



FORUM för
TRÄDGÅRDS
HISTORISK
FORSKNING

Bulletin

för trädgårdshistorisk forskning

■ Nr 30, 2017



The Open-Air Museum in Theory and Practice

Förord/Preface

Årets Bulletin består av färre sidor än förra året, men innehållet är ändå rikt och skiftande, vilket är tack vare alla engagerade författare. De har bidragit med artiklar från seminariet 28 oktober 2016, rapporter från konferenser, nyheter på det trädgårdshistoriska området, texter om nya avhandlingar, forskningsprojekt och bokanmälningar. Ett stort tack för era bidrag! Ett stort och varmt tack går också till redaktionen, som har motläst texter inför layout och tryckning, samt till vår layoutare. Bidrag till finansiering av seminariet 2016 och till tryckning av Bulletin nr 30 har vi fått från Kungliga Patriotiska sällskapet, ett jättetack för det!

När det gäller Forums verksamhet, så är medlemsregistret på hemsidan lanserat och under uppbyggnad. Fler medlemmar välkomnas att lägga ut sina uppgifter där, för att vi ska få ett fylligt register och för att vi tror att det skulle bidra till ett ännu mer aktivt utbyte. Under våren har styrelsen fattat beslut om att föreningen ska finnas på Facebook innan 2017 är slut (det kanske redan är verklighet när du läser detta). Håll gärna utkik efter det. Forums för trädgårdshistorisk forskning seminarium 2018 kommer att äga rum i Norge, i oktober. Det är styrelsens ambition att föreningen kan bedriva verksamhet på flera platser i Sverige och även i övriga medlemmars

hemländer. Vi ser verkligen fram emot att få välkomna alla intresserade dit. Mer information läggs ut på vår hemsida, och vår Facebooksida, när det närmar sig.

God läsning!

A short translation in English:

I would like to thank the devoted authors, the editorial group (see previous page), Catherine Svensson (layout) for all your work and Kungliga Patriotiska sällskapet for contributing financially to the seminar 2016 and the printing of this issue. The result is a rich and varied Bulletin with contributions from the seminar 2016, reports from conferences, news and book reports.

During 2017, Garden History Forum will find its way into Facebook, both a public Facebook page and a group page for members. Keep your eyes open for that and follow us there for updates on future seminars. Next year, 2018, the seminar will be held in Norway. Hope to see you there.

Have a good read!

Anna Jakobsson

Ordförande i Forum för trädgårdshistorisk forskning och redaktör för Bulletinen 2017 (chair of Garden History Forum and editor of the Bulletin 2017)

Bulletin för trädgårdshistorisk forskning, nr 30, 2017

Bulletinen ges ut av Forum för trädgårdshistorisk forskning (Garden History Forum), som är ett tvärvetenskapligt nätverk bestående av forskare, studenter och yrkesverksamma med intresse för trädgårdshistoria. Föreningen bildades 1995 och ordnar årliga seminarier på olika teman med anknytning till ämnet.

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ISSN: 1652-2362

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■ A conclusion of the seminar was that research and practice in open-air museums must go hand in hand. One example of this is to research old cultivation methods as well as practicing them, which is done at Fredriksdal museums and gardens. The speakers pointed out the importance of making people aware of history and the multifaceted pedagogical aspects of the gardens, such as displaying the historical plants and their stories, as well as displaying the practical work. (Photo: Anna Jakobsson, Oct 2016)

The Open-Air Museum in Theory and Practice

Garden History Forum Seminar 2016

Anna Jakobsson

With this seminar we wanted to highlight Open-Air Museums as multifaceted storytellers of the past, as pedagogic environments, popular tourist attractions, locales for conservation of native plant material and displays of conservation methods for both buildings and gardens.

The Garden History Forum seminar, with 50 participants, was held at Fredriksdal Museums and Gardens in Helsingborg, Sweden, October 29, 2016. In the opening speech, Cecilia Wänge (Plant Ecologist and Manager of Fredriksdal Museums and Gardens), presented the history and missions of Fredriksdal. The main mission is “to grow and show”, to collect, preserve and educate the public about plants and the historic cultivation of the landscape. Examples of their work are the rose project, collecting and displaying old rose cultivars, and the rewarded potato project, where school children plant, cultivate and harvest their own potatoes.

The first keynote speaker of the day, Dr Danae Tankard (Historian at Weald & Downland Open-Air Museum and Senior Lecturer in History, University of Chichester), gave the social historian’s perspective upon the historic gardens, with the examples of Poplar cottage and Bayleaf cottage. She presented her research on cottage owners’ daily lives and some of the difficulties in finding information about the gardens in the source material. She also pointed out the non-realistic view of the English cottage garden, displayed by Gertrude Jekyll and Helen Allingham.

The following presentation dealt with the collection of medieval buildings on the peninsula Bygdøy, Oslo, founded by King Oscar II in 1881. Bjørn Anders Fredriksen (PhD, Landscape Architect, and Head of The University Park at the Norwegian University of Life Sciences in Ås, Norway), presented some of his and Monica Mørch’s (Historian and Conservator at The Norwegian Museum of Cultural History in Oslo), extensive research on the park and the buildings. Bygdøy is claimed to be the first open-air museum in the world.

In the afternoon we were all guided around the grounds and the living collections of Fredriksdal by Jakob Sandberg (Biologist at Fredriksdal), Maria Nyman-Nilsson (Landscape Architect at Fredriksdal) and Cecilia Wänge. They described the ongoing projects focusing on the native and regional (Scanian) wild flora, the old agrarian landscape and the biological heritage.

The second keynote speaker of the day was Katarina Frost (President of the Association of European Open-Air Museums, Museum Director at Vallby Open-Air Museum in Sweden and Garden Archaeologist). She focused on the importance of networking and sharing experiences concerning research and practice about open-air museums, all over Europe and the world. She shared several examples from all over Europe, working in different ways with the primary functions of museums according to UNESCO; preservation, research, communication and education.

Mari Marstein (Conservator and Gardener at Gamle Hvam Museum, Akershus, Norway), talked about the benefits of including the visitor’s experiences in her work. She described how the museum collections consist of local and regional perennials, bulbs and ornamental shrubs, donated from private gardens, including stories about the plants and their local or regional names. The research is then put into practice, using the stories as a part of the cultivation and display of the plants.

The final presentation was by Tove Engelhardt Mathiassen (Curator at Den Gamle By, National Open-Air Museum of Urban History and Culture, Aarhus, Denmark). She described the importance and the role of the gardens at Den Gamle By, exemplified with the garden at Borgmestergården from 1645, the garden next to a school from Kerteminde in the 1860s and a the garden next to Lemvig-huset from the 1920s. These gardens are part of the museum’s educational program and also part of a health care program for people with dementia.

The seminar was concluded with a panel discussion. One question concerned future research on open-air museums and their gardens. The speakers pronounced some important research questions; the plant material and food supply for cities, communication and audience (to communicate history as well as new research to the audience), the visitor’s experiences, research on the museum itself, more documentation of the gardens and the practical work. They all agreed that an important aspect of open-air museums is to make people aware of history. This awareness concerns the environment as a whole and how it came to be, as well as the specific buildings and gardens, down to specific plants, tools, practical use and working methods. The main concluding remarks were that networking between museums is crucial, and that research and practice must go hand in hand.

We are grateful to Fredriksdal for hosting us and for sharing their expertise on the theme of the day; especially Maria Nyman-Nilsson, for being our contact throughout the planning process, Cecilia Wänge, Jakob Sandberg, Catharina Nilsson and Charlotte Alheim. We would also like to thank Kungliga Patriotiska sällskapet, for financial support of the seminar.

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Fredriksdal Museums and Gardens

A secluded, romantic place

Cecilia Wånge



■ Fig. 1. The manor house of Fredriksdal built in 1787 by Fredrik Wilhelm Cöster, Director of Diving Operations. (Photo: Anna Bank, 2015)

Fredriksdal is one of the landmarks of the City of Helsingborg – an oasis for local people and an attraction for visitors. It is an open-air museum covering 36 hectares, built up around an 18th-century manor house and stables. The historic gardens, established in accordance with contemporary European ideals, still remains and is managed with the vision “grow and show”.

The manor house at Fredriksdal is framed beautifully by trees and alleyways that create an atmosphere of quiet seclusion (see Fig. 1). Around the residence, the hornbeam trees are pruned in a rigorous French manner (see Fig. 2). Behind this stiff curtain of foliage the lush and romantic English park unfolds. The main building was built in 1787, a time when the wealthy town dwellers were growing, prospering and starting to live a more refined and aristocratic lifestyle. Intended as a summer residence it was close to town but still had all the peace and tranquility of the countryside.

Gisela Trapp – a woman ahead of her time

The last private owner of Fredriksdal, Gisela Trapp, shared an interest for cultural history with her much older husband Oskar. He passed away in 1916 and just two years later, Gisela donated Fredriksdal to the City of Helsingborg, for it to become an open air museum and a botanical garden – a place for everyone to learn from, and enjoy. Thanks to Gisela Trapp’s detailed instructions Fredriksdal exists in its current unaltered state. The conditions in the donation letter are clear and to the point: The estate’s buildings, gardens



■ Fig. 2. The hornbeam hedges of today. This is probably the oldest plant material you will find at Fredriksdal, remaining from the original garden in 1787. (Photo: Anna Bank, 2015)

and park should be preserved in their original condition. A botanical garden should be planted. Crops and rare plants previously grown, should once again take their place in the gardens and fields. Fredriksdal parks and gardens were opened to the public in 1923.

Fredriksdal's botanical garden – a home for dragonflies and birds

In the botanical garden of Fredriksdal, we carefully cultivate and preserve the flora of Scania. With a great deal of care and attention, endangered plants of Scania's flora have been rescued, collected and propagated so that they can once again grow in their natural landscape. Outside the systematically organized gardens, the botanical gardens of Fredriksdal resemble a small-scale version of Scania. There are approximately 30 small plant communities and many different types of living ecosystems present, with birch, beech, spruce, pine and oak forests, wet and dry meadows, and calcareous soil with lots of orchids or peat mulch with mosses. At Fredriksdal, you will find forest birds such as the green woodpecker, actively breeding. We have even been able to identify over 24 different species of dragonflies along our streams and ponds.

Fredriksdal is one of five botanical gardens in Sweden. We are not connected to any university but we have a lot of research going on together with the Swedish University of Agricultural Sciences in Alnarp, for instance a rose project and a project on perennials. We also have cooperation with the County Administrative Board and the Botanical Garden of Lund in collecting species from the native flora in Scania.

The agricultural landscape – when everything was locally produced

The diverse Scanian landscape was comprised of both plains and shrubby heathlands as well as wooded areas when Fredriksdal was established in the 18th century. By recreating the old agricultural

landscape at Fredriksdal, surrounding the farms, we hope to inspire new ways of thinking about farming in cooperation with nature, for a productive and sustainable future.

