*, 2005, blyerts på papper.

38. Marcus Larson, *Vattenfall i Småland* [Waterfall in Småland], 1856, oil painting, Nationalmuseum, Stockholm. Postcard.
Green post-it note: 'The scene. Rapid with cliffs, forest, leaning spruces/ pines, mountains, cottages, realism and spotlighting'

39. Marcus Larson, *Vattenfall* [Waterfall], 1856, Malmö Art Museum. Text written on the back of the canvas: 'An original painting by Marcus Larson, attested by Gustav Jaensson. I concur with the above. Previously unknown painting of the highest quality. Ragnar Hoppe.'
Yellow post-it arrow: 'See C. F. Hill'

40. Gösta Hübinette (1897-1980), *Norra Ristafallet* [The Northern Rista Falls], ca 1923, gelatin silver print, Moderna Museet, Stockholm.

41. Nils Thomasson (1880 - 1975), *Ristafallen, Jämtland* [The Rista Falls, Jämtland], 1905, gelatin silver print, Moderna Museet, Stockholm.
Note: like Hill's spruce islands among rapids and waterfalls

42. 'Småland, Linnea, Linnea Borealis'. Postcard, postmarked, 9 April 1949.

43. 'From Sweden's Countryside - Fishing'. Postcard, postmarked 27 January 1906.

44. 'In the scene Odin Builds Sigtuna we see him in the left foreground as state founder; the costumes are imaginative and the settlement appears medieval and makes you think of a Hanseatic city in northern Germany, but the Nordic hint is unmistakable thanks to the grand spruces.'
Caption: Odin Builds his Capital City Sigtuna by Mälaren. Ink wash by Pehr Hörberg (1746–1816), Nordiska Museet, Stockholm.

Jakob Christensson, *Landskapet i våra Hjärtan* [The Landscape in Our Hearts], (Lund: University of Lund and Historiska Media, 2002, p 50.

45. 'Master Linné finds a linnea (Linnea Borealis) on a botanical excursion. Anonymous woodcut from *Onkel Adams* (pseudonym for Wetterbergh, Carl Anton (1804–1889), *Linnéa*, children's magazine, 1861-1871.'

46. 'The inaugural ceremony of Byström's sculpture bust of Bellman 26 July 1829. During the summer time a steady stream of Stockholmers visited Djurgården as it became more and more like a pleasure garden. Coloured lithograph by Hjalmar Mörner, Uppsala University Library.'

Green post-it note: 'The spruce as geographical classification and regional self-assertion.'

47. 'Sweden, Trollhättan. Thou ancient, thou freeborn, thou mountainous North, In beauty and peace our hearts beguiling...'. (The Swedish National Anthem, composed mid-19th century) Postcard, postmarked 19 March 1911.

48. Regional flowers, crests and map, postcard 'Medelpad' and print-outs from Leopolds Antikvariat, Sturegatan 44 in Stockholm, 2003-05-02, <http://www.abm.se/leopolds/>.

49. Above: 'Province Flower Pins of 1921 from Justus Bergman's Svenska Konstindustrianstalten. An earlier edition was sold by Sällskapet för Kristlig Social Nykterhetsverksamhet [Christian Social Temperance Society] in order to finance its activities in Vemdalen.'

Below: 'These provincial flowers painted by Axel Ekblom were published in *Svenska Kalendern* [Swedish Calendar] 1909, issued in December 1908'.

Pin, left: Tricentenary in 1943

Pin, right: Kramfors, 1/1 - 47

50. *Ny svensk Vapenbok* [New Swedish Book of Arms], Clara Neveus/De Wearn (Stockholm, 1992).

Pink post-it note: 'skura - dividing line in herald (coat of arms)'

51. Note: '*Adelskalendern* [The Peerage], The Fock family colours: Green and white, *Adelskalendern* [The Peerage] 2004 (Riddarhuset, 2003).'

52. 'Carin Göring's gravestone (including her maiden name Fock) born 21 October 1888, dead 17 October 1931 and a gravestone with the Fock family coat of arms (a spruce tree) and the name Carla Fock.'

Photographs (my own) from Lovö cemetery, Drottningholm, Stockholm.

53. Pink post-it note: 'Carin & Göring met on 21 February 1920. Carin died in 1931, 11 years together, enthusiastic about National Socialism but never experienced its true evil. Buried in Lovö cemetery, Drottningholm. Carin's mother Huldine. Carin's father Carl, baron + officer. Östermalm, Grev Turegatan 68 (stockholm). Summer house Engsholm near Drottningholm.'

Pink post-it note: 'The Fock family colours, green/white, 24 February 1920 - NSDAP, 3 February 1923 got married. Fanny, Carin's sister devoted National Socialist. In March 1925, the Göring couple moved to Stockholm, Odengatan. 23.

The Fock family coat of arms (a spruce tree)'

54. 'Rockelstad. Jaktstugan i Helgestaskog' [Hunting Lodge in Helgesta forest]. Object description: Very nice card. Unwritten.' Print-out from Tradera (a Swedish online market place), 19 March 2004.

Green post-it note: 'Erik von Rosen used the swastika as his owner's mark as early as 1903, over the fireplace.'

Yellow post-it note: 'Göring and Erik von Rosen spent a lot of time together and they visited the hunting lodge frequently, also after the death of Carin in 1931.'

55. Rockelstad. The gate to the Courtyard. Postcard published by: Dagmar Eriksén, Norrköping, unwritten.

Brown post-it note (missing in map): 'Göring (Hermann) air force officer - worked for the Swedish airline Svensk Lufttrafik AB after the First World War, flew (Eric) von Rosen home to his estate Rockelstad in a snow storm, met Carin (Erik von Rosen's sister-in-law) who became Göring's first wife.'

56. 'Trollgranen or Bastugranen [The Troll Spruce, or The Sauna Spruce], Mo Parish, Hälsingland. 1942.

(Front) 'No-one dared cut down the fir tree nor chop up the firewood after the tree had blown down. If someone had struck the tree, the person himself would be afflicted with illness.'

(Back) Splinters with blood or puss from the sick were inserted into the trunk or buried amongst the roots. This still transferred the sickness to the tree, thereby curing the afflicted.'

Photographer: Eric von Rosen (1879-1948), Nordiska Museet, Stockholm.

57. N.S.A.P. - *Tillbaka till jorden!* [Back to the Soil!] Description of object: Exceedingly rare copy, countermarked November 1934 as validated copy by NSAP party commissary, the Finance Department and the West District stamp. Well preserved card published by the Swedish National Socialist Workers Party, Ö Hamngatan 2, Gothenburg. Blank.

Tradera: Category: Postcards & Pictures: General: Politics & Propaganda. Print-out, 2005-02-18. (Tradera.com is an online marketplace based in Sweden).

58. From left to right:

'Nordisk helg' [Nordic Holiday]. Greeting card published by NSAP [The Swedish National Socialist Workers' Party] (1933-1950), the headquarters, Stockholm, 1930s. Reproduction.

'God Helg' [Happy Holidays] Greeting card published by NSB [The Swedish National Socialist Bloc] (1933-1936), Box 265, Göteborg, 1930s. Reproduction.

'God Helg' [Happy Holidays], 1930-tal. Greeting card published by NSAP [The Swedish National Socialist Workers' Party]. Reproduction.

59. Greeting cards from left to right:

Nordic Holiday. Happy Holidays. Merry Christmas.

Brown post-it note: Reverse: NSAP [The National Socialist Workers' Party], the headquarters, Stockholm. Reproductions.

60. Greeting cards from Nordiska Museet, Stockholm, from left to right:

'Nordisk helg' [Nordic Holiday]

'Hell Furugård, God Jul' [Hail Furugård, Merry Christmas]

'God Jul' [Merry Christmas] followed by hand drawn swastika, card by Jenny Nyström (1854-1946).

61. 'Needles in place. The yearly "Stenbeck Christmas Tree" erected on Skeppsbron, Stockholm yesterday. The city's tallest Christmas tree has become a tradition, started by the late businessman Jan Stenbeck (Henrik Montgomery/Pressens bild).'

Note: 'Metro Friday 14 November 2003'

Brown post-it: 'The mounting of the 'Stenbeck Christmas Tree' starts already in the beginning of November. First, they find a long, straight trunk in which holes for branches are bored. Prime branches from other spruces are selected in order to create a conical Christmas tree. In preparation for the very first attempt, people were sent over to the USA to learn how to make 'the perfect Christmas tree'.

