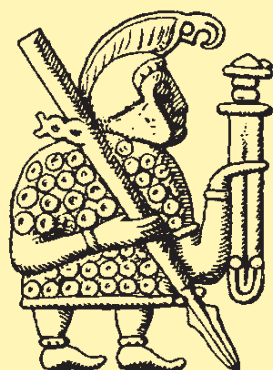


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Felix Rösch, *Das Schleswiger Hafenviertel im Hochmittelalter: Entstehung, Entwicklung, Topographie*. Zeitschrift für Archäologie des Mittelalters. Beiheft 26. Bonn 2018. 525 s. ISBN 978-3-7749-4136-6.

The book of Felix Rösch offers a commendable contribution to the development of urban waterfronts and ports in 11th and 12th century Northern Europe. The results are particularly important, as earlier developments have been analysed thoroughly in Schleswigs predecessor Hedeby nearby. Therefore, the publication offers the rare chance, to understand urban development and harbour construction in the *longue durée* on a local scale.

The book joins in a long tradition of waterfront archaeology from the early 1980s onwards. In the last decade, the subject has experienced a second flowering through major funding programs particularly in Germany. In this framework, the author has been able to analyse and publish the large-scale excavations in Schleswig, Plessenstraße 83/3, which have been carried out in the 1970s on nearly 3,000 sqm along the medieval waterfront of the river Schlei. In addition to the printed book, which has been published applaudably fast after the submission of Rösch's PhD thesis, supplementary material is available online (<https://www.jma.uni-kiel.de/en/research-projects/data-exchange-platform>). An extensive English summary at the end of the book (pp. 291–314) as well as English captions and translations of important terms in tables and figures have to be highlighted, which make the book rather accessible even for a non-German audience. However, the price of 135€ is certainly no contribution to accessibility and a wide circulation. A thorough review of the book has already been published by Ralph Röber and does offer important additional thoughts (*Mitteilungen der Deutschen Gesellschaft für Archäologie des Mittelalters und der Neuzeit* 33, 2020, pp. 349–357).

The focal point and backbone of the analysis by Felix Rösch are almost 9,000 wood features, most of them in excellent preservation. A highly sophisticated GIS system, where all spatial information from numerous profiles, plans and additional documentation has been integrated, allowed for a visualisation of wood features and additional structures in 3D. Based on their spatial and/or constructive connection, almost 4,000 wood pieces have been assigned to 352 constructive feature groups by the author (e.g. a wattle-wood fence, consisting of several wooden posts and rods). In a second step, groups belonging together have been assigned to 108 larger structures (e.g. houses, dams or trackways).

460 wood samples have been dated by means of dendrochronology, most of them with wane or sapwood to estimate the date of felling. Therefore, most of the larger structures are dated rather precisely. However, information on the quality of dating of each wood sample is missing in the publication. Based on the dendrochronological data, the aggregation of wooden features to larger groups and structures as well as the – sometimes rather limited – stratigraphical information, the author has been able to work out eleven subsequent phases of use and construction of the Waterfront from around 1075 to around 1200 (fig. 45). Some of these phases cover only 3 years, so the chronological precision is very high and allowed for the identification of short-term building dynamics in a rather unique way.

Considering the methodological deficits during the excavation, great respect must be paid to Felix Rösch for his chrono-stratigraphical analysis and periodisation. Following the methodology established in nearby Hedeby, Plessenstraße 83/3 in Schleswig was an arbitrary grid excavation. The 5x5m grids have been excavated in measured levels. Due to the lack of stratigraphically separated deposits and surfaces, it was a huge challenge for the author to embed the numerous timber remains and dendrochronology

logical dates in an overall chrono-stratigraphical sequence (and the same goes for any other finds and structures). And, to be honest, it is also a huge challenge for the reader to retrace and verify Rösch's results in detail. Part of the problem is the fragmentation of crucial information in the publication and the supplementary material, especially the missing dendrochronological information in supplement 15.2 *Katalog der Hölzer*. In supplement 15.3 *Katalog der Gruppen*, the reader does also miss cross-references to the structures. Furthermore, unlike the profiles the plans are missing in the supplementary material, which offers further difficulties to evaluate the authors interpretations. A selection of plans in the supplement would have been very helpful from the reviewers point of view. However, the highly sophisticated GIS system with a coupled Geodatabase established by the author, which does include all this information, will most likely be the starting point for further research on Plessenstraße 83/3 anyway, if long-term data reusability has been taken care of.