Fredriksdal's livestock – a positive asset for the future

The work of preserving our living cultural heritage at Fredriksdal also includes farm animals, especially the older native breeds. The Scanian speckled hen, Göinge goat, Linderöd pig, Värmland sheep, Väne cow, the North Swedish work horse and the Ardennes horse all have something in common: they belong to the old landraces that narrowly escaped extinction during the industrialization of livestock breeding during the 1900s. Fredriksdal's farm animals are classed as genetic banks in national conservation programs, in close collaboration with conservation societies. The livestock helps to shape the cultural landscape by grazing. In comparison with modern breeds, landraces are hardy and healthy, have easier births and are good at taking care of their offspring. In order to live an organic, sustainable lifestyle, these traits are invaluable.

The air in the rose garden is perfumed with history

Just at the entrance to Fredriksdal you find the rose garden, with a collection of 400 different species, hybrids and varieties of roses, mostly old fashioned roses, improved before 1920 (see Fig. 3). We preserve the roses that are worth cultivating because of their hardiness and pathogenic resistance as well as the roses that illustrate the history of rose-growing. The work with the rose collection at Fredriksdal started around 1980 when the former manager realized that the old fashioned roses were about to disappear and difficult to find in the market. Every nursery had the same variety of modern roses, without the smell and dependent on lots of nutrition, herbicides and pesticides in contrast to the old fashioned roses. Those



■ Fig. 3. Fredriksdal's rose garden contains a collection of 400 different species, hybrids and varieties of roses, mostly old fashioned roses. (Photo: Eddie Granlund, 2005)



■ Fig. 4. In the kitchen garden we grow many varieties of different fruits and vegetables. (Photo: Jörgen Schwartzkopf, 2009)

insights were the starting point of the investigation and collection at Fredriksdal that is now a hot spot during the middle of June until the end of July.

Historic diversity in the kitchen gardens

The kitchen garden at Fredriksdal was first planted early in the 19th century, modeled on the renaissance-style kitchen gardens. It was divided into square plots, framed by fruit trees and berry bushes. Today Fredriksdal have 65 varieties of apple trees, 40 varieties of pear trees and a couple of varieties of plums and cherries (see Fig. 4).

About 20 years ago we started a cultivation project for unemployed people to grow vegetables. Maria Nyman-Nilsson, landscape architect at Fredriksdal, was the leader of this project which is now one of our ordinary gardens. She did a lot of research and found many old seeds in catalogues from all over Sweden and Denmark. We cultivate a tenth of the original area of the kitchen garden as a vegetable garden, divided in four sections. In three of them we have annual crops, following a crop rotation system. In those three sections we grow cabbage the first year, a vegetable that takes up a lot of nutrients from the soil and then it is time for the carrots and beetroots. During the middle of the 19th century people grew different varieties of vegetables like yellow, white and purple carrot, yellow and white beetroot. A couple of years ago nobody knew about the white and red colored beetroot, which is so common nowadays that you can find them in almost every single supermarket. The third year we grow beans and peas, species that give nutrients back to the soil. In the fourth section we grow perennials like artichoke, asparagus, Jerusalem artichoke (*Helianthus tuberosus*) and cardoons. We harvest in late September but it is possible to buy ecological vegetables and fruits during the season. At the end of September we celebrate the

Mikaeli Day. It is a large festival and in 2016 over 10 000 people came to buy ecological vegetables and fruit, in one day!

Biodiversity and an interest in food go hand in hand. Purple carrots have a different taste to white or orange carrots and they all have distinct nutritional properties. The kitchen gardens at Fredriksdal are inspired by the diversity that inspired the golden age of kitchen gardens at the end of the 1800s. At that time you could find 24 different kinds of cauliflower in a seed catalogue – a hundred years later there were only two to choose from. A rich variety of colours and taste has made a comeback, growing happily inside the garden's woven willow fence. At Fredriksdal, we grow older varieties of vegetables found on local farms and nurseries that specialized in heritage plants such as the Månsagården bean and the Herrgård artichoke. Here you can also learn about crops with wild heritage, such as sea kale (*Crambe maritima*), rampion bellflower (*Campanula rapunculus*) and Buck's-Horn Plantain (*Plantago coronopus*).

Fredriksdal's educational program

The mission of museums and botanical gardens is to collect, preserve and educate. Our foremost mission is to “grow and show”. Growing, and showing a big amount of different varieties of vegetables and fruits, makes people ask for variations in the local supermarkets. That creates a demand to grow them and in turn helps us to preserve the biological diversity of different species and varieties for the future.

Another mission is to teach using the method “learning by doing”. Since 2007 we have a potato project every year where we grow potatoes together with schoolchildren on different levels and from different parts of the city, as an integration project. The schoolchildren come to us 8 times during the vegetation season, learn about the soil, use mathematics, study history, do some experiments of cooking and tasting, and they learn about biology with cultivation, photosynthesis and nutrients. Together we harvest in the autumn and arrange a big feast on potatoes.

The Fredriksdal Open Air Museum, with its cultivated grounds and farm animals, offers exceptional opportunities for integrating nature and culture in education. Practical field studies and exercises in various disciplines are a standing feature of the educational program. The Open Air Museum, like few other museums, can stimulate all the senses – sight, hearing, touch, taste and smell. Visitors get close to the animals, the pastures, the soil, the manure and the herbs; they can practice traditional arts and crafts, listen to tales and legends, or enjoy a traditionally cooked meal. This gives them a holistic view of our history and a total sensory experience.

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Historic gardens at the Weald & Downland Living Museum

A social historian's perspective

Danae Tankard

This article focuses on two gardens that have been recreated at the Weald & Downland Living Museum, one surrounding an early 17th century cottage, Poplar Cottage, and the other surrounding a late 19th century cottage, No.1 Whittaker's Cottages. It begins with an overview of the cottages' history and what we know about the occupants and their gardens. It also considers the socio-political aspects of gardens and the way that gardens and gardening reflected complex and shifting class relations. In conclusion, it assesses the effectiveness of the recreated gardens as media for communicating the realities of past lives.

The Weald & Downland Living Museum is one of the leading museums of historic buildings and rural life in the United Kingdom with a collection of nearly 50 domestic, agricultural and industrial buildings dating from the late 10th to the early 20th centuries and an extensive collection of smaller artefacts. The 40-acre site is located between the villages of Singleton and West Dean in West Sussex. Across the site there are seven recreated gardens covering the period from the early 16th century to the late 19th century. Each garden is intended to reflect the period and social status of the house to which it is attached.

The museum's gardens are a key component of its interpretation strategy. Little of the produce is actually used on site, because the quantities that are grown are too small to sustain regular harvesting. However the gardener and her team offer a range of talks and demonstrations to the public to show how some of the plants might have been used in the past. The museum also uses plant stuffs to demonstrate natural dyeing. Some of these have been cultivated, such as woad (*Isatis tinctoria*); others are hedgerow plants such as nettles (*Urtica dioica*) and elderberries (*Sambucus nigra*). The museum also grows flax (*Linum usitatissimum*), which is harvested and processed on site. The production of flax fibre links in with other types of interpretative activity, in particular spinning, and it can be drawn into discussions about textile and clothing production.

Poplar Cottage

Poplar Cottage (c1630-1650) is originally from Washington in West Sussex. We do not know who lived in it in the 17th century but it is likely to have been a husbandman or rural craftsman (see Fig. 1). It has been furnished as it might have been around 1630. Poplar is a type of cottage associated with 'wasteland' or 'wayside' encroachment onto common land, which could be either an area of open common, like Washington Common, or a wayside or roadside verge (Tankard, 2012, pp. 101-121).

The term 'common land' refers to the non-arable and unenclosed areas of land on a manor, which might include commons, roadside verges and sometimes woods and pastures. It was owned by the lord of the manor, but the tenants had the right to a share of its natural products and to pasture their animals. In 1589, in response to a rapid increase in the construction of 'wasteland' cottages, an act was passed which made it illegal to build a cottage without four acres of land. Those who did so might find themselves prosecuted in the local



■ Fig. 1. Poplar Cottage, c1630-1650. (Photo: Danae Tankard, July 2016)

law courts which could result in a fine and an order to pull the cottage down. Prospective cottage builders or those already inhabiting an illegal cottage could seek the court's approval for their dwellings, which was usually done via a petition. A petition's success depended on the petitioner having the support of some of the more influential members of his or her community (Tankard, 2011, pp. 18-35).

In the 17th century attitudes to cottagers were ambivalent and at times contradictory. Cottages, even those built illegally, were frequently tolerated provided that neither the building nor the occupants were causing a nuisance. Having a garden, however small, ensured the cottager a degree of self-sufficiency. The type of garden crops that occur most regularly in contemporary records are peas and beans, flax, hemp (*Cannabis sativa*), hops (*Humulus* sp.) and certain types of herbs. Some of this would have been for household consumption; some of it would have been for sale. The relationship between home production and the open market was a complex one. For example, many cottagers would not have had the facility to brew for themselves and would have been dependent on more substantial households or alehouses for their supply of ale. The hops were therefore used as cash crops, sold on to a hop dealer rather than consumed directly by the household. Similarly, whilst flax and hemp were common garden crops in the 17th and 18th centuries it is likely that in many instances they were sold on as cash crops. A garden could also sustain some livestock: some cottagers kept bees, most are likely to have kept poultry and at least one pig.



■ Fig. 2. Whittakers' Cottages, c1865. (Photo: Danae Tankard, July 2016)

Similarly, many communities were prepared to allow cottagers the use of common land even if they had no legal entitlement to it because it allowed the occupants a greater degree of economic independence. Landless cottagers generally had no formal common rights, although in practice they might be allowed unofficial 'use rights' – in other words, the lord of the manor and tenants were prepared to turn a blind eye as long as the use of such rights was reasonable and restrained. By exercising common rights the poor could increase their income substantially, supplying the household with essential products like fuel that they would otherwise have to buy (Tankard, 2012, p. 107). There were also a wide variety of wild foods that cottagers could gather including nuts, berries, mushrooms and edible weeds. Those with no sheep of their own could gather loose wool caught on trees and undergrowth to spin into yarn which could then be used to knit coarse woollen stockings. Cottagers might be able to use the resources of the commons to sustain their livelihood, willow (*Salix* sp.) for basket making, for example, or hazel (*Corylus avellana*) for hurdle making (Neeson, 1993, pp. 158-184).

Concerns about those who subsisted largely off the commons became more voluble in the 18th century as population increased and land-improving farmers sought to convert common land into arable. Critics presented commoners as a barbarous, insubordinate and potentially riotous people who would rather eke out a miserable and impoverished existence than work for wages. Proponents of enclosure argued that depriving the rural poor of their ability to subsist off common land was a good thing since their impoverishment would force them into the agricultural and manufacturing labour markets, increasing the nation's productivity. Some went further than this, advocating that cottage gardens should be too small to allow the inhabitants any kind of wage independency (Neeson, 1993, pp. 18-34).

It is estimated that between 1770 and 1830 about 6 million acres of common land were enclosed. Whilst landholding tenants received compensation for the loss of common land, landless cottagers, like the occupants of Poplar Cottage, received nothing (Briggs, 1999, p. 35). Historians continue to debate the extent to which this wide-scale enclosure impacted on an economically vulnerable rural working class. However, by the 1790s there was widespread rural poverty, exacerbated by a rapidly-rising population. There were not enough jobs to go round and many labouring men faced long periods of under- or unemployment. As public fear about the threat posed by an impoverished and discontented rural population grew in the early 19th century, landowners looked for ways to ameliorate their plight. Many chose to establish allotments – small plots of land detached from labourers' cottages of between one eighth and ½ an acre offered to labourers at low rent. By the mid-1840s there were about 2 000 allotment sites in England; by the 1870s this number had increased to about 270 000. These were used to grow vegetables on and were cultivated using family labour (Burchardt, 2002, p. 49; Moselle, 1995, pp. 482-500).