62. Julgran [Christmas Tree], Dalsland, Gesäter Parish, Fredlund. Photographer: Petrus Johansson, Rölönda, ca.1913. Nordiska Museet, Stockholm.

63. Halland, Växtorp Parish.

'Julaträd [Christmas Tree]. A trunk of ordinary wood in which branches are inserted. Height 40 cm. Dressed with green shrubbery, spruce. There were no apples in it, but one dipped candles onto it. The candles were fastened with wire or clamps. Before the use of spruces as Christmas trees, other trees were used. There were no spruces in the forests at that time. In the pasture grounds, not a single tree grew at the end of the 19th century. Then, they started to plant spruces, but mostly pine.'

Christmas: Christmas tree: Från Lucia till 20-dag Knut [From Lucia to Thirteenth of January, when the Christmas tree is traditionally thrown out in Sweden].

Christmas: Christmas Tree: Discovered in 1964 by Bror Jansson, Katrineberg, Vessingebro, after Johan Sjunnesson, Fågelsång, Växtorp. Nordiska Museet, Stockholm.

64. Värmland, Gillberga Parish.

'I [the informant] am not aware of the tradition of visiting farms carrying

small spruce branches.'

Christmas II, p144. EU 1438. Discovered in 1930 by Ragnar Nilsson, Värmlandsbro, after Emma Olsson, b. 1850 in Gillberga Parish.

Östergötland, Svinhult Parish.

'We started using a Christmas tree - everyone else had one, and we didn't want to be left out - sometime in the 90s.'

Christmas II: Christmas Tree. Discovered in 1950 by Marianne Olsson, after Mrs Ottili Andersson, Attarp mill, born in 1881 in Attarp village.' Nordiska Museet, Stockholm.

65. Estrid Larsson (1881-1904), *En dröm* [A Dream], pencil, wash drawing in black, Moderna Museet, Stockholm.

66. Ann Böttcher (1973-), *Spruce Leaf Number 61 (Gran blad nummer 61)*, 2003, pencil on paper.

67. Carl Johan Billmark (1804-1870), *Etude för landskapsmålning* [Study for a Landscape Painting], drawing, Nationalmuseum, Stockholm.

Note: 'In Berfeldt's book: Spruce, leaf 61.'

68. Note: 'Elias Martin. Photograph (my own).'

Lime green post-it note: 'The painting at NMH (Nationalmuseum, Stockholm) which Micke exhibited. Commissioned portrait of the mill › portrait of the forest/the green gold.'

69. 'Charcoal kiln, Hult. Småland's most important branch of industry originates from the forest, there are sawmills and carpentry shops nearly all over the landscape. The waste products at these works are made use of through charcoal-burning'.

Verso: Pictures of Sweden, Swedish Tourist Association. Postcard, unwritten, bought at the Stamp fair NorrPhil in Täby 2004.

70. Hans Marklund (1937 - 2016), *Tjärdalen* [The Tar Valley], 1965, gelatin silver print, Moderna Museet, Stockholm.

Note: Charcoal kiln in snow?

71. Erik Prytz (1914-1993), gouache, Moderna Museet, Stockholm.

72. Carl Gustaf Rosenberg (1883-1957), *Välta i vårflod* [Log Pile in Spring Flood], 1934, gelatin silver print, Moderna Museet, Stockholm.

73. Sune Jonsson (1930-2009), *Images from Bondens år* [The Year of the Farmer], gelatin silver print, Moderna Museet, Stockholm.

Note: 'Very nice! Farmer and harnessed timber horse looking at the forest.'

74. Per-Olof Nilsson (1946-), *De kallar det förnygringsyta* [They Call it Rejuvenating Area], 1975, etching, Moderna Museet, Stockholm.

75. 'Modern roads are built through forests in order to avoid intrusion on farmland. A-Road 31, Nässjö, Jönköping county.

Note: From Vägverket Region Öst, Jönköping 1994. Road history, road network.'

'Where did I read it? Must find it! In the 1960s, it was decided not to clear-fell along main roads to preserve the romantic image of the forest - a compromise between the old antagonism between country and town.'

76. Photograph (my own) of young spruce seedlings ready to be planted, 2001.

77. Photograph (my own) of a pile of spruce twigs in Lilla Gluggebo, Östergötland, Sverige, 2002.

78. Ann Böttcher (1973-), *Spruce from a Pile of Spruce Twigs, Lilla Gluggebo, Östergötland, Sverige (Gran från granishög, Lilla Gluggebo, Östergötland, Sverige)*, 2002, pencil on paper.

79. 'The evil forest. Aesthetic objections to Swedish nature. Old Norse and magic nature art. Waterfalls like in Düsseldorf.'

'... It was some decades into the 19th century before nature could eventually be considered tamed, and in the dark woods danger lay in wait. This was the sentiment that Geijer caught so perfectly in *Den lilla kolargossen*, [The Little Charcoal Burner] (1814) with refrains like "It is so dark, far far away into the forest." In the beginning of the poem the plucky boy loses his courage as he wanders through the forest, first hearing the merciless bear growl and then

feeling that the trolls are after him..."

Jakob Christensson, *Landskapet i våra Hjärtan* [The Landscape in Our Hearts], (Lund: University of Lund and Historiska Media, 2002, p. 46).

Photo: Anshelm Schultzberg (1862-1945), *Morgon vid Kolbatten* [Morning At the Charcoal Kiln], 19th century, oil painting, Malmö Art Museum.

80. Carl Fries (1895-1982), *Den gamla skogen* [The Old Forest], gelatin silver print, Moderna Museet, Stockholm.

Note: 'uprooted tree'

81. 'Undret vid barnastenen' [The Miracle at the Children's Stone]. On 13 November 1901 Jenny (11) and Augusta (8) head from their impoverished home in Svinhult to a neighbour to fetch some food and clothes. On the way back they are caught in a sudden snowstorm and get lost in the forest. Nobody sees Jenny and Augusta for 21 long days. People search in vain in the snow-filled forest. But the cold is too strong, and soon they have no hope of finding the girls alive. On the night before the 1st advent, however, the wife of the organist in Svinhult, Hulda Hultgren, has a strange dream. She sees two small children lying covered by snow under a spruce in the forest – alive! After an announcement in the church the search recommences with renewed strength. And the miracle happens. On 5 December they find the girls lying close to each other under a spruce. They complain about pain in their frozen feet, but they are both of clear mind. The girl's feet couldn't be saved, but they recovered very quickly and explained that of course they had heard and seen the people searching with torches in the forest – but it could have been 'light-men' (the sorts of creatures with which parents scared their children to prevent them from walking alone in the forest). Therefore, they didn't dare to respond. They had the company of a squirrel that they had fed with bread. And in the end, when the girls were, themselves exhausted, it was the squirrel that helped them by biting a hole in the last frozen bag of flour so that the three of them could eat the contents. The site of the miracle, Barnastenen [The Children's Stone] is between Svinhult and Österbymo.'

Excerpts from folders by Ydre Kultur och Fritidsnämnd, 1999, The municipality of Ydre, Östergötland.

82. Västergötland. Toarp Parish.

'Åschedra / åskdrag / vådeldstråd [Thunder / accidental fire tree]. In Skenstad forest in Toarp parish, there was a spruce that did not grow. She remained as she was year after year, small, peculiar and gnarly. It was probably because a hobgoblin lived in the tree.'

Klas Olofsson: *Folkliv o. folkminne i Ås, Vedens o. Gäsene härader i Västergötland I* [Legends from the county districts of Ås, Vedens and Gäsene in Västergötland] (Göteborg: 1928).

Note: 156: Träden i folktron: Gran [Trees in Folklore: the Spruce], Nordiska Museet, Stockholm.

83. Verner Molin (1907–1980), *Genom skogen* [Through the Forest], 1938, watercolour, Moderna Museet, Stockholm.

Note: 'as illustration to the Children's Stone'

84. 'At this stone and under this spruce, the sisters Augusta and Jenny, aged 8 and 11, lay in the cold of winter 13 Nov – 5 Dec. 1901 after having lost their way in the forest in a snowstorm. Died in 1919 and 1943.' Source?

85. 'Tranås. The Troll Stone at Sännevadet'. Postcard, postmarked, 19 August 1958.

86. 'Ed. The Troll Valley'. Postcard, postmarked 26 June 1945.

87. 'Copyright Dispute Stops "Trolltyg" [Gnomes]

'Trolltyg i tomeskogen' (Gnomes, 1980) is one of the most demanded reruns from SVT (Swedish Public Service Broadcasting). The program which is about the fight between good forest gnomes and bad trolls was last shown in 1989. But Gnomes will in all probability never be able to be shown in Swedish television due to the laws of copyright. Nobody knows who has copyright of the show.