A key part of the book is chapter 6, offering a thorough analysis of the technical function of all 108 structures: wattle-wood fences (especially along the plot boundaries), wooden trackways and streets, wood alignments (especially bank revetments), bulkheads/dams (plots of land reclamation in the shallow water zone), wood layers as ground revetments, wells, stone features such as ovens and many more. Furthermore, the remains of 16 individual wooden buildings with different construction techniques have been identified. Alternating sequences of thin layers of sand, clay and charcoal point to further house plots and subsequent levelling, but due to excavation methodology only some of them have a clear stratigraphical connection to the wooden remains. The same methodological challenges restrict the interpretation of find distributions (chapter 6.3.) and it will need a separate volume to cross-reference Rösch's periods and his stratigraphical sequence with published and unpublished finds. However, the GIS system allows for a vertical distribution analysis of finds with coordinates as well (see p. 196 and fig. 64).

In chapter 7, the results Plessenstraße 83/3 are discussed within the framework of other ex-

cavations at the Schleswig waterfront. This allows for upscaling of the results and does clearly show, that all along the waterfront large-scale land reclamation by means of dams rectangular to the bank line took place from the later 11th century onwards. Chapter 8 widens the perspective to general trends in long-distance trade and seafaring as well as changes in ship construction, namely the development of cargo vessels. This chapter paves the way for the following comprehensive interpretation of topography and layout of the waterfront from 1070 to the mid-12th century.

In the 1070s, six plots of different sizes and individual layout along the banks of the river Schlei as well as an initial system of wooden trackways to access these plots as well as the rearward settlement area could be identified. From the 1080s onwards, levelling and more solid revetments took place on the existing plots. In 1087, space on the bank became obviously too limited and systematic land reclamation in the shallow water zone by means of large dams did start for 8–15 years, which is very early and particularly fast compared to other urban waterfronts. It has to be stressed, that the dams take on the existing plot layout, so – as argued by Felix Rösch – it is quite likely, that there was no change of property and agents. The short time span between the initial plot layout in the 1070s and the highly complex and very fast land reclamation with huge dams in the late 1080s and 1090s challenges existing narratives of continuous urban growth and rising development pressure along the waterfront during the 11th and 12th centuries. The crucial question is, if Schleswig is really unique in this way, pioneering waterfront development, or if we have missed or mis-interpreted similar trends in other towns due to less precise chronologies or existing narratives.

This question is closely related to the question of agency and individuals or groups responsible for such measures. In this regard, the interpretation of Felix Rösch will most likely be discussed intensively within the research community. According to the author, the initial plots as well as the following dams are mainly private property and agency. However, the argumentation does leave room for discussion and

other interpretations. The same goes for Rösch's interpretation of a dam built in front of plot 2 in 1088 AD as a public jetty and market place. Ralph Röber (2020) could be followed in his critical evaluation: the missing proof of buildings on the platform is not conclusive, as significant parts of the area have not been excavated. The formation process of the finds assemblage is rather ambiguous – and several other reasons create at least doubt concerning the market place scenario. However, such hypotheses stimulate research and the reviewer appreciates it very much, that Felix Rösch did not stop with the feature analysis, but had the heart to undertake a subsequent socio-economic interpretation. Furthermore, he did also have the heart and skills to convert his results and interpretations in a very sophisticated 3D daily life scene at the Schleswig waterfront (p. 272f). Unfortunately, from the reviewers perspective there is a certain discrepancy between this excellent and straightforward synthetic visualisation and the often rather detailed plans in the rest of the volume. In several chapters, the reader misses general plans and model-like visualisations which help to contextualise the details and embed them in a wider picture, spatially and functionally.

However, despite of this minor criticism, *Das Schleswiger Hafenviertel im Hochmittelalter* is an excellent contribution to urban and waterfront archaeology in Northern Europe and beyond and deserves broad attention!

Lukas Werther

Medieval and Post-Medieval Archaeology
University of Tübingen
Schloss Hohentübingen
D-72070 Tübingen
lukas.werther@uni-tuebingen.de

The Medieval Church Art Collection: University Museum of Bergen (Norway). Ed. Justin Kroesen & Stephan Kuhn. Regensburg 2022. 224 pp. ISBN 978-3-7954-3605-6.