Whittaker's Cottages

Whittaker's Cottages are a pair of timber-framed cottages, originally from Ashted in Surrey, built in the 1860s facing the newly-opened railway line between Epsom and Leatherhead. No. 1 Whittaker's Cottages is furnished as it might have been in the 1890s; no. 2 Whittaker's Cottages has been left unfinished to show the timber-framed structure (see Fig. 2).

The opening of the railway line in 1859 transformed what had previously been a rural community. The population of Ashted quadrupled between 1841 and 1901, rising from approximately 600

to just under 2 000 and much farm land was swallowed up by new housing. Some of this was built to accommodate middle-class suburbanites attracted to Ashted by its semi-rural location and the fact that it was only 30 minutes by train to London but there was also a significant amount of new working-class housing.

Between 1886 and 1915, No. 1 Whittaker's Cottages was occupied by Henry Filkins, a railway worker, and his family which by 1898 included eight children, five boys and three girls. Filkins was part of a new generation of rural or semi-rural working class men who were turning their backs on the land in favour of what they perceived to be superior forms of employment (Tankard, 2012, pp. 167-189).

As a leisure activity, Filkins may have enjoyed gardening in the small plot that adjoined his house or on his allotment, possibly reserving the former for flowers and the latter for vegetables. In 1904 cottage-garden designer, Gertrude Jekyll, described 'cottage folk' as 'great lovers of flowers', with even the tiniest cottage gardens crammed with plants providing a visual feast for passers-by (Jekyll, 1904, pp. 268-277). Her comments should, however, be treated with caution: a social survey of the rural working class published in 1913 observed that rural labourers had little time to cultivate their gardens because of their long working hours; moreover, they were obliged to give precedence to edible crops which could supplement their families' diet (Rowntree & Kendall, 1913, p. 329 and 332).

On their allotments the men of Ashted grew a range of vegetables including broccoli, cabbages and brussels sprouts (all cultivar groups of *Brassica oleracea*) beans, peas, turnips (*Brassica rapa*), potatoes and onions. The boys' school which took boys from the ages of 5 to 12 also had its own allotment; boys paid 1 shilling a year and in return were allowed to keep the vegetables. In 1892 a new allotment scheme for boys and young men aged between 12 and 18 was established under the supervision of the Ashted Technical Education Committee.

The parish magazine included monthly gardening advice as well as other handy hints such as 'making the most of a small garden' taken from *Gardening Illustrated*. From 1891 men like Henry Filkins could attend horticultural classes, run in the evenings during the winter months; however low attendance and a 'lamentable lack of enthusiasm' from those for whom they were 'chiefly intended' (i.e. the working class) meant that they were dropped in 1897 (Surrey History Centre, 5420/2/4). Ashted also had a horticultural society from the 1880s although membership appears to have been restricted to the village's more affluent residents.

It was the horticultural society which organised the annual flower show, held in late July or early August in the grounds of Ashted Park. There were prizes for the best allotments, best vegetable gardens and best flower gardens as well as prizes for the boys' allotments, children's wild flowers and a range of handicrafts such as wood carving and needlework. Lists of prize-winners shows that the majority of entrants were working-class men and that many of the same men won prizes year after year. Where women are listed they were usually widows, such as 38-year old Catherine Chamberlain who won 13s in 1887. There is no record of Henry Filkins winning any prizes but in 1899 his 10-year old son, David, was one of four boys to win a prize for 'best cropped' allotment (Surrey History Centre, 5420/2/5).

The Ashted Garden Show, like horticultural shows in other late 19th century communities, was as much about class relations as it was about gardening. The event was organised by the committee of

the Ashted Horticultural Society whose members were amongst the village's elite. The Society's president was Sir Thomas Lucas, baronet, owner of Ashted Park in whose grounds the Show was held. His wife, Lady Lucas, was one of the judges of the children's wild flower competition. Entry to the competition was restricted to Ashted's 'cottagers' and their names and the cash prizes that they won were recorded in the parish magazine, in the editor's words, 'to show our readers at a glance who of our cottagers have been the most successful during the past year and in so doing ... to raise up an honest, friendly, rivalry, which in future years will cause a keener competition' (Surrey History Centre, 5420/2/1). Moreover, gardening was seen to offer the working-class family a range of other benefits, including reducing their dependency on shop-bought foods, improving their diet and, perhaps most importantly, providing the male breadwinner with an alternative leisure activity to the pub.

The reality, of course, was that households like the Filkins were largely dependent upon shop-bought goods. Whilst one can assume that the allotment provided the family with a good range of vegetables, most, if not all, other food stuffs would have been bought. By the late 19th century there was a truly international food market with food stuffs being imported from Europe as well as the Americas and Australasia; local and imported food stuffs were rapidly distributed around the country by rail and the development of canning meant that there was an increasing amount of preserved food available (Burnett, 1989, 107-131). By 1900 Ashted had an extensive range of shops which the Filkins could have shopped at including bakers, butchers, greengrocers, confectioners, fruit mongers and general shopkeepers.

Conclusion

In conclusion I would like to return to the gardens that have been created at the museum for Poplar Cottage and no. 1 Whittaker's Cottages and make some general observations about their authenticity.

The planting scheme for Poplar includes peas, beans, root vegetables and herbs in varieties that we know would have been available in the early 17th century. There are also fruit trees and a few hop plants. The interpretative text on Poplar's garden plan states that: 'Poplar Cottage was the home to a landless peasant and his family in the early-mid 17th century. The garden of such a low-status dwelling would have been used almost exclusively to produce food and grow herbs for strewing and medicinal purposes. Few, if any, plants would have been grown purely for aesthetic value'. The planting scheme is largely speculative since there is little coherent information about how cottagers managed their gardens at this date. The garden goes some way in helping the visitor understand how the inhabitants of a cottage like Poplar derived some of their food stuffs in the early 17th century but there is no way of showing how the occupants made use of the commons. It is also difficult to convey the complex relationship that existed between household production and consumption and the wider trading market; most visitors would probably assume that a household like this one was largely self-sufficient. Even more challenging to explore with visitors is the social status of cottagers and how their livelihood might be threatened by changes in land usage.

The recreated garden of No. 1 Whittaker's Cottages has a range of vegetables including potatoes and other root crops, peas, beans and some soft fruit. Flowers are grown at the front of the garden where they are most visible to passers-by, which is consistent with Gertrude Jekyll's descriptions of the showy cottage gardens she (supposedly) encountered in turn-of-the-century Surrey. The interpretative text on the garden plan tells the visitor that 'this is a

railway worker's garden, set in the late Victorian period, with vegetable varieties dating from circa 1870-1900'. In contrast to the evidence available for the early 17th century, there is considerable evidence for late 19th century working-class gardens. It could be argued, therefore, that this garden is more authentic than Poplar's. The museum does attempt to show that by this date households were largely dependent on shop-bought food through the display of branded packaged goods in the cottage's kitchen, hopefully encouraging visitors to think about shifts in household production and consumption. However, there is nothing to tell the visitor that the occupants would also have had an allotment and that its produce would have formed a significant component of the household's diet. More broadly, it is difficult to convey to the visitor the way in which gardens and gardening fitted into class relations in late 19th century Ashted.

It is, of course, unrealistic to expect a recreated historic garden to be able to communicate the complexities of the past to the general visitor and to a large extent their purpose, when unmediated by any other form of interpretation, is to offer a visual idea of what that past might have been like. However, when linked to live interpretation, for example a spinning or natural dyeing demonstration, their usefulness as a teaching resource becomes more apparent. It is perhaps an obvious point that in order to function effectively garden interpretation must be closely linked to high-quality historical research not just into the role and function of historic gardens but into the lives of the associated house's inhabitants and how these were affected by their social, economic and political circumstances.

In thinking about the role of replica gardens it is also worth bearing in mind our present-day perceptions of the rural past and how these influence our response to what we see at rural-life open air museums. There has always been a strong link between the way the past is presented at these museums and visual culture: Artur Hazelius, for example, was supposedly influenced by contemporary paintings that depicted timeless and idealised images of rural Germany (Nordenson, 1992, p. 149). A similar genre of painting existed in England in the 19th century, perhaps best exemplified in the art work of Helen Allingham (1848-1926), whose attention to detail in the depiction of rural cottages encourages the viewer to think that what they are seeing is real (see Fig. 3). Allingham was friends with garden designer, Gertrude Jekyll, whose observations about early 20th century working-class gardens we have already encountered. Together they created an idealised vision of rural life which remains highly influential today, not only on those who visit open air museums but, at least to an extent, on those who work in them too.

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■ Fig. 3. A cottage in West Horsley, Surrey, in a painting by Helen Allingham, c1890. (https://commons.wikimedia.org/wiki/File:Allingham_Helen_Children_On_A_Path_Outside_A_Thatched_Cottage_West_Horsley_Surrey.jpg)

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King Oscar II's collection of authentic medieval houses at Bygdøy, Oslo

Bjørn Anders Fredriksen & Monica Mørch

In 1881 King Oscar II, chamberlain Christian Holst and Nicolay Nicolaysen, head of 'Fortidsminneforeningen', founded what was probably the world's first open-air museum of authentic buildings open to the public. The site, Bygdøy, had since 1837 been developed as a public park, where the museum was placed as a hidden treasure in the forest. Entering it meant travelling into the old Norwegian world, far away from the city's noisy and stressful environment.

This article discusses driving forces in the three historical layers of Bygdøy; the first period when establishing the collection, the second period during the 20th century when the original idea had lost its validity, and in the third period on the current work restoring the collection to its first museal appearance. The article presents new findings based on analysis of archive material, linked with a historiographic approach to the changing objectives of restoration.

In the 1880s, the Norwegian medieval architecture was rapidly disappearing due to new needs and changes in society. The stave churches were often too small to meet the requirements of a new legislation, which demanded that the churches were sized according to the number of inhabitants in the parish.

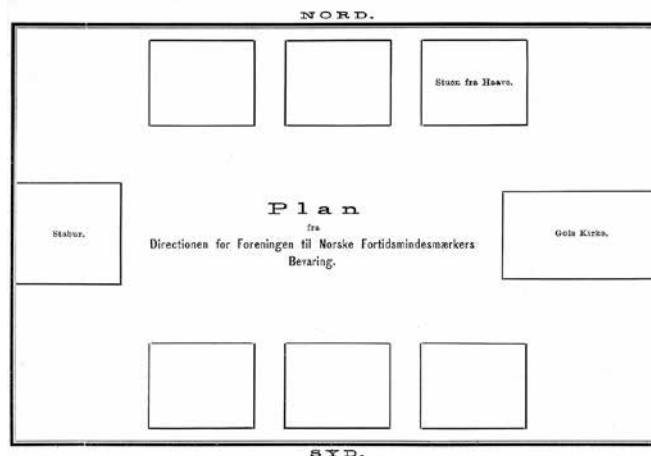
Several actors were involved in establishing the building collection at Bygdøy. King Oscar II functioned as a patron, both financing and giving directions for the development of the collection. The King's Chamberlain at the Norwegian Court, Christian Holst, was the creative mind, and had the daily responsibility. The Trust ('Fortidsminneforeningen', an association for preservation of old Norwegian material culture) was an important collaborator, helping with financing as well as suggesting interesting objects (Hegard, 1994).