Similar cases are becoming more and more common with classic movies and television where copyright is still present, writes Piratbyrå.org' Sydsvenskan, 14 October 2004.

88. John Bauer (1882-1918), title page for the children's book, *Bland tomtar*

och troll [Among elves and trolls], 1915. Made in 1913. Pencil and black ink, Nationalmuseum, Stockholm.

Elsa Beskow (1874-1953), Cover for the children's book *Tomtebobarnen* [Children of the Forest], 1910, watercolour, Nationalmuseum, Stockholm.

89. Postal stamps 1982. John Bauer (1882-1918): Knight is Riding, Pale Nose, Princess, Tuvstarr Beside the Forest Lake, Male-Elk Skutt. Engravers: Czeslaw Slania (1921 - 2005) och Majvor Franzén (1938-). The Swedish Postal Service.

90. Postal stamps: 1981. Europa X. Folklore: *Troll, Wood-Spirit* "Lady of the Woods", designer: Svenolov Ehrén (1927-2004), engraver: Majvor Franzén (1938-). The Swedish Postal Service.

91. (above) Nils Blommér (1816-1853), *Älvdans* [Fairy Dance], ca 1850, oil painting, Malmö Art Museum.
(below) Nils Blommér, *Ängälvor* [Fairies of the fields]. 1850, oil painting, Nationalmuseum, Stockholm.

92. Småland, Västbo county district.

'I don't pay any attention to trifles, the troll said and got a spruce cone in the eye.'

From Finnveden, 1922. Saying from Västbo, reported by Johanna Svan, Villstad, ca. 80 years of age. Discovered by Agda Andersson, Villstad, p. 7. Note: The Folklore Collection: Proverbs / Sayings/ Riddles. Nordiska museet, Stockholm.

93. Jämtland. Frostviken Parish.

'When the spruce could speak, it asked to be placed on the fire with its rough side first. In my childhood, it was very important to pay attention to this. One always put the thicker side of the wood on the fire, because one assumed that it was the part of the tree's rough side.'

Reported by Olof Persson in Lejoikvatnet, born 1855. Discovered. by Levi Johansson, 1930, Nordiska museet, Stockholm.

94. Ann Böttcher (1973-), *Spruce with Broken Tip in the Direction of the Church* (*Gran med bruten topp i riktning mot kyrkan*), 2005, pencil on paper.

95. Småland, Norra Tjust county district, Västra Ed Parish

'Where the country road, or any smaller road, join the main road, one nails up a couple of young spruces, the lower halves of the trunks of which have been cleared of branches and peeled. When one has entered the gates with the corpse, the tops of the spruces are broken off, approx. 10 cm, but they are not removed. They are broken in such a way that they (for the wayfarer) point in the direction of the church. Those who pass by will thus be aware that a corpse is being transported hence, and by looking at the tops they know the direction of the procession.'

Death and Funeral: Discovered by Erik Lehman Ankarsrum 12 January 1933. 'I saw this myself last summer.'

Nordiska Museet, Stockholm.

96. Småland, Gårdsby.

'In Gårdsby Parish northeast of Växjö, however, one holds the view that the spruce tips should be broken in such a way that they point towards the house of mourning. Some years ago, at a funeral, they were directed towards the church. A couple of old ladies were very concerned and began talking of misfortune. Their misgivings came true, as the dead man took a close relative with him a short while later.'

Death and Funeral: 'Orsakerna till att man i Småland risar för lik' [The reason why the people of Småland lay twigs for corpses]. Recorded Eric Elgqvist. From the archives of Nordiska museet, Stockholm.

97. Dalsland, Mellerud

'Chopped spruce twigs were strewn on the road; in special places one made crosses of spruce twigs.

Death and Funeral I: Discovered in 1930 by A.A.J. Franzén, Mellerud. Nordiska museet, Stockholm.

Närke, Kvistbro Parish.

'When you lay down spruce twigs for a funeral, you lay them in such a way that the roots point towards home, as the tree falls.'

Death and Funeral I: 1928–1936. Recorded in 1929 by Ann after Mrs Hilda Olsson, b. 1872 in Tryggebo, Kvistbro. Småland, Gårdsby Parish. From the archives of Nordiska museet, Stockholm.

Värmland, Karlskoga.

'Then it was time for the funeral. At the steps some spruces had been erected and twigs were strewn on the exit road.'

Death and Funeral II: Recorded in 1940 by Maja Forsslund, Kopparberg. Discovered in 1936 by Eric Billby. Nordiska museet, Stockholm.

Småland, Rumskulla Parish.

'At funerals: Spruces with broken-off tips stand at the side of the road.'

Death I: Recorded in 1928 by Elsa Winroth, after vicar T. Cars. Nordiska museet, Stockholm.

Bohus County, Grundsund Parish.

'At funerals, two girls precede the coffin (just in front) and strew spruce twigs.'

Death IV: Strewing. Recorded by Berthold Manngard in 1920. Nordiska museet, Stockholm.

Skåne, Högeröd Parish

Before the funeral. 'No spruce twig.'

Death and Funeral I: 1928–1936. Recorded by Jacob Bergström, Veberöd.' Nordiska museet, Stockholm.

98. Närke, Kvistbro Parish

'Strewing at funerals, along the roadside, not only at the house of mourning but also at the neighbouring houses that the funeral procession passed.

Twigs were placed, and are still placed, on both sides of the road and as "rosettes" of shrubs in between and with flower or flowers in the middle of the rosette. These rosettes are to face each other.

1) 'Neighbours did this. Sometimes one adorned the road all the way to the church in this manner, if it was not too far. In wintertime, no flowers.'

1) 'As is apparent from the drawing. This one is made after a description from an informant.'

Death and Funeral I: Recorded in 1929 by Anna Arwidsson after postman Gustaf Ekman, b. 1854 in Kvistbro, Mullhyttemo.' Nordiska museet, Stockholm.

Dalsland, Råggård Parish.

'Funeral decoration at country road. Site plan, sketch.

A. House of mourning.

B. Triumphant arch-like arrangement of spruce-dressed poles in the shape of a gallows. See special sketch.

C. Young spruces along the road next to road porch.

D. This porch, standing like a triumphal arch across the road, is similar to the one at B but its cross hangs between two wreaths instead of above the top beam.

E. Konsum grocery shop, ca 100 metres from A.'

Death and Funeral IV: Funeral decoration at country road. Site plan, sketch by Olle Homman in 1947.

p2/2 Dalsland, Råggård Parish.

'Funeral decoration outside the gate of the house of mourning. The spruce twigs are fastened on a gallows-like frame of poles with a cross on the top beam. Below hang two wormwood wreaths, or similar. Round the foot of the gallows, spruce twigs are placed on the ground. The small spruce at far left in the sketch is the first one in a line that continues on either side of the road for more than 100–150 metres in the same direction, until they join another "triumphal arch" which forms the end. / See another drawing. / On the sketch, the gate and a spruce hedge may be discerned.'

Death and Funeral IV: Sketch by Olle Homan 1947 Funeral decoration outside the gates of the house of mourning, by Olle Homman in 1947.

99. Louise Hagberg, *När döden gästas. Svenska folkseder och svensk folktro i samband med död och begravning* [When Death Pays a Visit: Swedish Traditions and Swedish Folklore in Relation to Death and Funerals], (Stockholm: Wahlström&Widstrand, 1937).

Note: she built up a large collection for Nordiska Museet.

Notes:

p. 223: Fern? Norfolk Island Pine?

p. 295: Found at Nordiska! Have it digitally.

p. 297: Llewellyn Lloyd, 'The granris', 'The granruska'

p. 301: The evergreen spruce twigs symbolise eternal life. Superstition - ceremonial ritual

p. 302: Not long ago; shows the cultivation of spruce forests

100. Digital print-outs from the Nordic Museum's archive.

213: Death and Funeral: Spruces: Spruce Twigs. From top to bottom:

1. -

2. Småland, Lenhovda Parish, 1945. 'Avenue of spruces with broken tips in front of the church gate on a funeral.' Photo: Mats Rhenberg.

3. Dalsland, 1920.

4. Småland, 1936.

5. Dalsland.

6. Småland. Ryssby Parish.' Spruce-twigs strewed on the road. Pattern of spruce-twigs put out at funeral. Common ways of putting twigs out.'