The Nordic countries have some of Europe's finest museums of medieval art. These include the significant collections held in the National Mu-

seum of Denmark in Copenhagen, the Swedish History Museum in Stockholm, the Museum of Cultural History in Oslo, and the National Museum of Finland in Helsinki. Yet one thing is problematic with all the Nordic collections: they lack catalogues. The well-illustrated catalogue, preferably with accompanying essays, is the bedrock for anybody working with medieval art and who wishes to know the breadth and depth of a museum's collection. Such a catalogue need not be exhaustive, but still be representative of the medieval artworks to be found in the museum, such as that for the Museum Schnütgen in Cologne (*Das Mittelalter in 111 Meisterwerken aus dem Museum Schnütgen Köln*, ed. Hiltrud Westermann-Angerhausen & Dagmar Täube, Cologne 2011). It was to my great interest that a catalogue for a significant Nordic exhibition on medieval art has recently been published on one of the lesser-known collections, that of the University Museum of Bergen. This new catalogue is, therefore, the subject of this review.

The University Museum of Bergen's collection of medieval art is relatively unknown except to those few scholars who specialize in Norwegian ecclesiastical history during the Middle Ages. According to the authors of the new catalogue, Justin Kroesen and Stephan Kuhn, this is a travesty as the collection in Bergen is of a world-class standard and deserves to be better known. Kroesen is a professor of the Material Culture of Christianity and a research curator of church art at the University Museum of Bergen. Kuhn has been writing his doctoral thesis on items in the collection. Therefore, they should be two of the best people to inform us of the collection and its value. Whether this is the case or not will be explored below.

The book is published through the German art publishers Schnell & Steiner. They have previously produced such fine catalogues for the internationally important collections in the Aachen Cathedral Treasury (eds. Herta Lepie & Georg Minkenber, Regensburg 2019) and the Hildesheim Cathedral Museum (eds. Michael Brandt, Claudia Höhl & Gerhard Lutz, Regensburg 2015). Richly illustrated and well documented, these catalogues, are in my mind, a benchmark for presenting medieval art col-

lections written by some of the best scholars in the field.

At first sight, the Bergen catalogue appears as beautifully and clearly presented as the other aforementioned works from Schnell & Steiner. The book begins with a small introductory essay from Kroesen and Kuhn, followed by two more extensive guest essays. The first of these is on the museum's history by the former director, Henrik von Achen. Concise and straightforward, this essay enlightens the reader on how the various medieval items ended up in the University Museum of Bergen. I particularly enjoyed reading about the endeavours of Bishop Jacob Neumann, whose "pastoral visits were harvest festivals for the museum. Never did he return without antique treasures for the museum" (p. 10). The second essay is by Alf Tore Hommedal, associate professor at the University Museum of Bergen. This essay focuses on the history of the church in western Norway during the Middle Ages. It is clearly presented, emphasizing the liturgical functions carried out in the Norwegian churches. Using a ground plan of a typical Norwegian medieval church, Hommedal takes us through the church liturgy in one of the most precise ways I have yet come across in an academic text. This essay in itself could stand alone as a worthy introduction to the medieval liturgy. From these two essays, I will now progress to an analysis of the main body of the catalogue.

The catalogue features one hundred items from the University Museum of Bergen's collection selected by Kroesen and Kuhn. Each item is given either one or two pages, accompanied by beautiful photographs of the object in question. The text begins with an inventory, which details the age, date and location of acquisition, materials used, dimensions, and inventory number. Following this is a well-written short article describing the item and setting it in context with similar objects from all over the medieval world. A brief bibliography follows this. Two foldouts accompany the catalogue on the front and back covers of the volume. The front foldout is a map of western Norway with each item numbered from where it originated, while the back foldout names the numbered items. The catalogue finally ends with a detailed bibliography. Kroesen

and Kuhn argue that "...the significance of the church art collection far surpasses that of a study source for the academic community or even a regional museum for the population of western Norway" (p. 8). This is a bold claim, firstly stating that this is a collection of international importance and secondly that the catalogue is representative of it.