The world's first open air museum

Rustic buildings have a long tradition in royal gardens. Queen Marie Antoinette's Hameau from the 1770-80s in the Versailles park is a remarkable and well-known example. It had no authentic buildings, and was merely a reinterpretation of historic models for amusement purposes (Eldal, 1997). In landscape gardens, follies with historic references played an important role, but had no known museal function. At the manor Bogstad, Oslo, Morten Leuch placed an authentic wooden house in his landscape park as early as 1760 (Hopstock, 1997, p. 46). It was a rustic memorial of old times more than a museum, and it was not open to the public.

King Oscar's collections at Bygdøy can easily be put in the category of rustic decorative elements in a landscape park, and thereby might be neglected as the world's first open air museum. Skansen in Stockholm claims on their website to be the oldest, dating back to 1891 (Skansen, online, 18.06.2017). However, the motivation for the founding of King Oscar's collections was beyond the decorative purpose.

To promote both the scientific and public educating aspects, Holst published an anthology about the collection in 1888 (Holst, 1888). The publication described the history of individual houses, and how they exemplified medieval Norwegian building types. It also pre-



■ Fig. 1. Plan drawing for the museum site at Bygdøy, by Nicolay Nicolaysen. (in: Holst, 1886)

sents that the aims for the collection was to save [the best] examples of old Norwegian building crafts and to exhibit them to the public. The collections would also be of importance as study models for architects and archeologists (Holst, 1886, p.31). These published aims were the aims Holst wanted to be spread; the actual aims with the collections might have been more comprehensive. One aspect could have been to raise pride for Norwegian culture, and raise a sense of belonging. These were also important ideas in the tradition of public parks. (Fredriksen, 2012b, p. 41; Hegard, 1984).

In this article, we argue that antiquarian Nicolay Nicolaysen's involvement was crucial for defining the museal aspect as an important goal for establishing the collection. In particular, Nicolaysen's master plan indicates a strong interest in exhibiting different archetypes of Norwegian wooden architecture. The buildings were planned systematically facing into a central square (see Fig. 1). The museal goals were by no doubt creating an open-air museum. Furthermore, it was a clear motivation to move authentic historic houses to the collection: The stave church (1200s), Hove house (1738), Berdal loft (1750s), Røgstue (1600s) Rolstad loft (ca. 1300). A search after a real rune stone had been of no success, even though an authentic rune stone was high up on both Holst and King Oscar II's wish list when founding the collections. Holst had a real struggle in getting one, and in the end, a rune stone was made of Portland concrete (see Fig. 2).

The collection showed King Oscar II's interest for old Norwegian material culture, and offered good branding for the Swedish-Norwegian monarchy. However, tensions in the union could also be connected to material culture. King Oscar II was well aware of this (Mørstad, 1980). He refused Holst's suggestion of giving the Swedish antiquarian Hazelius leftover pieces from the stave church to his Nordic collection in Stockholm (Hegard, 1994, p.122). On another occasion, the King rejected an initiative to build a copy of the Gol stave church in Stockholm. He wanted the Gol church to be an attraction of Christiania only (Riksarkivet, Oslo, PA 40, pakke 94, Note by Holst, juli 1888).



■ Fig. 2. The rune stone, made in concrete, by the firm Guidotti in 1885. An earlier cast model of the old Kjølevik Runestone made to British Museum was used to the new concrete cast, due to lack of an authentic rune stone. The fake rune stone was demolished in 1950s due to 'age'. (Norwegian museum of cultural heritage, Oslo, photographer unknown)

The arranging of the grounds

In the actual execution of Nicolaysen's plan, the placing of the houses was done less rigid, as an adaption to the terrain (see Fig. 3 and 4). These changes were possibly the results of discussions with the royal gardener Henrik Clausen. He had been responsible for establishing the public park since 1847, and he was involved in the landscaping of the new museal area (Royal Castle Archives, Stockholm, Bygdøy accounts from 1884, 1885 and 1886). Clausen arranged the site with curving gravel walks, lawns with plantings of spruce trees (*Picea abies*) and some flowering shrubs (*Spirea chamaedryfolia*, *Syringa vulgaris*, *Symphoricarpos albus*). Each house had a graveled area around it, so it was possible to access the facades close up. The use of spruce trees gave a link to the surrounding spruce and pine forest, and gave the impression of natural surroundings. The silhouette of the spruce echoed the outline of the stave church, which also might have been intended. The trees also created scenic vistas to the different buildings as the visitor was strolling around in the museum grounds.

New objectives after 1905

When the union between Sweden and Norway ended in 1905, the collection changed quite rapidly. It became part of the Norwegian Museum of Cultural history from 1907, and the site was more or less iconoclastically treated. Director Hans Aall moved one of the buildings to a new site ca 1913, replacing it with another, and similar wooden house. The free interpretations, or renewal of the house

in the 1890's were regarded as 'catastrophic', and a proper restoration on a new site was regarded appropriate (Norwegian museum of cultural heritage's archive, box 317, map 3, letter 1912.12.01. from Hans Aall to the Department of Finance). The demands for authenticity played a major role at the museum throughout the 20th century, and over the years, all traces of a folklore park where more or less systematically erased. Hove house got turf roof instead of tiles, the carved wooden signs placed on each building referring to Oscar II's efforts, were taken down, as well as the gilded monogram of the king at the church tower. In the interiors, the vivid 'wunderkammer' displays were removed. In the 1950s, the fake rune stone was demolished due to 'age', but probably also because it did not fit the aims of authenticity of that time (Digitalt museum, NF.04639-003).

Retrospective

In 2010-2013 both the stave church and surrounding landscape were restored with the original 1800s situation as a goal, showing a new interest in the values of King Oscar's original folklore park. Many of the old gravel paths were reintroduced and new spruce trees were planted, according to historic photos (Fredriksen, 2012a). Flowering shrubs were still present, but were reduced back to the planned sizes. The houses and the stave church got their old wooden signs back. There are plans to recreate or reinvent the fake rune stone somehow, in the future (With, 2016). The building collection and the park on Bygdøy continue to develop, with the original intent in focus.

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■ Fig. 3. King Oscar II's collection in 1904, with the stave church, Hove house and Berdal loft. The landscaping of the grounds gave impression of remoteness, thus being part of a public park relatively close to Oslo city. (Oslo Museum, file: NF12159, photo: Olaf Væring, 1904)



■ Fig. 4. Old wooden architecture in a park setting. (Norwegian Museum of Cultural history, photo: Axel Lindahl, circa 1890)

Telling the stories of grandma's perennials

The use of visitors' knowledge in a museum garden

Mari Marstein



■ Fig. 1. Walking around the garden while talking about the plants and their maintenance is a common social activity, practiced at Gamle Hvam. (Photo: Mari Marstein/MiA, 2011)

There is an increasing public interest in historic garden plants. The collection at Gamle Hvam museum is a successful part of the museum's work. This article is about how museum guests add information to the museum database.

"It is like having your grandmother in the garden," the french peony grower Jean-Luc Rivière once said. He was talking about people who came to buy old peony cultivars in his nursery. They wanted the old-fashioned peonies, because these plants kept the memories of their grandparents and ancestors alive. I experience the same reaction to my work with the plant collection at Gamle Hvam museum. The collection consists of local and regional perennials, bulbs and ornamental shrubs, collected as gifts from private gardens. The public, who cherish the family heirlooms in their garden, are happy to offer plants to the museum, and to tell their stories.

Gamle Hvam is an open-air museum, located 50 km north-east of Oslo. The perennial and bulb collection is also a clone archive for The Norwegian Genetic Resource Centre, as well as the largest and most popular exhibition of the museum. Everything I know about the plants' local history are stories told by the donors, usually women, who think their knowledge is of no value. These stories contri-

bute to an image of people's daily life and their wish for beauty. The knowledge attached to these plants is a part of our intangible cultural heritage, and we must not ignore it. It gives a sense of continuity and belonging to people in a changing world (Marstein, 2008, p. 95ff).

Plants as museum objects

Every plant in Gamle Hvam's collection is documented and treated like any other museum object. The plants come from ordinary people with ordinary gardens from the early 20th century. Gamle Hvam wants to show the common and hardy ones, the ones that people know and remember. Our plants are pass-alongs that grow so sturdy and become so large that they have to be dug and shared regularly. In this way they have become part of our national gene resources and our cultural heritage.

The old perennials and bulbs have a modest beauty that people appreciate, and they tell private stories about the smaller things in life. At the same time, they also tell stories of a larger picture; about the discoveries of land previously unknown to Europeans, about plant hunters and Linnaeus' binomial nomenclature. The plants that were imported to Europe contributed to the development of the modern world. We can actually tell stories of the world-history through the plants.



■ Fig. 2. This map shows how *Paeonia* 'Nordic Paradox' growing in gardens (black dots) corresponds with areas where the Collett family owned forests and farms (red dots). (Map and photo: Mari Marstein/MIA, 2016)

Deeper knowledge gives added value. When I document the plant's context and retell it to our visitors, they recognize their own stories and experience. They make connections to their own past. Beauty to us was often also beauty to the people who lived before us. The way people have decorated their homes and their surroundings with flowers is almost universal, and so is the way we fight the weeds. Fighting the weeds and maintaining the garden is another part of the museum practice. I cannot just collect the plants, put them into the ground and leave them there. Soil improvement, weed control and taking care of the plant's health is an important part. I work in the museum garden with historic methods.

Through dialogue, we learn how to care for the plants. Walking and talking in a garden is a well-known social convention (see Fig. 1). I learn a lot from our guests through discussions of how they do things, and they are happy to share their knowledge. As I work mainly with non-motorized tools, I gradually get the same skills as gardeners have been practicing for a hundred years or more. The museum's aim is to keep the plants for at least another hundred years through the same methods. As I do both research and maintenance, I receive double information about the plants, and my work is improved. I practice a form of "learning by doing, observing and

thinking". Reflections, while working in the garden, often bring in new perspectives.

Categories of plant names

To know what we talk about, we have to know everything by its name. There are different categories of names: Scientific names, common names, local names and private names. Scientific names have changed during the centuries. Before Linnaeus there was no fixed, unambiguous system, and different botanists could give the plants different names. I must be able to interpret pre-Linnaean drawings and texts to know if they correspond with plants in the museum collection today. The scientific names are supposed to be international, but still there are some differences between countries. The common name is the official species name in each country; the name we find in floras and botanical gardens. International or national authorities determine both scientific and common names.

What is more interesting to me as a cultural historian, are the local and private names people use for their plants. The old, double, red European peonies are in some areas called "bonderose" – peasant's rose, because they did not have to buy it; they got it free from neighbors and relatives. Up until the 1960's farmers in Norway did not have any money to spend on garden plants. This local name tells us about farmers' economy and the status of the plant. It was as beautiful as the rose, a treasure in the farmers' gardens, and they got it for free.