101. Västmanland, Lillhärad Parish. 'Granriskors' [Cross of spruce twigs]. Photographer: Jonas Berg, 19 augusti 1967. Nordiska Museet, Stockholm.

102. Gotland, 1933. Nordiska Museet, Stockholm.

103. Västergötland, Häckvik Parish.

'At funerals one makes a small avenue of spruces from the door out towards the road and from the church-entrance to the church-door, at important funerals. The branches of the spruces went all the way to the ground, which signified mourning. For weddings, however, they were lopped three ells upwards, which signified joy. The neighbours drew the name of the dead person with chopped-up spruce twigs on the road that was to be taken. On the place where the corpse would stand, one placed six spruces - just outside the steps, when one sent the corpse off with a song, and when someone made a speech. The spruces on either side of the entrance reached up to the base of the roof.'

Death and Funeral: C-M Bergstrand: old from Kind II, Säffle 1960. After A. K. Larsson, born in 1840. Nordiska Museet, Stockholm.

104. 'Bridal spruces forming a procession route at a peasant wedding in Närunga parish in the beginning of the 20th century.' Photo: Gottfrid Benjaminsson. Gustaf Ewald, Svenska vårdträd [Swedish Warden Trees] (Vårgårda: Å. Carlsson, 1983).

105. 'Holen, Tällberg'. Postcard, postmarked 27 February 1928.

106. 'The tourist arrived early in these legendary and mythical landscapes [...] Amongst the travellers were a handful of Swedish wanderers exploring their own country as well as French and German visitors, and foremost the British, amongst whom you could find travellers in long skirts as well as bear hunters. First in line in the latter group was Llewellyn Lloyd, who settled in Värmland and wrote several books on hunting and the Swedish rural culture, including Field Sports of the North of Europe (1830) his first work to Peasant Life in Sweden (1870). It was in these books that exotic sounding words like 'the granruska' [the spruce branch], 'the granris' [the spruce twigs] and 'the orr-lek' [the blackcock's courting ritual] enriched English vocabulary for a short time.'

Jakob Christensson, *Landskapet i våra Hjärtan* [The Landscape in Our Hearts], (Lund: University of Lund and Historiska Media, 2002, p. 14.

Note: 'Llewellyn < Pronounced [Lu:ellen] (as in Sue Ellen)'

107. 'The Säter Stuga, or Hut In the Clearing' The unfamiliar tradition of 'the fäbod' [a form of small-scale farm where the animals are sent to a pasture for summer grazing] in the region of Dalarna was in the 19th century an irresistible enticement to foreign visitors. From Llewellyn Lloyd's Peasant Life in Sweden (1870):'

Jakob Christensson, *Landskapet i våra Hjärtan* [The Landscape in Our Hearts], (Lund: University of Lund and Historiska Media, 2002.

108. Carl Gustaf Rosenberg (1883-1957), *Brekbodarnas fäbod* [Summer pasture farm], *Gagnefs Parish, Dalarna*, ca 1925, gelatin silver print, Moderna Museet, Stockholm.

109. 'Llewellyn Lloyd (1792-1876). What has he done for Sweden? Sport - bear hunting, fishing etc. *Ur vår samtid - Femtio porträtt med nekrologer af Harald Wieselgren* [From our Times - Fifty Portraits and accompanying Obituaries by Harald Wieselgren] (Stockholm: P.A. Norstedt & söner, Kongl. Boktryckeriet, 1880).'

Digital facsimile edition from Project Runeberg: <http://runeberg.org/samtid/0202.html>

Green post-it note: 'The granris' [Old English: The Spruce Spray], 'The granruska' [The Spruce Brush]

110. 'Wandering by foot was a popular leisure pursuit at the turn of the 20th century'. From *Sommarboken - Friluftsliv- och idrottsliv för alla* [The Summer book - A Life of Leisure and Sports for Everyone] published in 1910 by Gustaf Stjernström.
111. 'Skurugata, Eksjö'. Postcard, postmarked 29 November 1913. Bought at Tradera (a Swedish online market place) 16 February 2004.
Note: Mine for 115 :-
Photograph of the gorge Skurugata (my own).
112. 'Ormaryd, Nässjö' written in pencil by seller. Postcard, unwritten.
113. 'Kinnekulle – Carlavägen till Utsiktstornet [Observation Tower]'. Postcard, unwritten.
114. 'Forest section from Bettyhög, Holsbybrunn.' Postcard, postmarked twice: 8 July 1947, Holsbybrunn och 9 July 1947, Segerstad.
115. Anna Riwkin (1908-1970), no title or date, gelatin silver print. Moderna Museet, Stockholm.
116. Carl Gustaf Rosenberg (1883 - 1957), *Bil-camping* [Car Camping, Dalarna], 1950, gelatin silver print, Moderna Museet, Stockholm.
117. Ann Böttcher (1973-), *Early Hill (Tidig Hill)*, 2004, pencil on paper.
118. Carl Fredrik Hill (1849–1911), drawing, Malmö Art Museum.
Yellow post-it arrow: 'See Marcus Larsson!'
119. Carl Fredrik Hill, drawing, Malmö Art Museum.
Note: 'Nordic landscape with spruces and rivers.'
120. Per Leander Engström (1886-1927), *Nämnforsen, Näsåker (vinterbild)* [winter image], no date, lithograph, Moderna Museet, Stockholm.
Note: 'upside down, resembles Hill, watercourse, islands with spruces.'
121. Kurt Florén (1899–1966), *Landscape*, crayon, Moderna Museet, Stockholm.
Note: 'Hill & the Skull Cave.'
122. Carl Fredrik Hill, drawing, Malmö Art Museum.
123. Carl Fredrik Hill, drawing, black chalk, Malmö Art Museum.
Note: 'forest, signed Hill.'
124. Carl Fredrik Hill, drawing, coloured chalk, Malmö Art Museum.
Note: 'Hill, Hill, Hill – like a forest!'
125. Blue post-it: 'Hill's leaning and screaming spruces'
126. Carl Fredrik Hill, drawing, coloured chalk, Malmö Art Museum.
Note: 'leaning spruce by waterfall.'
127. Carl Fredrik Hill, drawing, black chalk, *En rad granar/Sex granar* [A line of Spruces/Six spruces], Nationalmuseum, Stockholm.
128. 'The entrance to the sanatorium, Ryd'. Postcard, unwritten.
129. 'Hi Harriette, your bid on auction number 4448223, Ryd 'Sanatorium, three gentlemen at the feet of "Alpen" circa 1906', is outbid by another bidder.' Postcard, Tradera (a Swedish online market place), 4 February 2004.

Light blue post-it note: '*Alpen* - The Alps, Thomas Mann, The Magic Mountain. Leaning against boulder in the forests of Småland.'
130. Carl Gustaf Rosenberg (1883 - 1957), *Utsikt från Ränneberget i betmark, Värmland* [View from Ränneberget in pasture ground, Värmland], 1927, gelatin silver print. Moderna Museet, Stockholm.
131. 'Bygd et obygd [Settled Country and Wilderness]. When the Frenchwoman Erica Simon, explained the temperaments and minds of the Swedish people being a result of their isolation from the world, in her doctoral thesis "Réveil national et culture populaire en Scandinavie" (1960) for a French audience, she used this aerial photograph from the Ångermanland region as a guiding example. Photo: Lars Bergström Jr: The National Heritage Board.
Jakob Christensson, *Landskapet i våra Hjärtan* [The Landscape in Our Hearts], (Lund: University of Lund and Historiska Media, 2002, p. 11.