The first claim that the University of Bergen Museum collection of medieval art is of international importance is indeed correct, and the objects described within the catalogue backs this up. Several items stand out among the many treasures in the collection that feature important examples of relic shrines, liturgical vestments, triptychs, tabernacle shrines, and crucifixes. Firstly, the carved portals from stave churches, with the oldest from Hopperstad dating to c.1050 (cat. no. 1) being one of the most ancient fragments of a wooden church in the Nordic countries. Other treasures include the wooden baldachin dated 1275–1300 from Årdal stave church (cat. no. 43); this is one of only three surviving examples in the whole of Northern Europe. Other essential items are the collection of Virgin and Child sculptures from the twelfth and thirteenth centuries. Many of these retain their original polychromy, and the exceptional example of the Hove Madonna c.1230–1240 (cat. no. 27) graces the catalogue's front cover. The chief treasure though is the number of High Medieval painted altar frontals from the thirteenth and fourteenth centuries. Astonishingly the University Museum of Bergen contains a full 15% of the European total of these precious items.

The second claim is how representative of this wonderful assemblage of medieval art the catalogue is, and we will now see if Kroesen and Kuhn have given it justice. There are two main guiding principles with any catalogue of this nature: what to select for the volume, and in what order to arrange the items. The first principle has been dealt with most admirably by Kroesen and Kuhn by not just focusing on the major items in the University Museum of Bergen's collection, such as the painted altar frontals, but also on some of the more obscure items such as the processional staff from Ørskog

(cat. no. 90) and the painted banner from Lavik (cat. no. 83). The second principle is also interesting as the authors could have chosen from geographical, chronological, or type. Each option has its merits, but the chronological option that Kroesen and Kuhn chose was the best, in my opinion. Over the course of the hundred objects, the reader is taken on a journey through time across the whole spectrum of Norwegian art in the Middle Ages, from the closing of the Viking Age to the dawn of the Reformation. It also shows how Norway was thoroughly integrated into a trade network of art spanning the North, Baltic, and Mediterranean seas.

The catalogue of medieval art from the University Museum of Bergen is an impressive book and is very representative of the extraordinary collection found within its walls. The only negative that this reviewer found was that the volume was not long enough. Each item could justify a far longer description, but it is understandable why this was not the case within the context of the format chosen. One can hope that a far more detailed catalogue of the collection will appear in the hopefully not too distant future. That said, the volume, as it stands, is a useful and valuable introduction to the collection that will appeal to the serious historian of medieval art as well as those whose interest is more general. The book, along with the introductory essays, would indeed form a marvellous pedagogic tool in teaching about art, the history of Christianity, the liturgy, and trading networks in the Middle Ages in Norway. A good catalogue is the bare bones of any research into medieval art, and the lack of good catalogues for so many museum collections in the Nordic countries has only hampered academic investigations. One hopes that this wonderful catalogue by Kroesen and Kuhn can act as a rallying cry for the creation of similar catalogues for the internationally important medieval collections in Oslo, Trondheim, Lund, Stockholm, Copenhagen, and Helsinki, among others.

Christian Etheridge

wyvern_hoo2@hotmail.co.uk

Jonas M. Nordin, *The Scandinavian early modern world: A global historical archaeology*. Abingdon, Oxon 2020. 292 s. ISBN 9780367348076.

Jonas Nordin har under en följd av år publicerat artiklar på temat Skandinaviens roll i den tidigmoderna tidens globaliserade värld. Det är därför särskilt glädjande att författaren nu har tagit ett helhetsgrepp på frågorna i en monografi.

Frågorna är förstås inte nya och på senare år har forskningen blivit alltmer intensiv inom både arkeologi och historia. Men författaren visar på en delvis ny inriktning. En av utgångspunkterna finns i uppgörelsen med begreppet metodisk nationalism, dvs. tendensen att beskriva händelser och processer från ett ensidigt inifrån och ut-perspektiv, att se världen ur ett skandinaviskt perspektiv. Ett belysande exempel på detta är synen på den kortlivade Nya Sverigekolonin i Delaware 1636–1655, en historisk episod som i tidigare historieskrivning snarast framställts som ett svenskt stormaktstida äventyr, samtidigt som dess betydelse tonats ner som en historisk parentes.