Some local names are being used all over the country, from north to south, from east to west; still I categorize them as local, because they are not authorized Norwegian common names. Some of them are in use in several countries, like the name keiserkrone. In Norway and Sweden, for example, it means *Lilium bulbiferum* in everyday speech, but "keiserkrone" is the authorized common name for *Fritillaria imperialis* in both countries. The paeonia cultivar 'Nordic Paradox' is called "sommerpion" in some local areas in Eastern Norway. This might indicate flowering earlier or later than other peonies, but it flowers in the week between *Paeonia officinalis* and *Paeonia lactiflora*, so that makes no sense. I guess people needed to differentiate between the different peonies, and the name was useful in this respect.

Local, national and global history

Paeonia 'Nordic Paradox' grows in gardens in specific regions of Norway, and this distribution tells a story of timber merchants and woodmen. Through a call for this plant in a Norwegian horticultural magazine, readers told me what they knew about the history of their own specimen, which had been kept by their families for generations. It only grows on properties formerly own by the Collett family in Norway, or in areas where woodmen worked for the Collett's two centuries ago. From this I can conclude that the plant was distributed through John Collett's (1758-1810) social and commercial network (see Fig. 2).

John Collett was a successful tradesman with close connections to London. He owned forests, farms and sawmills in large parts of south-east Norway, and exported timber to Europe, mainly England. He was a reformer of Norwegian agriculture, had a splendid landscape garden on his property Ullevål, and he encouraged young farmers to grow ornamental plants as well as carrots and cabbages (Collett, 1915). My theory is that he acquired the plant in London and grew it in his garden there, before he brought it to Oslo.

Collett gave plants to the first botanical garden in Norway, at Tøyen in Oslo, and this peony is on the first plant list of this garden, in



■ Fig. 3. "I remember my grandmother always came to us with this bouquet," said Inger from Buskerud. The bouquet consists of "sommerpion" (*Paeonia* 'Nordic Paradox'), fjellflokk/blågull (*Polemonium coeruleum*), skogskjegg/plymspirea (*Aruncus dioicus*) and gul daglilje (*Hemerocallis lilioasphodelus*). Bouquet and photo: Mari Marstein/MiA, 2016.

1824, by the name *Paeonia humilis flore pleno*. This was never a botanically valid name. As this plant probably has emerged in culture, I had the cultivar name 'Nordic Paradox' accepted and registered in 2015. The botanist Joseph Sabine implies that this plant originally came from the Levant to Leiden in Holland, and from Leiden to England (Sabine 1822, p. 276). Local, national and global histories interconnect in the history of garden plants. I could not tell this story without the responses from people across Norway.

Garden plants in family history

"My sister-in-law protects it. It is after her father, who died early. Maybe that's why she is so fond of it," a woman told me. "My grandmother always brought these for my grandfather's grave," another woman described. Some people say: "It has always been here, we can't let it go!" or "It has been here for more than a hundred years. I have to keep it." Information like this tells about the connection between plants and families (see Fig. 3). "My husband's sister was very ill as a child. They were afraid she would die. As she grew up, the woman from the nearby croft always brought her a bunch of peonies for her birthday. That was her special gift for her. The brothers never got anything like it." Of course, it was natural to give the little girl peonies as her birthday was in the beginning of July, but the story about how the sister got flowers, and her elder brothers got nothing, keeps the memory of the flower and its exclusiveness alive.

Information from garden owners can sometimes give an indication of a certain plant's age. "This peony is after my grandma. She suffered a stroke in 1930. From then on, she never worked in the garden. It must be older than this." – "It was here when my husband and his

sisters were children. My sister-in-law never heard any story of it." This information indicates that the plant was there when their parents married in the late 1920's. If their mother had brought it from her childhood home, she would have told her daughters.

Garden plants in museums

A plant collection like this serves many purposes. We keep and protect national genetic material. We make it possible for people today to acquire traditional garden plants. We make global and private history come alive. Our guests love walking among the flowerbeds, where they start reflecting upon the plants bringing their own memories to mind. This knowledge is only available through conversation with visitors. By documenting and retelling stories like this, we are expanding Gamle Hvam museum's mediating practice in a field with great public interest.

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Den Gamle By

From houses scattered in a park to an urban setting with gardens

Tove Engelhardt Mathiassen

The focal point of this article is the importance of the historical gardens in the open-air museum, Den Gamle By, during a century, and how the gardens were a part of the original vision of an urban museum. Three of the museum gardens, originally dated 1645, 1864 and 1919/1927, will serve as examples of this.

In 1914, the open-air museum Den Gamle By was founded at its present spot in Aarhus, the second largest city of Denmark. Every building of the museum were moved there and rebuilt – except for just a very few, which are copies. Ever since the time of the founder and first director of Den Gamle By, Peter Holm, there has been a keen interest in the development and use of the gardens. The aim of this article is to present three of these gardens and the methods used in establishing them. The three gardens will be Peter Holm's gardens at Borgmestergården, the garden established in 2012 at the mid-19th-century school and the 1920s-garden curated by Birgitte Kjær in the 1990s in close cooperation with the head gardener of Den Gamle By, Gitte Røn.

An urban museum and a monument for city culture

The first buildings were rebuilt in a park which up till then had belonged to Det Jydske Haveselskab (The Jutlandic Garden Society, 1873-2008), and still outside the borders of the museum are the Botanical Gardens of Aarhus. It was the intension of Peter Holm (1951) to create an urban structure, stating that the goal was an urban museum in a wide sense:

“From the very Beginning we realized that the final Goal had to be the urban Museum, at the Time the other exiting Open Air Museums were exclusively focused on peasant Culture, here we wished – in our brightest Moments – nothing less than creating a Monument for City Culture!” (Holm, 1951, p. 95, author's translation).

He had visions of rebuilding and furnishing the city crafts men's small housing with home and workshop in the same house and also of different industrial and public buildings. Peter Holm realized many of his visions in his own lifetime but also after his passing in 1950, the work has continued. Over the years up until 2016, ten gardens including a small park have been established on the grounds of Den Gamle By. All ten are related to the historical buildings of this merchant town as an urban setting. Now, in 2017, the town consists of more than 75 buildings. The borders of the museum town were marked with a wooden fence in the late 1980s, just as merchant town would have been in the 18th and 19th century.

The gardens at Borgmestergården

At the same time as realizing the aim of establishing a merchant town with buildings rebuilt close to each other, Peter Holm took the initiative to plan the first gardens at the first building called Borgmestergården (The Mayor's House). Peter Holm tried to fit a kind of garden history with four small gardens from the mid-17th century to the mid-19th century into a very confined space. His first steps to cultivate the space between and behind the wings of Borgmestergården were to pave the yard with cobblestones and build a wooden fence, without a gate, between the yard and the gardens. Peter Holm presented his speculations about how he should reach



■ Fig. 1. Peter Holm's first experiments with the gardens of the Mayor's house. He has been working with the axes of the space. Now the fence has an opening in the middle leading to a path from the yard. The path has borders of different flowers. (Den Gamle By's archive, Scanned photographic glass plate, UU. 0049FS274)

his ultimate goal, the monument of city culture with the layout of the garden:

“The main Thing, as far as I was concerned, was the Creation of the Townscape, preferably with all the Hygge and the Atmosphere that could have been in small, old Towns with Buildings from different Eras, twisted Streets and little Gardens with Fruit Trees, Vegetables and ornamental Shrubs.” (Holm, 1951, p. 95, author's translation)

This quote calls for some explanation: ‘Hygge’ is a Danish concept for something like comfort and coziness, and it has repeatedly been claimed impossible to translate. In 2015-16, the concept became fashionable in the English-speaking part of the world (Oxford Dictionary, online, hygge). As a social anthropologist, I see this phenomenon to claim the word impossible to translate as a way of maintaining Danish-ness. Most importantly, we learn from the quote that the gardens were an integrated part of Peter Holm's major plans from the very beginning. In Den Gamle By's archive, several photographic glass plates document the work with these gardens (see Fig. 1).

In other pictures of the same space, the path has stone borders and apparently, the paver laid it with bricks. In the later pictures, the space is also quite overgrown, and we know that it did not satisfy Peter Holm's vision. In the latter part of the 1910s, he contacted Axel Lange, the director of the Botanical Gardens in Copenhagen, for help. We have a copy of Lange's letter of advice from 1917. Lange suggests that the rise on the left side of the path should be removed and that the space should be used for a recreation of a formal garden displayed in Hans Razmussøn Block's Horticultura Danica dated 1647. From Lange's letter it is evident that at the time Peter Holm was advised to create a totality of gardens:

”Hans R. Block recommends regular Designs. This is naturally foremost concerning the Flower Garden. The actual Flower Garden is thus designed as a Square, regularly divi-



■ Fig. 2. A 1942 winter photo of the 1740s-school from Kerteminde. (Den Gamle By's archive, Scanned photographic glass plate, UU. 1942. 0049FS139)

ded small Garden. In order to create some Transition to the vegetable Garden, the Orchard and the Rest of the Garden, I have planned Flower Borders by the Paths." (Lange, 1917, author's translation).

The gardeners removed the rise and moved the axis of the main path slightly, to make it at right angles to another smaller path to the garden pavilion, which was also rebuilt in Den Gamle By in 1914. The renaissance garden as it looks today is very true to Lange's advice a century ago, but much of the other gardens in this confined space have been moved to other relevant buildings in Den Gamle By (Den Gamle By, 2017, Pictures online).

The garden at the school from Kerteminde

The school from Kerteminde in the island Funen, built in the 1740s, was rebuilt in Den Gamle By in 1935 (See Fig. 2). From the very beginning the school house was furnished like a mid-19th century school and a teacher's home. Up until 2012, it did not have a garden. There were just narrow paths around the building and a yard in front of it. But in 2012, Gitte Røn and I had the opportunity to develop a mid-19th century school teacher's garden in the yard in front of the school and also in the area behind the building, because a new, broader and solid path, which could be used by wheelchairs, was established behind the school.

We looked in literature about school gardens in the mid-19th century. Most school gardens were much larger than the small space available to us (Conradsen et. al 1981; Jensen 1990 and Sørensen 2005). Therefore, we interpreted and downscaled the historical phenomena 'schoolteacher's garden' to the space available to us. Now the schoolchildren in our programs learn how much children worked in the gardens of their teachers in the middle of the 19th century, without wages. Most of the cobblestones around the building were removed in order to establish a fenced garden with vegetables next to the building. A terraced garden with berry bushes and vegetables was established on the other side of the broad path (Boyhus, 1996), where a dark shrubbery was before. We also had fruit trees planted

in the yard in front of the school. Pruning and grafting was a part of the 19th century education, so even if we had such a small space available it was important to have fruit trees. The terraced garden has a border of montbretia, like the English garden at Rude School; which was a source for us (Jensen 1990). Den Gamle By uses the broad path in special programs for people suffering from dementia.

The garden of the house from Lemvig

Lemvighuset comes from the West coast of Jutland. In 1980, this 1839 building was moved to Den Gamle By with almost everything. It re-opened as a milliner's shop and home in 1986.

In 1980, Birgitte Kjær and others documented the garden, which had been established in 1919 because the previous garden burned down due to a fire in a neighboring timber yard (Kjær et. al. 1992). In the 1990s Birgitte Kjær and Gitte Røn used this documentation and family photos to establish a garden with the same elements as the original garden even if the space had a different shape (see Fig. 3).