Note: 'Compare with Tacitus' Germania'
132. Green post-it note: 'The Sanatorium'
133. Six postcards of Romanäs Sanatorium by Lake Sommen in Småland. From above:
1. 'Aerial photograph of Romanäs Sanatorium. Photo: AB Flygtrafik [Air Traffic Corp.] Released by the Swedish Armed Forces'. Bought at Tradera (a Swedish online market place), 6 March 2004.
 2. Postmarked 25 July 1931, bought at Tradera 13 March 2004.
 3. Postmarked 9 August 1909, bought at Tradera 12 March 2004.
 4. 'Tranås, Romanäs' Sanatorium'. Unwritten, bought at Tradera 2 March 2004.
 5. 'Romanäs Sanatorium. The Music room'. Postmarked 13 June 1913.
 6. 'View from Romanäs' Sanatorium'. Postmarked 13 July 1911, bought at Tradera 28 February 2004.
134. *Ex libris. Romanäs Sanatorium 1905-1940*. Compendium compiled by Annie Swärd (before it was published as a book by Jönköpings läns museum in 2004).
135. 'Stratontta Lungsots [Tuberculosis] Sanatorium. Convalescence Terrace'. Postcard, postmarked 2 November 1908. Text written on front side: 'Can you find me here?'
136. Sävsjö Sanatorium, Skogsparti [A part of the forest]. Postcard, postmarked 4 August 1929.
137. Text written on front side of photograph (my own): 'Romanäs, Tranås. July 2004'.
138. Carl Fredrik Hill (1849–1911), *Svarta Granar* [Black Spruces], 1878, oil painting, Malmö Art Museum.
139. Rune Grönjörd (1934-), *Fors i månken* [Rapid in Moonlight], 1977, etching, Malmö Art Museum.
140. Ann Böttcher (1973-), *My Anguish is a Scrubby Forest (Min ångest är en risig skog)*, 2004, pencil on paper.
141. Rune Grönjörd, *Granskog* [Spruce Forest], 1973, lithograph.
Note: 'My Anguish is a Scrubby Forest after Lagerkvist'
Post-it note: 'photocopied from Millroth, Thomas: *Rune Grönjörd. Inre och yttre bilder*. (Sthlm, Carlssons Förlag, 1989).'
142. www.mimersbrunn.se/arbeten/625.asp [2004-09-25]
Poem analysis of Pär Lagerkvist's 'My Anguish is a Scrubby Forest'. Written by: Kalle Martinsson, 2001-04-01.

'Pär Lagerkvist
My Anguish is a Scrubby Forest
1. My anguish is a scrubby forest
 2. where bloody birds scream.
 3. Prouder wasteland you will find;
 4. but it's all the same to me!
 5. I sit and gape under withered trees
 6. and listen to the hoarse cries.
 7. Soon I lie still under hollow trees
 8. and rot amid birds' corpses.
- This is a text by Pär Lagerkvist from his first collection of poems *Anguish* which was published 1916. I turned over the leaves of a Pär Lagerkvist anthology and I decided on this text because the words were so strong with bloody birds and stuff.
- Going through the poem in a literal way
When you read the text literally you have to take away the anguish on the first line to make it understandable. Then I see a picture before me of a man

who sits under a tree in some dry and dead place with the bloodstained birds screaming above him.

Well, what simply doesn't work literally is when he says his anguish is a scrubby forest. Otherwise it could be about someone who is on the point of dying under a tree. I therefore use the idea of anguish as a base from which I will break down and analyse the text.

Tools

I tried to use the tools we have learned - that didn't work out so well. First I looked for contradictions in the text, but as all the text is completely low, sad, full of anxiety, I didn't find one. So then I tried to build fields of meaning.

The adjective box contains words with a negative ring to them, except for one, which is 'proud'. Proud - as in prouder wasteland. Wasteland is also a word that sounds negative to my ears.

There's another similar thing in the text, in the sentence that I reacted to when I first saw the text: Where bloody birds scream. Birds are pretty often romanticized and you associate them with twittering, spring and green woods. Here you associate them with blood, a strong word that you usually don't use in the same sentence. It becomes a cool contrast in the sentence.

The remaining boxes don't give me any particular insights, they just point out that there is a lot of anguish, rottenness, corpses and dry trees etc.

Going through the poem figuratively speaking

Line No:

1. In line one he says that his anguish is a scrubby forest. I can't quite tell if scrubby stands for something that is difficult to get out of, something like being ensnared. The other thing scrubby can be is dry. Probably the later alternative is right as on line 5 he speaks of withered trees.

2. Here it is bloody birds that scream in the scrubby forest (his anguish). The birds that scream in his anguish could be horrible memories, senses of guilt, or something like that.

3. This is the sentence that I find the most cryptic. Who does he hint at when he says 'you' and what kind of 'prouder wasteland' is it? The wasteland can hint at how he feels, that he doesn't have anything to live for, everything feels meaningless.

4. This line is dependent on line 3 and that one I haven't quite solved yet, but after all he does sound apathetic for whatever is happening here. It doesn't matter to him anyway, after all he's going to die and rot under the trees.

5. When he sits and stares he doesn't seem particularly active, rather completely apathetic and awaiting his death or something.

6. As in line 5 he just seems to sit there and wait.

7. That he soon lies still under hollow trees hints at that he soon will die, die or just get crazy.

8. Die and rot. Observe that the bloody birds have also died now. His problems that screamed in his head before are just as dead as him.

What's left now?

What is meant by 'the prouder wasteland' that he doesn't care about?

Conclusion

This poem is clearly about anguish. It's said in the first line and can easily be associated with all the anxiety loaded words in the text, such as dead, scrubby, bloody, wasteland, cries etc. His mind/soul or whatever it is, is indicated as wasteland in this text, that means he is also wasted and hollow inside with horrifying thoughts (bloody birds) tormenting him.

Maybe he means 'more desolated' wasteland when he says prouder wasteland, in some way even more empty minds than his exist, that his problems might not be the biggest after all. Maybe according to himself he doesn't have a good enough reason to rot away. But he doesn't give a shit about that. He considers himself to be enough within his anguish to rot but maybe he's a little bit ashamed about the reason for the anguish not being really bad.

You get a bit curious about how it turns out later, when both him and the bloody birds have rotted away.

Finally, I want to say that it was a very strong and intense poem, very good actually. Wouldn't like to end up in that situation myself.'

143. 'Dödssångesten övervinner vi aldrig' [We'll never conquer our fear of death], from *Det bästa* [Best Of], Ulf Lundkvist, (Stockholm: ETC Förlag, 1997).

144. Börje Almqvist (1960-), utan titel [untitled], 1981, gelatin silver print on infrared film, salt print-Moderna Museet, Stockholm.
Note: 'dark, mysterious ghost face'

145. Arne Axelsson (1930-2012), *Hyllning till Hartung* [Ode to Hartung], 1958, gelatin silver print, Moderna Museet, Stockholm.

146. *12 January 1995* (detail), Pendulating fir-tree.
From *07.01.94 -12.02.95 Ulf Rollof* (Stockholm: Mira publishers, 1997).

147. 'Your own background will always influence your perception of the other person; something which I seek to show in this machine. It consists of a train that runs round a circular track. On the wagons, there are pine trees that obstruct the view from the chair in the middle of the circle in which the viewer is seated. The chair revolves along the pine trees. I can never get away from my origins - my Swedish pine trees are a part of my horizon. What I am trying to clarify is precisely the importance of getting to know yourself.'

Note: 'Daniel Birnbaum interviewing Ulf Rollof.' From *07.01.94 - 12.02.95 Ulf Rollof* (Stockholm: Mira publishers, 1996)

148. 'Långshyttan. Folkets Hus och Kv. Granen vid Björkallén' [Långshyttan. The Common House and the Spruce Block by the Birch Walk]. Postcard, postmarked 21 July 1958.

149. Ann Böttcher (1973-), untitled, 2003, pencil on paper.

150. [The 100-year-old spruce with the 14 trunks, Finnebacken, Kinnekulle]. Postcard, unwritten.

151. [Protected Spruce - Åsa, Sela island Södermanland]. Postcard, unwritten.

152. [Trollhättan. King Oscar's bridge by the waterfalls]. Postcard, unwritten.

153. Rune Grönjörd (1934-), *Gran* [Spruce] 1969, pencil, Moderna Museet, Stockholm.

154. Painting by Harry Martinson copied from the book Ingvar Holm, *Harry Martinson i målarnas mitt: Penna - Pensel - Palett* [Harry Martinson in the midst of the painters: Pencil, Brush, Palette] (Stockholm: Prins Eugens Waldemarsudde, 2004).

155. Harry Martinson (1904-1978), *Tall- and granskog i solnedgång* [Pine and Spruce Forest at Sunset], ink on paper, signed 'Harry Martinson' in lower right corner, Moderna Museet, Stockholm.

156. 'A similar relationship in childhood is described by Sara Lidman in *Och trädet svarade* [And the Tree Responded]. With her it was a spruce tree, "as tall as me and beautiful and green" who one day chose her. Between the child and the spruce a passionate "love story" takes place, which for Lidman was also an experience in participating in greater, wordless, contexts. Harry Martinson, who dwelt so much upon the Swedish summer, and with it gave us so many new words to use during forest walks (among others the rousing "lövsjögsglädje" [leafy forest joy]) has also paid proper attention to the trees, where in the treetops he found "gransusfåglar" [spruce swishing birds].'