Traditionellt har Sveriges roll i en alltmer globaliserad handel förringats, och gör det delvis än idag. Sveriges handelsstationer, fort och kolonier runtom i världen blev visserligen mycket kortlivade i mitten av 1600-talet. Men författaren visar tydligt hur Sverige samtidigt var långsiktigt inflåtat i världshandeln, där svenska produkter i form av järn och silver kom att spela en viktig roll. Samtidigt kom människor att länkas till varandra genom materiella objekt och daglig praktik. Konsumtion av socker, nya vanor som att dricka te och röka tobak blev en del av den nya globala ekonomin. Modernitetens framväxt handlar inte bara om industriutveckling i England och Sverige eller diskussionsklubbar i Paris, den är också inflådat i produktionen av billiga kolonialvaror som producerades med hjälp av interkontinental slavhandel.

Författaren lyfter fram historieskrivningens olika skalnivåer, utmaningen i att navigera mellan korta historiska moment och långa processer av historisk förändring. Framställningen väver skickligt samman olika personer, platser och materiella företeelser, för att visa på hur historier

på vitt skilda platser händer samtidigt och är beroende av varandra.

Boken är uppdelad i ett inledande, orienterande och metodiskt undersökande kapitel. Därefter följer kapitel 2–7 som behandlar olika platser och konkreta historiska sammanhang. Kapitel 2, "At sea to distant water", tar oss med till så vitt skilda platser som valfångarstationen Smeerenburg på Spetsbergen, silvergruvan i Kongsberg och handelsstationen Tranquebar i södra Indien. Centralt i berättelsen står befälhavaren Ove Gjedde, såväl bergshauptman över Norge som befälhavare för expeditioner till Indien. Händelserna bildar bakgrund till bildandet av det danska ostindiska kompaniet DEIC 1618, det imponerande börshuset i centrala Köpenhamn, och den kungliga glansen i bankethallen i Rosenborgs slott.

Kapitel 3, "Living, producing and industrializing in the early modern world", fokuserar på de nederländska industrialisterna med Louis de Geer i spetsen och etableringen av de stora vapenbruken i Sverige, med nedslag i kanonbruket Bränn-Ekeby och Grishyttan i Södermanland. Här får vi möta familjen Monier i deras hemmiljö, författarens förfäder, invandrade från Nederländerna. De svenska brukens radikalt nya rumsliga, hierarkiska organisation, med reglerad bebyggelse och arkitektur, jämförs med koloniernas plantager.

Kapitel 4, "The alluring North, tying Northern Scandinavia to the global world", behandlar skandinavisk kolonisation och exploatering av Sapmi och här lyfter författaren fram en rad likheter med kolonier i andra delar av världen. De betraktas alla som "nya", föremål för upptäckter och expeditioner, land utan gränser och historia, redo att brukas för råvaruleverantörer, beskattning och urbanisering. I förgrunden står bröderna Momma, senare adlade Reenstierna, i viss mån arvtagare till de Geers imperium och engagerade såväl i mässingsbruk i södra Sverige som i gruvbrytning i Tornedalen. Upptäckten av silverfyndigheterna i Nasafjäll, liksom brytningen i Svappavaara och det tekniskt avancerade järnbruket i Kengis i Tornedalen, ledde till omfattande produktion, något som i sin tur fick stor återverkning för synen på och exploateringen av Sapmi.

Kapitel 5, "In America and back. Connecting the Atlantic", behandlar skandinaviska expeditioner till Amerika och etableringen av kolonin Nya Sverige i Delaware. Den blev visserligen kortvarig, men en europeisk befolkning kom att leva kvar, liksom det svenska språket. Här har en viss kulturell hybridisering kunnat påvisas, med ömsesidig påverkan av lokala traditioner och byggnadssätt, och där kolonisterna med tiden bl.a. kom att klä sig som Lenape.

Kapitel 6, "On the Gold Coast, West Africa and Scandinavia", behandlar den kanske minst kända sidan av skandinavisk kolonial historia. Utmed nuvarande Ghanas kust, det som tidigare kallades Guldkusten, kom ett antal handelsstationer och så småningom fort att byggas. De första expeditionerna bekostades av de Geer. Senare kom relationen mellan det år 1649 bildade SAC, Svensk-afrikanska kompaniet och de lokala kungarna att präglas av lokala mäklare. Men redan efter något decennium övergick kontrollen av forten till danska och nederländska intressen och det svenska kompaniet lades ner. Efter Karl X Gustavs död 1660 kom Sveriges ambitioner på den globala politiska scenen att avvecklas (visserligen för att återupptas hundra år senare). Samtidigt som Sverige säkrade territoriella landvinningar på hemmaplan gick Danmark från en lokal stormakt till att bli en kolonialmakt.