■ Fig. 3. The narrow yard with cobblestones at the house from Lemvig was divided from the garden with a wooden fence. At one of the house's sides, and by the wooden fence, a semicircular rose bed with borders of lavender was established in the 1990s, and fruit trees were planted in the lawn. (Photo: Kamma Mogensen, Den Gamle By, 2015).



■ Fig. 4. Smell is a very important sense for time travelling. (Photo: Kamma Mogensen, Den Gamle By, 2016)

In 2015, we started using the garden path and the garden next to Lemvighuset, in programs for people suffering from dementia. As the other programs of this sort in Den Gamle By, the memories of our elderly guests are the most important part of it (Hyman, 2016). Being in the garden makes them remember more of their past. All senses are triggered: smell, taste, sight and hearing (see Fig. 4). As part of the programs, the museum hosts serve coffee in the garden with cakes made from historical recipes. An accordion player plays music and the participants sing or dance. Finally, most importantly, they plant cuttings in flower pots to take back to the nursing home or to their own home, as a way of trying to trigger memories in the days to come.

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Nordisk Gartnerihistorisk konferens 2016

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Drygt 100 personer från Sverige, Danmark, Norge och Finland deltog i en nordisk hortikulturhistorisk konferens, där teori och praktik möttes i workshops och föredrag på Fredriksdals museer och trädgårdar, 26-27 oktober 2016.

Arrangörer av konferensen var Nätverket Trädgårdsmästare i historisk miljö (Sverige), Gartnerihistorisk nätverk (Danmark) och Projekt utvecklande skötsel (Göteborgs universitet). Första dagen genomfördes workshops i hantverk rörande odling och skötsel av fruktträd i historiska miljöer; säker beskärning (Henrik Morin, Helene Kragh och Miriam Löwenstein), ympning (Klara Holmqvist), sortbestämning (Maria Nyman-Nilsson) samt beskärning (Philippe Hässlekvist).

Andra dagen inleddes på Helsingborg Arena med agrarhistorikern Karin Hallgren, som presenterade resultat från sin avhandling om böndernas odling av köksväxter under 1700-talet. Trädgårdskonstult Henrik Morin delade med sig av erfarenheter från restaurering av hela miljöer och enskilda fruktträd med historia. Allan Gunnarsson, universitetslektor vid SLU, berättade om utvecklingen av ängsfruktodlingarna i Urshult, dels i ett historiskt perspektiv och dels den negativa utvecklingen under senare decennier. Agrarhistorikern Inger Olausson gav exempel från forskning om trädgårdens växtskydd i ett historiskt perspektiv. Ingeborg Sørheim, lektor i konsthistoria från Veia – Statens fagskole for gartnere og blomsterdekoratører i Norge, berättade om ett projekt om historisk beskärning av lignoser, samt om "Historiske grønntanlegg"; fortbildning för yrkesverksamma trädgårdsmästare (se även sid. 24). Johnny Mattson, utbildningsansvarig vid Gunnebo, berättade om deras orangörsutbildning, som vid tre kurstillfällen tar upp allt från orangeriernas historia och utveckling, växtmaterial, dess skötsel och hantering, och avslutas med en studieresa till orangerier i Tyskland.

Under eftermiddagen diskuterade en grupp skötsel av gräs, grus, prydnadsplanteringar och häckar, ledda av Joakim Seiler (Gunnebo) och Tina Westerlund (Göteborgs universitet), som leder Projekt utvecklande skötsel, samt Daniel Lundberg (Gunnebo), Sara Utter och Maria Nyman-Nilsson (Fredriksdal). Parallellt föreläste Birgitta Witting (Kulturmagasinet och Helsingborgs museer) och Inger Strömberg (SLU) om handelsträdgårdar i Skåne, med utgångspunkt från bland annat intervjuer av trädgårdsmästare och fotografier. Dagarna avslutades med gruppdiskussioner kring fortbildning och kompetensutveckling, nätverk och trädgårdshistorisk forskning. En dokumentation av konferensen finns här: <http://www.gartnerihistorie.dk/gartnerihistorisk-konferens-referat>. Vi arrangerar planerar att knyta samman de nordiska nätverken i en arbetsgrupp, att genomföra en gemensam större konferens vartannat eller vart tredje år, och däremellan bjuda in till mindre arrangemang och diskussioner.

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■ Philippe Hässlekvist, trädgårdsmästare på Fredriksdal, berättar om sina erfarenheter av beskärning av de ca 150 äppelträden på museet. (Foto: Inger Olausson, oktober 2016.)



■ Maria Nyman-Nilsson, pomolog och landskapsarkitekt på Fredriksdal, visar de karaktärer som är intressanta vid sortbestämning av äpplen. (Foto: Joakim Seiler, oktober 2016.)

Nydala klosterträdgård

Tio år med en medeltida trädgård

Hanne Romanus

Det började som en fråga om hjälp med en rabatt intill klostermuren vid Nydala kyrka, ca 2 mil nordöst om Värnamo i Småland. Därpå följde ett flerårigt projekt med seminarier, trädgårdsarkeologiska undersökningar, rapporter, skolprojekt och studieresor för att anlägga en ört-, krydd- och humlegård efter medeltida förlagor.

I år firar ört-, krydd- och humlegården och föreningen Nydala klosterträdgård 10 år. Avsaknaden av spår från medeltida trädgårdsodling på platsen gjorde att den trädgård som anlades 2007 behövde en annan utgångspunkt än en rekonstruktion. Valet föll på att bygga upp en trädgård med ett utseende och ett innehåll som en mindre ört- och kryddodling i anslutning till ett kloster skulle kunna ha haft under medeltiden. Trots att det är en relativt liten, till synes enkel, trädgård som snarare förmedlar medeltida funktionalitet än romantisk klosterromantik så har den visat sig vara mycket uppskattad av besökare och till glädje och stolthet för föreningen som har hand om den. Intresset för trädgården har till och med ökat de senaste åren.

Vad har vi i föreningen, som arbetat med att försöka återskapa en historisk trädgård, för erfarenheter av att anlägga, förvalta och utveckla den? Platsen för Nydala, mitt i det småländska inlandet på gränsen till höglandet, ger klimatmässigt en viktig grundförutsättning. Ört- och kryddträdgårdens har anlagts i ett skyddat söderläge direkt intill en bevarad mur från klostertiden. Utformningen är kopierad från klosterplanen från St. Gall i Schweiz (820-talet e. Kr) med rektangulära, upphöjda bäddar avgränsade av ekplankor och med mellanliggande grusgångar. Ört- och kryddträdgården, samt den intilliggande humlegården med 14 störor, hägnas in av ett flätstaket av hassel.

De växter som har planterats är sådana som i första hand är dokumenterade i texter samt är arkeologiskt belagda i Sverige för perioden för nordisk medeltid, dvs år 1050-1520 (Romanus, 2014) Som exempel kan nämnas isop (*Hyssopus officinalis*) belagd till 1300-talets Lund och gurkört (*Borago officinalis*) som på senare år blivit arkeologiskt belagd till det medeltida Skänninge (Heimdahl, 2007). Båda omnämns och deras användning beskrivs i ett flertal medeltida skrifter (Larsson, 2010) Därefter har minimikravet varit att en växt ska vara skriftligt belagd till nordisk medeltid som t ex ålandsrot (*Inula helenium*) som beskrivs i ett flertal medeltida skrifter (Larsson, 2010), men som hittills inte har kunnat beläggas arkeologiskt för den aktuella perioden. Ålandsroten är samtidigt ett exempel där forskningsarbetet vid andra historiska trädgårdsanläggningar varit mycket värdefullt för arbetet med klosterträdgården i Nydala. För renässanssträdgården vid Tycho Brahemuseet på Ven i Skåne har en sammanställning av historiska källor tagits fram för ålandsrot (Lundquist, 1997). och växtrelikter har samlats in från citadellsområdet i Landskrona. Plantor av uppförökad ålandsrot från citadellet i Landskrona har sedan kunnat skänkas till klosterträdgården i Nydala (Romanus, 2015).

Ramarna som sattes under projektet, med utformningsprinciper från St. Gall samt konstruktion och växtinnehåll med utgångspunkt i historiska och arkeologiska källor, har visat sig vara både en utmaning och en drivkraft för fortsatt arbete. Växtematerialet som



■ Nydala Klosterträdgård med ört- och kryddgårdens upphöjda växtbäddar och flätstaket av lokalt plockad hassel från medeltidsdagen den 29 juli 2017. I bakgrunden kyrkans västtorn och resterna av den medeltida klosterkyrkans västfasad. (Foto: Hanne Romanus, 2017)

planterades vid anläggandet 2007 har kontinuerligt kompletterats och i vissa fall bytts ut. Det är framförallt odlingen och arbetet att hitta rätt växter som fortsätter att inspirera föreningens arbete. Här är också ny forskning och trädgårdsarkeologiska upptäckter som gjorts i Norden viktiga för fortsatta diskussioner och eventuella revideringar av trädgårdens innehåll. En viktig del i det förberedande arbetet med att anlägga trädgården, liksom för de fortsatta diskussionerna kring innehåll och utseende, har varit de seminarier som hölls 2004-2006 och som sammanställdes i rapportform innan trädgården började anläggas. Rapporterna finns kostnadsfritt att ladda ner från hemsidan (Nydala klosterträdgård, hemsida, 2017-07-24).

Utöver det praktiska och teoretiska arbetet med klosterträdgården bidrar besökarens upplevelse av trädgården i hög grad till miljön kring Nydala klosterkyrka. Klosterträdgården ingår i alla de 40 guidningar som hålls årligen vid klosterkyrkan och troligtvis tar flertalet av de 22 000 besökare som kommer för att se kyrkan även en tur i klosterträdgården. Växtlista och broschyr om trädgården finns att få gratis på plats och att ladda ner på hemsidan för den som är intresserad. Efter ett aktivt samarbete med grundskolorna i tätorten Värnamo under trädgårdens projektid så besöker nu kommunens ca 400 fjärdeklassare Nydala varje år för en medeltidsdag. Då

använder eleverna medeltida kläder och föremål som de tillverkat under terminen och de får på plats pröva på och ta del av medeltida mat, hantverk, lekar och musik (Hägerström, juli 2017).

Nydala klosterträdgård fortsätter att bidra till att sprida känd kunskap om medeltida trädgårdsodling men är också en fysisk plats som uppmuntrar till att hela tiden fånga upp nya rön att omsätta till praktik. Under sommaren 2017 arrangerades med anledning av jubiléet en medeltidsdag med tornerspel, föreläsningar, marknad och prova-på-aktiviteter. Vid ett tillfälle under 2017 kommer en konsert med medeltida musik att hållas i klosterkyrkan.

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Gartner med antikvarisk kompetanse

Videreutdanning for gartnere i historiske anlegg

Ingeborg Sørheim

Studiet «Historiske grøntanlegg» på Norges grønne fagskole, Veia, er en høyere utdanning for gartnere, - en spesialisering for dem som jobber i, eller ønsker å jobbe i, historiske anlegg.