Jakob Christensson, *Landskapet i våra Hjärtan* [The Landscape in Our Hearts], (Lund: University of Lund and Historiska Media, 2002, p. 20).

Green post-it: 'Look up Staffan Söderblom or -/berg? Contemporary'

Green post-it note: 'Excerpt from Harry Martinson, *Tuor* [Tussocks] (1973):

'Still we are what we are
a spruce forest people
and with spruce we shall be buried'

(Translation Robin Fulton)

'Karlskoga. Skogskyrkogården. [The Woodland Cemetery]. Postcard, unwritten.'

157. Harry Martinson, *Vildbuketten* (Wild Bouquet). Nature Poems selected by Åke Runnquist, introduction by Carl Fries, (Stockholm: Albert Bonnier Publishing, 1965).

'Människobarnet och skogarna' [The Human Child and the Forests], p. 29, 'Aftonskog' [Evening Forest], p. 56, 'Skogsdikt' [Forest Poem], p. 75, 'Granskogarna' [The Spruce Forests] p. 91, 'Huldrans avsked' [The Lady of the Woods' Leave-taking], p. 92, 'Granarna ljusna' [The Spruces Lighten], p. 93, 'Granarna mörknar' [The Spruces Darken], p. 96.

'What would the world be without spruce trees, /
without wood-pulp, Christmas tree and graveside sprig. /
What would it be without the spruce-shelter /
and without the shadowy tales /
which can be told only by spruce. /
We seek out the light of clearings /
and live, in a way, in cities /
where we imagine we are ourselves. /
Still we are what we are /
a spruce forest people /
and with spruce we shall be buried.'

Excerpt from Harry Martinson, *Tuvor* [Tussocks], 1973, trans. Robin Fulton (2011).

Yellow post-it: 'Favourite! (p. 91)'

158. Nordic Spring

All my air castles have melted like snow,
all my dreams have run off like water;
all that remains of what I've ever loved
is a blue sky and some pale stars.
The wind moves quietly among the trees.
Emptiness rests. The water is still.
The old fir tree stands awake thinking
of the white cloud that he kissed in his dream.

(Translation Stina Katchadourian)

Note: 1916, Edith Södergran

159. *Och trädet svarade* [And the Tree Answered], (Stockholm: Albert Bonniers Förlag, 1988)

Note: 'her childhood meeting with a spruce who became her best friend. Later, she had to choose between the spruce (the context of the wordlessness) and life ...'

160. *Svensk Natur: En antologi* [Swedish Nature: an anthology]. Edited by Dag Hammarskjöld, Sten Selander and Carl-Julius Anrick. (Stockholm: Svenska turistföreningens förlag, 1943). Poems and prose of the postwar era in Sweden, from Stig Dagerman to Anna Westberg.

Lines 1-12, p. 5: 'Two years ago, when the Swedish Tourist Association decided to publish a collection of poems and prose on nature, the intention was not to add another representative anthology to the many already existing. The plan was conceived at a time when Sweden, under the threat of war and isolation, emerged to us with a new strength as our country. The Swedish Tourist Association wanted to make available a book in which the cycle of the seasons and the changes of the landscapes from Sandhammaren in the south to the mountains of Lapland in the north were intertwined with pieces of our literature into an image of our country as it is perceived by Swedes, separated by time, backgrounds, views of life and ambition, but united by the fact that they are bound to the soil from which they have sprung.'

Underlined p. 6: '...where the country is reflected in its truthful origin.'

161. Carl Gustaf Rosenberg (1883-1957), *Strömsrums Farm, Idhult, Småland. Skogen vid Idhult i vilken Gårdens Herrar jagar* [Strömsrum's Farm, Idhult, Småland. The Forest at Idhult where the Lords of the Manor Hunt], 1942, gelatin silver print, Moderna Museet, Stockholm.

162. *Samlade dikter Dan Andersson* [Dan Andersson, Collected Poems], preface by Gunnar Harding. (Stockholm: Wahlström & Widstrand, 2003).

163. Börje Almquist (1960-) *Sömn* [Sleep], 1981, photogravure, Moderna Museet, Stockholm.

Note: 'man sleeping on stone in spruce forest; goes well with Dan Andersson, *Kolvaktarens visor* [Songs of the Charcoal Burner]'

164. Postal stamps 1988. 'Dan Andersson. Centenary of the Birth of the Poet Dan Andersson (1888-1920): Photo, 1916 and Hand-Written Manuscript, The Home District: The Finnmark. A Poet of Darkness and Homelessness.'

Note: 'Bought at Gamla Stans Frimärken, Lilla Nygatan 7, Stockholm, 17 March 2004.'

'Dan Andersson's Luosa. Homesickness'. Postcard, postmarked in 1982.

165. Stig Åsberg (1909-1968), *Myren* [The Mire], 1943. Probably a unique trial print. Here a graphite sketch is depicted, the actual print hasn't been possible to locate.

Note: 'Illustrated *Walden - Life in the Woods* (Thoreau) 1947!'

166. Postal stamps 1981, 'Night and Day - Guest of Reality': Pär Lagerkvist (1891-1974). Note: Bought at Gamla Stans Frimärken, Lilla Nygatan 7, Stockholm, 17 March 2004.

167. Bengt Olson (1930-) *Landskap i sol* [Landscape in Sunlight], colour lithograph, 1951, Moderna Museet, Stockholm.

168. Light blue post-it note: Modernist spruces

169. Torsten Renqvist (1924-2007), *Skogsbryn, Västertorp -52 våren* [Edge of Forest, Västertorp '52, Spring], brush drawing in black, Moderna Museet, Stockholm.

170. Curt Hamne (1943-), *Vinterbild IV* [Winter Image IV], pencil, Moderna Museet, Stockholm.

Note: 'cf. Ulf Wahlberg's [The Tree] 1975'

171. Ulf Wahlberg (1938-2014), *Trädet* [The Tree], 1975, colour serigraph, Moderna Museet, Stockholm.

Note: 'cf. Curt Hamne's [Winter Image IV].'

172. Jan Brauner (1931-2015), *Brunsvart gran* [Brown/Black Spruce], no date, aquatint in two colours, Moderna Museet, Stockholm.

173. Light blue post-it note: 'portrait (perhaps G.Norrman, if I find a sole portrait. Smoliansky!)

174. Ann Böttcher (1973-), untitled, 2003, pencil on paper.

175. Eva Holmer-Edling (1942-), *Granen* [The Spruce], no date, etching, Moderna Museet, Stockholm.

Note: 'A portrait!'

176. Ulf Trotzig (1925-2013), utan titel [untitled], dry point, 1988, Moderna Museet, Stockholm.

Note: 'tall spruce, leaning left, fairly unusually direction; they usually lean right.'

177. Lime green post-it: 'Importance of leaning spruces brought to the fore after Gudrun, February 2005.'

178. 'Before the storm of 1969, I thinned out the forest in the then conventional way, a fairly sparse growth and an even canopy so that the root system of every tree had its own space. Almost half of my forest was destroyed by the storm, but my neighbour's forest, which was of the same age but not thinned out, was left intact, with just some windfallen trees where the groundwater level was high. I bought that place in 1971 and there is still plenty of old forest there. Since then, I have tried to adapt the spruce growth to its natural way with high tree crowns and resilient trunks. It does not reduce the growth per hectare, and it does not consist of branches only. In 1957, I planted some spruces from Belarus but I stopped

when I had twin crowns, too many branches and rigid branches growing upwards, which catch the wind more than Swedish plume branches. Since then, I have only planted domestic varieties. Only the Belarus variety was completely destroyed in the latest storm, because the crowns are too large in comparison to the root systems. The extent of the storm damage can be blamed largely on human intervention. You cannot change spruces' natural way of growing, which is a dense growth. The forest thins out naturally and the canopy is uneven. In dense growth, the root systems intermingle and the crowns are smaller, thus catching less wind. This is a way of collaborating with nature. When spruce forests are thinned out mechanically it seems more like maltreatment than forestry. The growth becomes too sparse, the crowns too heavy and the root systems get their own space which makes it easier for trees to be uprooted. I have only read some specialised literature, the rest I have learnt from nature. When I am asked to explain or defend my forestry, I say half-jokingly that I look after my forest according to the instructions of Our Lord rather than those of the National Board of Forestry, and I adapt my forest to the land rather than to the market. On the Saturday after the storm, we drove around Lake Bolmen to inspect the storm damages. We noticed that forests cultivated by active forest-owners had suffered more damage than untouched forests. Forests have always thinned out themselves naturally by different growth rates among the trees. To be protected against storms, trees have to be of different heights. The short ones, which are protected against the wind, provide support for the taller ones. It is an invention of nature.