Kapitel 7, "People and colonial spaces. The Caribbean and Scandinavia revisited", behandlar bildandet av Danska Västindien med öarna St. Croix, St. John och St. Thomas. Under 1700-talet etablerades där sockerplantager baserade på slavarbetskraft. Samtidigt byggdes Charlotte Amelie och Christiansted som europeiska, reglerade städer, med en modern stadsplanering syftande till rumslig hierarkisering mellan människor och strikt åtskillnad baserad på ras. Dessa västindiska städer jämförs i sin tur med Torneå längst in i Bottenviken, samtliga med funktion för europeisering, kolonisering och kanalisering av råvaror. Även i marknadsplatserna i Lappmarken finns gemensamma drag, med funktion som varuutbytesstationer och med en tydligt segregerad bebyggelse.

I slutkapitlet 8, "Toxic modernity. Connecting past and present", görs en summerande

diskussion, med koppling till globaliseringens djupa rötter och återverkningar i dagens samhälle, inte minst i form av miljöföröreningar från gruvbrytning och metallproduktion. Här riktar författaren kritik mot ett alltför snävt kulturarvsbruk. Falu koppargruva tas som exempel på ett världsarv som ges en isolerad berättelse om svensk historia och svenska förhållanden. I traditionell historieskrivning tenderar vi till att betrakta globalisering som en relativt sen företeelse.

Sammantaget är detta en viktig och välkommen publikation, främst genom det stora greppet och önskan att förstå Skandinavien i en globaliserad värld och den globaliserade världens närvaro i Skandinavien. Här ges nycklar till överblick och sammanhang i ett stort men svåröverblickbart forskningsfält. Samtidigt utmanas tendenser att skilja ut den svenska stormaktstidens politiska händelser som isolerade företeelser och den industriella utvecklingen som enbart en inhemska framgångssaga. Bokens tyngd vilar på länknigen mellan de lokala och småskaliga händelserna på olika platser över hela världen med världsomspännande, globala processer. Analysen av hur metaller, kolonialvaror och industriella komplex är sammankopplade med ideologier och politiska ambitioner låter en historisk arkeologi framträda som börjar mogna och ge frukt.

Och som alla goda böcker väcker den nya frågor och vår nyfikenhet att vidga ramarna och bredda perspektiven. Den historiska arkeologins fördelar framträder tydligt, men pockar också på fördjupad diskussion kring våra tolkningsramar. Hur ska vi egentligen förstå Johan Printz, guvernör i Nya Sverige, när han låter tillverka och bära en lokal Lenape-dräkt? Hur ska vi förstå de kolonister som fäster afrikanska barnhuvuden tillsammans med palmer i sin vapensköld? Eller samlandet av föremål hemförda från kolonierna? Som kuriosas uttryck för nyfikenhet kring det främmande, som vilja till dominans och krav på underkastelse, som fascination eller vämjelse? Hur ska vi förstå den materiella kulturen i form av arkeologiskt dokumenterade föremål i ett kolonialt sammanhang; som tecken på förhandlingar mellan ursprungsbefolkning och kolonister, som handel och anpassning, eller som innovation och modernisering av traditionella lokalsamhällen? Alla svaren ryms inte i Jonas Nordins bok, men läsaren har efter läsningen blivit en bra bit klokare.

Göran Tagesson

Uppsala universitet
Historiska institutionen
Box 628
SE-751 26 Uppsala
goran.tagesson@hist.uu.se

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Ansvarig utgivare och huvudredaktör

Mats Roslund

Vitterhetsakademien

Box 5622, 114 86 Stockholm

mats.roslund@ark.lu.se

Redaktionssekreterare och mottagare av manuskript

Peter Carelli

Vitterhetsakademien

Box 5622, 114 86 Stockholm

fornvannen@vitterhetsakademien.se

Redaktörer

Herman Bengtsson, herman.bengtsson@upplandsmuseet.se

Elin Fornander, elin.fornander@shm.se

Åsa M Larsson, asa.larsson@raa.se

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