Utdanningen for gartnere ved Veia er den eneste i sitt slag i Norge, og startet opp i 2013 for å imøtekomme behov fra blant annet kulturminneforvaltningen. På Veia utdanner studentene seg til å bli gartnere med antikvarisk kompetanse. Med dette ønsker vi å styrke det antikvariske håndverket i gartnerfaget, og få aksept for at historiske hager krever spesiell kompetanse dersom de skal tas vare på som kulturminner.

Historiefag, vegetasjonslære og tekniske fag er de tre jevnstore fagene på studiet. Samlingene er temabasert, men det jobbes det ofte tverrfaglig, og undervises i alle tre fag på de fleste samlinger. Hagekunsthistorien og de europeiske forbildene er fundamentet i historiefaget. Dessuten har vi en særskilt forpliktelse til å kunne vår egen norske hagekanon. Lover og forskrifter, restaureringsteorier og kildearbeid, hører også med til dette faget. Vegetasjonslæren konsentrerer seg om de ulike arters bruk og skjøtsel i de ulike perioder, med de mest typiske som pensumplanter. Vi ser på deres innførselshistorie, hvordan oppformere gamle sorter og historiske teknikker for anlegg og skjøtsel. Det er i dette faget den antikvariske håndverkskunnskapen kommer inn, kunnskap som ofte er tapt hos oss. Vi søker derfor samarbeid med, og praksis i, store europeiske anlegg, der det finnes lange, ubrutte håndverkstradisjoner. Gunnebo slott i Mölndal, Sverige, som er ledende på antikvarisk skjøtsel, er en viktig samarbeidspartner for oss. De tekniske fag omhandler konstruksjoner og vedlikehold av de grå materialene; grus, stein, mur, tre og metall, – og vannanlegg som fontener, bassenger og dammer. Registrering, illustrasjonsplaner og teknisk plan kommer også inn her.

Studentene jobber mye ute i felt med praktiske, tverrfaglige prosjekter, og med problemstillinger mest mulig likt det de har på egen



■ Studenter og faglærer fra Historiske grøntanlegg på Veia – Norges grønne fagskole, i nyrestaurert fjellhage fra 1930-tallet. (Foto: Tori W. Haugli, mai 2017)

arbeidsplass. I samarbeid med offentlige og private eiere utarbeides restaureringsplaner, drift- og skjøtelsesplaner, og ulike restaurerings- og skjøtelsesoppgaver.

Studiet er ettårig, men organisert på deltid over to år. Når neste kull starter i 2018, kan man velge å gå direkte på det toårige løpet, eller ta det som to selvstendige halvårsheter, hver enhet er organisert på deltid over ett år med avsluttende eksamen etter hvert år. Eksamen er en restaureringsplan over et selvvalgt anlegg det ene året, og en drift- og skjøtelsesplan det andre året. Undervisningen foregår med ukksamlinger, på skolen eller i praksis i ulike anlegg. Skolen har internat, og ligger i et vakkert kulturlandskap ved Mjøsa, Norges største innsjø, to timer nord for Oslo. – Og det går tog!

Les mer på www.veia-fs.no

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Nätverket för trädgårdshistoriska praktiker

En del av nätverket Trädgårdsmästare i historisk miljö

Maria Löfgren



■ Nätverket för trädgårdshistoriska praktiker bildades 2006 och träffades två gånger per år. Vi visade våra arbetsplatser och diskuterade det mesta som berör en historisk anläggning idag. Bilden är från en träff i Linnéträdgården i Uppsala, 2007. (Foto: Inger Olausson)



■ En träff på Millesgården, vintern 2009. (Foto: Inger Olausson)

År 2006 startade Nätverket för trädgårdshistoriska praktiker i Sverige, ett informellt nätverk för de som arbetade i historiska trädgårdsmiljöer. Detta nätverk har sedan 2011 uppgått i nätverket Trädgårdsmästare i historisk miljö som Hantverkslaboratoriet i Mariestad tog initiativ till samma år.

Många trädgårdsmästare i historiska miljöer, undertecknad inräknad, arbetar ofta ensamma utan kollegor att utbyta erfarenheter och bolla idéer med och det ville vi, jag på Vallby Friluftsmuseum i Västerås, Anneli Svensson från Julita, Monica Christiansson från Karlslunds herrgård, Örebro, Inger Olausson från avdelningen för agrarhistoria på SLU, Lena Hansson från Linnéträdgården i Uppsala, ändra på. Vi ville lära och inspireras av varandra, inte minst för att själva slippa uppfinna hjulet gång på gång. Att arbeta i historiska trädgårdar innebär att skötsel-, utformnings- och växtvalsfrågor måste funderas på, lösas och hanteras på andra sätt och med kunskaper som bottnar i historien, fast i nutid. Vi träffades på våra respektive arbetsplatser vår och höst, och guidade varandra genom vår vardag med framsidor och baksidor. Vi tog upp sådant som berörde oss och fick insikt i hur olika frågor hanterades hos andra. Men det viktigaste var att vi fick kollegor vilket var oerhört betydelsefullt.

Vår första träff hade vi på Karlslunds herrgård och trädgårdar, hos Monica, en snöig vårvinterdag 2006. År 2011 startades Nätverket Trädgårdsmästare i historisk miljö, som Hantverkslaboratoriet vid Göteborgs universitet i Mariestad tog initiativ till. Genom denna satsning så har vi sedan 2011 haft årliga trädgårdsmästarkonferenser inriktade på praktiska frågor som trädgårdsmästarna möter i sina anläggningar. Det har varit konferenser där förvaltning, skötsel och förnyring av de historiska miljöerna diskuteras och där ny, och gammal, hortikulturhistoria får ett forum.

Vill du vara en del av nätverket och få mer information, kontakta Nätverkets koordinatör och kontaktperson Jeanette Blom, Göteborgs universitet, Mariestad, jeanette.blom@conservation.gu.se

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Vinets (*Vitis vinifera*) och vinodlingens äldre historia i Sverige

Boel Nordgren

Projektet Vinets (*Vitis vinifera*) och vinodlingens äldre historia i Sverige initierades av Kjell Lundquist hösten 2009 och genomfördes av undertecknad åren 2010-2015. I en omfattande litteraturstudie har uppgifter om vin och vinodling spårats i svenskt och danskt tryck från medeltiden och fram till 1800-talets mitt. Här sammanfattas mycket kortfattat något av det som studien visat.

Texter på svenska som behandlar odling av vinrankor är förvånansvärt många och omfattande, med tanke på att Sverige aldrig har betraktats som ett vinproducerande land. Att vinodling har beskrivits i text behöver dock inte vara bevis för att den praktiserades i Sverige. Den medeltida Vadstenamunken Peder Månssons (ca 1465-1534) redogörelse för vinodlingens konst (Månsson, utgiven 1983) är till exempel i huvudsak en avskrift av Columellas *De re rustica*, och hans personliga erfarenhet i Sverige återstår att klargöra.

I skrifter från 1500- och tidigt 1600-tal förekommer drycken vin ofta, framförallt i pestläkeböckerna, men växten vinranka är sällsynt. Per Brahes *Oeconomia eller Huuszholdsz-Book för ungt Adelsfolk* (1971 [1570-tal-1580-tal]) är ett verk där ämnet skulle kunna ha behandlats, men växten nämns inte i boken. Det tidiga 1600-talets litteratur innehåller några noteringar om vinrankor (se t.ex. Franck, 1638), men exakt vad dessa noteringar betyder ur ett odlingsperspektiv är oklart.

Den tidigaste, mer utförliga, redogörelsen för vinodlingens konst på svenska återfinns i André Mollets *Lustgård* (1651). De arkivuppgifter som Nils Wollin publicerade om Kungsträdgården 1923-24, platsen där Mollet verkade som trädgårdsmästare, gör det troligt att Mollets text bygger på faktisk erfarenhet av vinodling i det nordiska klimatet. Under 1600-talets andra hälft blir uppgifterna i litteraturen fler och tillförlitligare, och även om det är svårt att säga hur omfattande odlingar som fanns i Sverige enbart med hjälp av litteraturen, är det tydligt att vinrankor planterades på flera gods och gårdar runt om i landet vid denna tid. Uppgifterna är emellertid ofta kortfattade. De som gör lite längre beskrivningar av hur vinodlingen skulle gå till (Risingh, 1671 och Rålamb, 1690) verkar inte ha varit helt självständiga i sitt författarskap. Mycket tyder på att de baserat sina texter på tidigare författare, däribland Mollet.

Det tidiga 1700-talets litteratur bjuder på många noteringar om var i landet det odlades vinrankor, och det finns även ett par noggrannare beskrivningar av hur odlingen borde gå till (se t.ex. Broocman, 1736). Vid mitten av 1700-talet intensifieras diskussionen i svenskt tryck. Diskussionen gäller såväl odling av vinrankor som odling av inhemska bär och frukter, vilka man ansåg borde användas till vinframställning. Den förs exempelvis genom inlägg i tidskrifter som Kungliga Patriotiska sällskapet *Svensk Hushållningsjournal* och Lars Salvius *Lärda Tidningar* men även i enskilda små skrifter. Under 1700-talets andra hälft publicerades också fler böcker där vinodling beskrivs förhållandevis noggrant och med en tydlig, om än begränsad, personlig erfarenhet.

Omkring år 1800 går en skiljelinje; från att vinstockarna skulle planteras utomhus, i skyddade lägen och ibland med glas över som påskyndade mognaden, verkar nu den allmänna uppfattningen ha blivit att växten borde placeras i någon slags drivbänk eller drivhus.

11. Vitis.



■ Vinranka (*Vitis vinifera*).
Ur: Paulli, Simon, 1971 [1648],
Flora Danica. Köpenhamn:
Roskilde och Bagger.

Trädgårdsmästaren vid Kungliga vetenskapsakademiens Bergianska trädgårdsskola Anders Lundström var bara en av dem som framförde och utvecklade dessa åsikter (1833 och 1852).

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Teija Alanko

Cloister, Manor and Botanic Gardens in Medieval and Early Modern Finland and Sweden

An Archaeobotanical Approach to Garden History

Doctoral dissertation

Department of Biosciences, Finnish Museum of Natural History, University of Helsinki, 2017

Written in English with an abstract in Finnish

Archaeobotany combines botany, archaeology and history, and studies useful plants and interactions between humans and plants in the past; diet, cultivation, horticulture, economy and everyday life. Archaeobotanical material, obtained from soil samples, typically collected from archaeological excavations, i.e. macrosubfossil plant remains, such as seeds, is interpreted in archaeological and historical contexts.

Plant remains are part of the material culture in man-made gardens, found through archaeology. Seeds that end up into the soil as a consequence of human activity, are traces of activities that happened in a garden. As Jashemski and Gleason state (*Sourcebook for garden archaeology*, 2013), in garden, soil is an artefact, and plant remains may be considered artefacts as well, telling the hidden story of gardening and garden history.

In garden studies, a definition of a garden might be needed. Humphry Repton, an 18th century English landscape designer, defined a garden as "a piece of ground fenced off from cattle, and appropriated to the use and pleasure of man: it is, or ought to be, cultivated". Amina-Aïcha Malek speaks in wider terms: "Gardens constitute a specific ecological system demanding constant human monitoring. Gardens are perfected nature according to a specific cultural view."