Gunnar Gustafsson, Fristad.

Caption: The 1969 storm hit cultivated forests the hardest.'

Source?

179. Nordiska museet, Stockholm. Cultural historical department: Questionnaire Nm 212: *Vi och naturen* [We and Nature] from December 1986.

Note: 'Volunteer informants from all over Sweden. Started in early 1900 to the present day. Popular in the 1930s. Many elementary-school teachers etc. Fataburen (The Journal of Nordiska museet).'

Excerpt, lines 18–25:

"Even though people's experience of nature is often integral and continuous, we have decided to divide this year's questionnaire into sections, on account of the wide scope of the subject. However, there is nothing to prevent you from arranging your answers the way you see fit. It is a good idea to read the questionnaire before you start writing. Please feel free to give exhaustive answers. They can never be too long. We would appreciate personal opinions and reflections – which is very interesting and valuable for posterity. Start by describing nature where you live, or where you come from, if that is closer to your heart ...

Categories: Knowledge of nature, How do you make use of nature? How do you experience nature? People's care for nature. Last four lines: You are welcome to draw pictures or enclose photographs.

Please make a note stating whether they are on loan or if the museum can keep them.

Mátyás Szabó, Karl-Olov Arnstberg, December 1986, Nordiska museet, Stockholm.

180. (Death note:)

'Our dear SPRUCE
+ May 1956

died today after a long illness caused by prolonged exposure to salt, lead, and nitrogen dioxide. Sharing our grief are neighbours and friends and a large extended family far beyond the borders of our country.

THE FOREST, 7 June 1986
The NEEDLE Sisters and Brothers
and
The SPRUCE Children

Cremation
You fought against a hopeless process,
but you were brave and died with a smile on your face.'

(Obituary:)

Some commemorative words on our dear SPRUCE that has passed away. Now you are gone. Your place is empty. Only a stump bears witness to what you once were. The report of your death did not come as a surprise. We,

who knew you best, saw how you declined day by day. Your needles fell out and you stopped growing. You had great difficulty breathing because of diesel fumes, sulphur rain, lead, nitrogen dioxide and dioxins. It did your health no good to be sprayed by the salt from the highway, where the powerful and fast cars tempted their drivers to increase the speed. They are always in a hurry, not realising that we only live once and that we ought to cherish life. I remember when you were young and beautiful. You wanted to be a Christmas tree in a family with children but you had a handicap: you lacked a crucial branch. Then you wanted to grow old and turn into wood pulp and preferably writing paper for important documents or paper for a book cover, because then you would live on after death and everyone would remember you. But a cruel fate sent you to an early grave. Now you will perhaps heat a house or be reduced to matchwood. We, your friends and neighbours, will always remember you.
Moåsen 10 June 1986, The PINE family'

Note: Attachment: Poems and letters), Questionnaire Nm 212: *Vi och naturen* [We and Nature] from December 1986, Nordiska Museet, Stockholm.

181. 1971/72 at Sergels Torg in Stockholm in front of Kulturhuset-to-be, at this time temporary home to the parliament – the picture is from a clean-cut area, a far too well-known sight from our tours. From left: Bo Anders, Thomas, Torbjörn, Arne, Jakob". *'Träd, Gräs och Stenar* [Trees, Grass and Stones]. (A Swedish rock band formed in 1969). <http://www.powertool.se/tgs/bilder/>.

182. 'When the forest started to suffer, acidification belatedly got a lot of attention in society.'

Edelstam/Sjöberg, *Miljö till varje pris* [Environment at all costs], (Stockholm: LT Förlag, 1988), p. 49.

183. 'Activism and Opposition

A spring day in central Stockholm. Accompanied by Chopin's funeral march, six young men are carrying a coffin. The deceased is the Swedish spruce. It was Fältbiologerna [the field biologists] – the youth section of the Swedish Society for Nature Conservation – that, on 7 April 1984, arranged this unusual demonstration. The intention was to turn the spotlight on the alarming reports of widespread irreparable damage to forests in the south and west of Sweden. Air pollution and acidification are two of the most pressing environmental issues of the 1980s.'

Elisabet Stavenow-Hidemark, *Modell Sverige: en utställning om det moderna Sveriges framväxt* [Model Sweden: an Exhibition about the Development of Modern Sweden](Stockholm: Nordiska museet, 1985).

184. Selected answers (my own inventory, week 8, 2005)

from Nordiska museet's Questionnaire Nm 212: *Vi och Naturen* [We and Nature] from December 1986:

How do you experience nature?

'In the forest, first the silence, then the sighing of tall trees, powerful, perhaps a bit heavy, in pine and spruce forests. For me, spruce forests feel a bit gloomy, branches often extend down to the ground; it is dark under the spruces. In pine forests, I feel free, I see far between trunks and it is easy to move forward.'

'... if one is prepared for a change in the weather, it is rather nice to sit under a spruce when it's pelting down. I have the most powerful experiences when I'm on my own in a forest; then I can give vent to all my emotions.'

'Until a few years ago, there were many pretty forests there, real John Bauer forests with tall spruces, soft moss and large stones. When I think about it, John Bauer's fairytale illustrations have probably played a part in shaping my (and many fellow Swedes') experience of nature. One looks at the forest in that way, and it's not very difficult to see the trolls either! And perhaps that's another reason why one is so sad when old forests disappear. New forests are never the same.'

Note: 'The children attend the Mulle school. (Mulle, short for Skogsmulle (Forest Mulle), is a character created in the 1950s to promote organized nature activities for children.) Member of Greenpeace.'

'I think people had better knowledge of nature in the old day, when one lived close to nature and learnt from what one saw and the stories one heard. I think one saw the chain of cause and effect clearer then.'

'The only thing I fear in the forest is men: exhibitionists and rapists. It is a bit unfair that women do not dare to jog on their own in the forest at night for fear of men; it's odd to be scared of one's own species. There are no dangerous animals anymore and if there is thunder and lightning, we go home.'

'Swedish nature is very different from other countries' on account of its purity. One cannot claim that people here are more careful of nature. The big felling machines that pull up entire trees are an abomination. They destroy more than they pay. Horses, on the other hand, walk softly in the forest. The heavy machinery weigh too much ... It's a good job that the countryside of Småland is so rocky that they can't get to many places. One feels humble in deep moss-grown rocky terrain with shadow-providing spruces.'

'My knowledge of nature is not great. The little I know I have learnt in school and from my children who attend Mulle/Plupp.'

'We don't seem to have any notion of nature when you look at all deforestation that causes flooding. Today, when there are experts in every field, why don't we do anything about it? When I walk to the top of the hill, I see vast tracts of clear-fell areas. True, in some years' time there will be plenty of raspberries growing there and one has to make the most of it.'

'What I know of nature I have learnt from my father, who was very interested in all things nature. He willingly shared his knowledge with me and my brother. He showed us things and told us about them when we were out in woods and fields. He taught us to cherish everything, animals and plants. We were always told to be careful and quiet, so as not to scare the birds. We could look but not touch. Dad told us the names of the deciduous trees and taught us the difference between spruce, pine and juniper.'

'Swedish nature is healthy and fresh in comparison to that of many other countries. I lived in Switzerland for five years and always longed for space. Switzerland is a small country with many people, so the pressure on nature is greater and it is difficult to find a lonely spot anywhere.'

'The Mulle activities are good; they involved children from an early age. Unfortunately, the forest is destroyed and lakes are being acidified.'

'"Real nature" to me is untouched forests and other non-cultivated areas. But it is not this kind of nature that I love – rather, I fear it ...'

'I love picking blueberries and lingonberries and when I come across rich pickings I feel very happy and privileged to live in this wonderful country – but I'd rather not go to the forest on my own. I'm very scared of animals and the slightest sound makes me start. Also, I have a very poor sense of direction, so I easily get lost. It happened once when the children were small. I took Anders, 9, Annika, 7, and Peter, 3, out to the forest of Värmlandsnäs to pick berries. Suddenly I had no idea from where we had come or where we were going. I didn't want to show the children how scared I was so I said calmly, 'Let's go up to the top of the mountain. From there, we will see which way to go.' But when we came to the top, I didn't see anything slightly familiar. So we carried on at random and when I saw a fresh moose lie I almost panicked. Then we came across a path, which we followed and soon Anders said, 'We came this way, because I recognise that paper cup.' I was so happy. We weren't very far from the road. But the time it took us to get that far was so horrible that I'll never forget it. After that, when I went to the forest on my own or with my children, I marked the way with plastic strips, so I could find my way back (when I, of course, removed the strips).'