The goal of this thesis was to elucidate a part of Finnish and Swedish garden history by means of archaeobotany and with historical knowledge. The aims were to evaluate the potential of archaeobotany in garden history research, and to test archaeobotanical sampling in gardens in the absence of excavations with a spade drill sampler and applying AMS-radiocarbon dating. The thesis comprises case studies from five medieval and early modern sites in Finland and Sweden, partly linked historically to each other, and a brief literature review. The sites studied were the former Naantali Cloister in SW Finland, Uppsala Linnaeus Garden, the former Turku Academy Garden, and Kumpula Manor and Kaisaniemi Botanic Garden (see figure) in Helsinki.

Soil samples were collected at four sites with a spade drill sampler one by one, in vertical series from narrow pits. The samples of Naantali Cloister were collected from excavations already in 1996–97. Altogether 174 soil samples were floated and sieved in a laboratory, and macrofossil remains were identified and counted. In total 8 404 macrofossil plant remains belonging to 154 plant taxa were obtained, and 30 AMS-radiocarbon dates were measured from the macrofossils. The oldest dated seeds and grains were medieval, the youngest were modern. Macrofossils included cereals, berries, and ornamental and medicinal garden plants, and cultural or garden weeds, indicating both consumption and garden cultivation at the sites. Past gardening can be seen in soils, in addition to remains of



■ Helsinki in 1809. The area of Kaisaniemi Garden is drawn on the map top left. (Wahlberg O.N., Silvan, A., Ekwall, J.V.; Helsinki City Museum, Picture Archives: XIV-17, photoreproduction: Foto Karanen)

plants, in remains of fertilizers, such as chips of wood, charcoal, and animal bones, found abundantly in this study.

The sampling method worked reasonably well, having both benefits and limitations. Still, in future studies, collaboration between a garden archaeologist and an archaeobotanist could be most profitable, while the sampling method could be used in cases, when excavations are not achievable. Macrofossil analysis should be carried out both from garden soil and from cultural layers of building structures and waste pits, if these exist, since remains of garden plants can be found more often from the latter ones.

Archaeobotany plays an important role in garden history research, concerning plants that were cultivated in gardens or grew as garden weeds, and concerning the role of gardens as consumption sites. Written sources do not expose plants consumed or occurring as weeds in gardens; and not every garden has extensive lists of cultivated plants either. Concerning sites with no literature, archaeobotany reveals valuable evidence of plants that could not be gained otherwise.

Keywords: archaeobotany, macrofossil plant remains, garden history, sampling methods

The summary part of the dissertation is available at:
<http://urn.fi/URN:ISBN:978-951-51-2986-4>

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Tina Westerlund

Trädgårdsmästarens förökningsmetoder: Dokumentation av hantverkskunskap

Doctoral dissertation

Gothenburg University, Department of Conservation, Mariestad, 2017

The Gardener's Propagation Methods: documentation of craft knowledge

Written in Swedish with an abstract in English

Plant propagation is craft expertise that has been developed within a gardening tradition in which knowledge has primarily been transferred from one practitioner to another by showing and explaining. When the transfer of knowledge in practice wanes, documentation of working methods can provide support for passing on propagation experiences. But when we try to describe our experiences working with craft-based propagation methods in words alone, a communication problem arises.

This thesis is about knowledge and knowledge sharing in the work gardeners do propagating perennials. The aim is to explore the methods for documenting – and communicating – gardeners' expertise in the vegetative propagation of perennials.

By observing gardeners' working methods in propagation, participating in propagation work at nurseries, analyzing the notes I took on instructions given, and conducting my own gardening experiments I have been able to explore the following general questions: What constitutes the knowledge of an experienced practitioner of plant propagation? How can we understand this knowledge, and how can it be documented in a way that allows it to be conveyed to others systematically?

Three different perspectives provided the point of departure for the study: the object-oriented, the practice-oriented, and the subject-oriented perspectives. This approach is based on Bengt Molander's

research on knowledge in action, and on analysis of the theoretical concept's various orientations (Molander, B. 2017. Tankens frihet och längtan efter verklighet. Om "teori" som idé, begrepp och retorik. In: Almevik, G. (red.). *Hantverksvetenskap*. Mariestad: Hantverkslaboratoriet, Göteborgs universitet, pp. 15-39). These three perspectives – focusing on object, practice, and subject – have determined the format of the thesis. The structure is an outcome of the study findings, a categorization system based on the plant parts used in vegetative propagation, reflections on documentation methods and reflections about the function of personal knowledge, situation-specific knowledge and knowledge development in plant propagation practice. The structure with the three perspectives is therefore also an answer to the question of how a gardener's propagation expertise might be documented.

Keywords: Vegetative plant propagation, perennials, nursery practice, traditional horticultural knowledge, knowledge transfer, documentation methods.

The dissertation is available as a pdf at:
<http://hdl.handle.net/2077/52089>

A printed copy can be ordered via:
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■ Trädgårdsmästaren Hermann Krupke delar pioner på Guldsmedsgårdens plantskola, oktober 2011 / The Gardener Hermann Krupke, dividing paeonies at Guldsmedsgården's Nursery, October, 2011. (Foto: Tina Westerlund)



Else-Marie Karlsson Strese

Humle i den svenska nationella genbanken

Programmet för odlad mångfald (POM),
Sveriges lantbruks-universitet
Uppsala, 2016
162 sidor, illustrerad
ISBN: 978-91-576-9404-1

Utän djupare kunskap kan man förledas att tro att det inte spelar så stor roll vilken klon av humle man använder för att konservera och smaksätta sitt hembryggda öl - men ack så fel man då har! I boken presenteras de 55 humlekloner vilka finns i den nationella genbanken för vegetativt förökade kulturväxter på Alnarp. Den är ett komplement till boken *Humle det gröna guld* av Strese och Clas Tollin från 2015. De flesta av klonerna är många hundra år gamla och väl anpassade till vårt klimat, med ursprung i Småland, Södermanland, Uppland och Västergötland. Ytterligare län finns representerande, samt fem kloner vilka förädlades fram tidigt 1900-tal.

Urvalet har gjorts från de kloner som samlats in i den forskning som Else-Marie K. Strese, genetiker och agrarhistoriker vid Nordiska museets Julita, bedrivit sedan 1993, med en metod utvecklad i samarbete med kulturgeograf Clas Tollin vid SLU. Han identifierade växtplatser utifrån uppgifter om humleodling på storskaliga kartor från 1600-talet, vilka sedan besöktes. Jag har själv vandrat med Else-Marie och Clas igenom snåriga skogar och, omkring 400 år senare, återfunnit platser för 1600-talets humlegårdar. Att upptäcka att där fortfarande växer humle är en euforisk upplevelse.

Boken är främst intressant för den växande skara som vill odla humle för bryggning av öl, eller hitta kloner med koppling till en viss region, ort eller plats för att berika en kulturhistoriskt intressant miljö. Här presenteras klonerna på ett uppslag vardera, med en historik, fotografier av hela växten och en närbild av honplantans kottar. En klon, 'Ödsmåls guld' från Bohuslän, har limegröna blad och har endast odlats som prydnadsväxt. Flera kloner har stora, välformade, dekorativa kottar och har också ett prydnadsvärde. Klonernas egenskaper beskrivs (t ex tid för blomning och mognad, kottarnas form, storlek och doft vid skörd), jämte innehållet av kemiska ämnen som är relevanta vid bryggning och en bedömning som gjorts det bryggda ölet. Om klonerna samlats in genom historiska kartor finns dessa med. Då forskningen inleddes var det omöjligt att förutspå att intresset för ölbryggning skulle växa sig så stort, och därmed det höga värdet av humlens varierande egenskaper, t ex innehållet av smagivande oljor. Uppenbart finns ett stort värde av forskning om kulturväxter generellt, som också kräver långsiktighet, och det är därför djupt beklagligt att Nordiska museet under våren 2017 har beslutat upphöra med denna.

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Bokomslaget



■ Humle på Linnés Råshult. (Foto: Inger Olausson, maj 2008)

En Fulständig Svensk Hus-Hålds-Bok

En handbok i gårds- och hushållsskötsel i vid mening från 1700-talets första hälft samt Broocmans värld och hushållsbok belyst i åtta artiklar av nutida forskare / af Reinerus Reineri Broocman

Håkan Tunón (red.)

Centrum för biologisk mångfald (CBM), SLU, Michaelisgillet & Kungl. Skogs- och Lantbruksakademien (KSLA)

Stockholm, 2016

1 141 sidor i två volymer, illustrerad, inbunden

ISBN 978-91-865-7392-8

Det är glädjande att Broocmans omkring 280 år gamla och innehållsrika Hushållsbok nu kommit i nytryck. Reinerus Reineri Broocman (1677–1738) var kyrkoherde i det då svenska Livland från tidigt 1700-tal, men tvingades fly över Östersjön undan rysarna år 1711. Han bosatte sig i Norrköping, var verksam som kyrkoherde och grundade ett förlag (idag Norrköpings Tidningars förlag). Vid sin herrgård Himmelstalund utanför staden bedrev han jordbruk, startade brännvinsbränneri samt en krog.

Hushållsbokens första del gavs ut 1735, och den andra delen postumt 1739. De tog upp ett vitt spann av praktisk kunskap som krävdes för att bedriva ett lantbruk vid tiden, bland annat jordbruk, trädgårdsodling, boskapsskötsel, matlagning, huskurer och mycket annat. Mycket bygger på författarens egna erfarenheter och erhållen kunskap genom litteraturstudier, men Broocman tog även hjälp av experter för vissa avsnitt, exempelvis rörande juridik. Han intresserade sig för nyheter och skriver t ex om potatis, som han själv varken sett odlas eller smakat, men uppfattade hade potential.

”Trädgårds-Bruk” behandlas främst i ”Then Fierde Afdelningen”, bl a odling av blommor, medicinalväxter, köksväxter, frukt, bär och

nötter, om förvaring av frukt, trädgårdsredskap med mera. Men det finns gott om intressanta uppgifter rörande trädgård även i andra kapitel. Tack vare att KSLA även publicerat alla texterna digitalt så är de sökbara, vilket är till stor hjälp för oss som är ute efter specifika uppgifter om exempelvis enskilda kulturväxter eller trädgårdsodling (sök på ”trädgård”). Texten är något moderniserad och växterna anges med moderna vetenskapliga namn. Åtta nyskrivna artiklar behandlar Broocmans liv (Raimo Raag), Broocman som bokförläggare (Helena Backman), fenomenet hushållsböcker (Bo Eriksson), Broocmans referenser (Linnea Bring Larsson), etnobiologiska reflektioner (Håkan Tunón), matlagning (Christina Fjellström), human- respektive veterinärmedicin (David Dunér, Kerstin de Verdier & Håkan Tunón). Ett förord till hela bokverket är skrivet av Stig Strömholm.

Bokverket säljs via Kungl. Skogs- och Lantbruksakademien. Länk till den digitala utgåvan är: <http://www.ksla.se/anh/broocmans-hushalds-bok-i-nytryck-i-tva-volymer-med-nyskrivna-artiklar-av-svenska-forskare/>

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Bulletin
för trädgårdshistorisk forskning

NR 30, 2017 ISSN 1652-2362
www.gardenhistoryforum.org • gardenhistoryforum@gmail.com