'Imagine a winter day in the forest with the branches of the spruces weighed down by snow and perhaps a pale January sun. Is there anything more beautiful? The forest – that is 'real' nature!'

'When I grew up, I helped at the charcoal stack pile in the forest. I would like to experience that again, the nights in the hut with fresh spruce twigs and the fire crackling and the autumn wind howling outside.'

'We prefer watching nature programmes on television and I think one learns quite a bit from them, perhaps more than one imagines ... Our oldest boy, Johan, attended the Mulle school when he was four, but he doesn't want to carry on next year. 'I can watch ants at home,' he says.'

185. 'Photographs donated to the museum. View from the cabin at lake Småtjärnarna Oct 1987. We fish here but we have to plant the fish ourselves.' Questionnaire n:o 212: *We and Nature*, from December 1986. Nordiska Museet, Stockholm.

186. Verso: 'View from the porch towards east.' Underlined: 'We cannot do anything about natural disasters. We have to live with them. Sweden, though, has been spared from such things.' Nordiska Museet, Stockholm.

187. Submitted painting of spruce. Verso: 'My childhood climbing spruce tree (Norrbotten/Luleå)'. Nordiska museet, Stockholm.

188. Backside: 'View from Gethällarna'. Nordiska Museet, Stockholm.

189. Ann Böttcher (1973-), *Paradise Lies in Småland (Paradiset ligger i Småland II)*, 2004, pencil on paper.

190. Light yellow post-it note: 'after *Paradiset ligger i Småland* [Paradise lies in Småland] by Christina Ringsberg, etching, 1993'.

191. Stiftelsen Håll Sverige Rent. [Keep Sweden Tidy Foundation]. www.keepswedentidy.org
Note: 'pine – spruce, juniper – spruce, 1 – 1 – 2'

192. Postal stamps: 1986. *Europe XV. Protection of Nature and Environment: Danger of Acid Pollution: Car Exhausts, Global Air Pollution*. The Swedish Postal Service.

193. Postal stamp: 1992. *Friluftsfrämjandet 100 år* [Centenary of the Outdoor Life Association]: Mulle the Forest Elf with a Hare and Two Children. The Swedish Postal Service.

194. Postal stamps: 2000. *Skogen*. Motiv: Allemansrätt, Skogsvård, Pelarsal, Björkskog. [The Forest: Right of Public Access, Forestry, Pillared Hall, Birch Forest.]

195. 'Press communiqué from The National Board of Forestry, 2000-03-17:

The Swedish Forest on stamps.

On the 17th of March the issue of 'The Forest' series of stamps takes place at Jönköping County Museum. ...The four different stamp-motifs are a result of a co-operation between the Swedish Post Office and The National Board of Forestry through the nationwide educational project 'Greener Forest'. The stamps, as well as 'Greener Forest', show the many values and possibilities of the forest. The stamps reflect different kinds of forest environments where forestry unites with recreation, conservation of nature and game preservation. The stamps are also included as a theme at 'the Forest Day' on the 3rd of September this year.

The forest is one of Sweden's most important natural resources. Over half of the country is covered with forest. The Swedish forestry industry is the area of business that generates most export receipts in net profit. The forest attaches great importance and four stamps are now issued in its honour.

Four motifs.

Four stamps are included in the series 'The Forest'.

The four stamps have been named 'Pelarsalen' (The Pillared Hall), 'Björkskogen' (The Birch Forest), 'Skogsvården' (The Forestry) and 'Allemansrätten' (The Right of Public Access, literally: all man's right). Ingall Axelsson, artist from Vaxholm has designed the stamps.

Allemansrätten / The Right of Public Access

Unlike most other countries, in Sweden an individual has the right to freely cross anyone's private land. This old Common Law, which in popular speech is called all man's right, remains today thanks to the fact that Sweden is still rather sparsely populated. This unique right makes it possible to experience the Swedish forest at close quarters. But it is important to act carefully. One, for example, is not allowed to break branches and twigs or in any way harm the forests' ground or vegetation. To pick flowers, berries and mushrooms is in most cases allowed, provided they aren't under protection.' <http://www.svo.se/aktuellt/press/frimarke.htm>.

196. 'Press communiqué from The Swedish Postal Service, 2004-08-18:

Skogens skafferier [The Forest Larder] with mushrooms and berries on new

stamps.

Lingonberries, cloudberry and chanterelles from the forest's own larder can be found on The Swedish postal service's new stamps issued 19th August 2004.

When autumn comes the forest is filled with delicacies like blueberries, cloudberry and wild raspberries. Chanterelle and Parasol mushrooms entice the mushroom picker to wander through the forest on exciting quests. The right of public access allows us to take possession of our forests and gives us the opportunity to find our own favourite secret spots. A consolation after a rainy summer is that it often becomes a good year for mushroom picking. The Swedish postal service issues four stamps on the theme The Forest Larder, drawn by the artist Inga-Karin Eriksson.'

197. Ann Böttcher (1973-), untitled, 2005, pencil on paper.

198. MALMÖ ART MUSEUM (Malmö)

Inventory of spruce motifs in the archives of Malmö Art Museum, september 2003:

x: as the main motif
o: as or in the background
bl: ink/ink wash/sepia
oa: oil painting
sk: black chalk
pk: pastel chalk
bly: graphite/pencil
be: description

Malmö Art Museum: Carl Fredrik Hill, 48 drawings.

Malmö Art Museum Archive (the office): 28.

Malmö Art Museum Archive (the office, black standing folders): 5.

Malmö Art Museum Archive, scrapped from the list: 18.

199. NATIONALMUSEUM (Stockholm)

Inventory of spruce motifs in the archives of Nationalmuseum, Stockholm.

Search word: *Spruce*:

Shore landscape with wind torn spruces

Spruce forest

Spruces in front of mountains. Study from the North

Romantic landscape with spruce

Waterfall and spruce islet

Study of spruce

Study of the upper part of a spruce

Spruces

Spruce branches

Spruce forest interior

Spruce forest interior

Waterfall surrounded by spruces

A spruce

Water reflecting fires in the mountains, island with spruces

Mountain slope with spruces and ravines

Landscape with spruces

A line of spruces

Man rowing up stream with spruces on snowy shore

Spruces on an island

Brook through a spruce forest

Brook and spruces, some blown down

Lone spruce

River with rapid on high plateau, spruces

Slope with spruces and ravines

Storm beaten spruce

Spruce and broad-leaved tree

Oak and spruce. Sketch book

Spruce forest

Spruce forest interior

Landscape study. Six spruces growing on a ridge

Cliffs with spruces

Cliffs with spruce

Dead spruces

Landscape with spruces

Study of spruces

Verso, Studies of spruce twig

Spruces. Röllakan, fabric woven with differently coloured geometrical patterns

Spruce forest

Little spruces

Spruce forest by lake

Spruce forest and rock

200. NATIONALMUSEUM (Stockholm)

Inventory of spruce motifs in the archives (the index record cards) of Nationalmuseum, Stockholm. Week 9-11, 2004.

NMH - NationalMuseum Handteckning (Hand drawings)

NM - NationalMuseum, Måleri (Painting)

F: Photograph

K: B/W Photocopy

FK: Colour copy

201. MODERNA MUSEET (Stockholm)

Inventory of spruce motifs in the archives of Moderna Museet, Stockholm. September + November/December in 2004.

TMS (The Museum System): Objects; Classification:

Photography, Graphic works, Drawing, Painting

Photography: assisted by Håkan, received collected material on cd in January 2005.

A-list: works marked with bold letters

B-list: other

Note: submitted lists to Ellen Cronholm 2 February 2005

202. NORDISKA MUSEET (Stockholm)

Inventory of spruce motifs in the archives of Nordiska Museet, Stockholm. Week 8, 2005.

(The division into provinces is my own; the archive is not organised that way. The years stand for when the recollections were written down. Black text - xerox copy. Red text: digital photo.)

Categories:

- 115: Nature: Animism: Tree: Spruce
- 131: The Sami people: Colonisation
- 156: Trees in popular belief: Spruce
- 192: Christmas: Christmas tree
- 213: Death and Funeral: Spruces: Spruce twigs
- The Folklore Collection: Proverbs / Sayings / Riddles.
- Questionnaire Nm 212: We and Nature. December 1986, Department of Cultural History, Nordiska Museet, Stockholm
- Other: