

svenska museer har använt sig av sociala medieplattformar och hur detta gjort det möjligt att göra stora delar av samlingarna tillgängliga online, med alla de konsekvenser detta får för relationerna mellan kopior, reproduktioner och original.

Genom bidragens analyser och diskussioner av allehanda typer av artefakter erbjuds läsaren en rad historievetenskapliga såväl som museologiska och kulturanalytiska insikter. Sammantaget finns det en god balans mellan det teoretiskt-principiella och det mer empiriskt handfasta i de olika bidragen. Mari Lending slår i sitt kapitel fast att original och kopior inte bör ses som motsatser utan snarare att de kompletterar varandra. En reproduktion kan visa sig vara innovativ och utgör också en artefakt i sin egen rätt och bör sålunda göras till en del av konstens och arkitekturens historia. Hans Dam Christensen understryker i sitt kapitel att han inte intresserar sig för att hitta en rigid definition av begreppen kopia eller original, utan att snarare fokusera “on the ongoing instability between them” (118).

Vidare belyses också hur olika värderingssystem är djupt inbäddade i sina historiska sammanhang. Felix Settler och Anna Simandiraki-Grimshaw visar hur replikerna i Humboldt universitetets Minoisk-mykenska samling inte sågs som viktiga att rädda undan andra världskrigets bombningar. Just för att de var repliker. I Östtyskland aktades vidare repliker inte alls högt, särskilt inte de utförda i gips, då de sågs som exempel på “a bourgeois tradition of representing the past” (104).

Museums as cultures of copies är en mycket innehållsrik antologi. Genom 17 bidrag författade av 23 personer möter läsaren en mängd exempel hämtade från mängder av varierande sammanhang. I bidragen förs också begreppsliga och teoretiska resonemang, resonemang som sedan på

ett förtjänstfullt sätt får operera för att fördjupa förståelsen av det som studeras. Läses antologin som en helhet kan den empiriska rikedom bli överväldigande och det blir svårt att hålla isär alla exempel. Detta är emellertid något som gäller antologigenren i stort. Med detta sagt kvarstår faktum att antologibidragen på ett mycket förtjänstfullt sätt visar hur förståelsen av vad en kopia, en replik, en modell och ett original är, aldrig varit entydig eller statisk, vare sig i det förflutna eller i vår samtid.

Red.anm: Bokmeldereren ble forespurt av 2019-redaksjonen.

Optegnelser. Isak Sabas folkemminnesamling / Čállosat. Isak Saba álbmotmuitocoakkáldat
Ed. Line Esborg 2019. Oslo: Scandinavian Academic Press, Pp. 301.

Reviewed by Thomas DuBois, University of Wisconsin-Madison

“Jeg er saaledes en blanding av sjøfin, fjeldfin, enarefin og skoltefin/Mun lean dasto mearrasápmelaš, boazosápmelaš, anársápmelaš ja nuortalaš seaguhus” (I am a mix of Sea Sámi, Mountain Sámi [Reindeer Sámi], Inari Sámi and Skolt [Eastern] Sámi); Norwegian text page 43; Sámi text page 13; English translation by present reviewer). So states the multi-talented and enterprising Isak Mikal Saba (1875–1921) writing in Norwegian, and describing to the leaders of the Norsk Folkemminnesamling (NFS) his unique qualifications for undertaking folklore documentation in the Varanger and Skolt Sámi areas of Eastern Finnmark. Saba’s self-characterization reflects his diverse familial and personal history, a background that prepared him admirably for the important roles he played in turn-of-the-twentieth-century Sámi

history. Saba is perhaps best known as the first Sámi person elected to parliament in any of the Nordic countries. He served as an MP for the Norwegian Labour Party for two terms, in 1907–09 and 1910–12. He is also famous among Sámi as the composer of the Sámi national anthem *Sámi soga lávlla*, which he wrote in 1906 for the first Sámi-language newspaper *Sagai Muittalegje*, edited by his school companion and fellow activist Anders Larsen (1870–1949). (The song was adopted as a national anthem for the Sámi people in all the Nordic countries in 1986.) Particularly in the last years of his short life (he died at the age of 46), in keeping with his work as both a cultural leader and an educator, Saba worked assiduously to document Sámi folklore, providing some six hundred written notations (*optegnelser/ čállosat*) of items of Sámi narrative, song, belief, custom, place-name lore, and other traditions, which were submitted to the NFS at the University of Oslo over a nine-year period, particularly between 1917 and 1921. Line Esborg's newly edited anthology of a robust selection of these records includes ample facsimile images of Saba's meticulous notations, particularly of his musical transcriptions. It presents many materials that have never been published before, particularly excerpted from Saba's prodigious collecting work among Skolt Sámi people in Norway, the Soviet Union and Finland. Saba's North Sámi accounts, gathered closer to his home in Várvggát/Vardø, display his careful reproduction of local Varanger dialects. The anthology contains multiple photographs taken by Saba during his fieldwork and includes both an introduction by Line Esborg of NSF (Sámi text 9–37; Norwegian text 39–72) and an afterword jointly written by Marko Jouste, Markus Juutinen, and Miika Lehtinen of the University of Oulu (283–291; 293–301). For the student of Nordic cultural history, the

scholar of Sámi culture, or the folklorist/ethnomusicologist, *Optegnelser/ Čállosat* is a treasure-trove. It should be acquired by every research library with an interest in Nordic ethnography. It would also prove enlightening and entertaining to a generalist reader and could be profitably used in Norwegian- or Sámi-language courses focusing on folk narrative and belief.

Saba's Sámi identity and linguistic skills made him both a valued source for the leaders of NFS Knut Liestøl and Reidar Th. Christiansen and yet somewhat of an enigma, as Esborg notes. With Konrad Nielsen's assurance that Saba was fully capable of conducting fieldwork among Skolt Sámi, the NFS was eager to employ Saba as a fieldworker, with the aim of preserving for posterity records of what the NFS regarded as fast-disappearing Sámi oral traditions (21; 49–50). Saba's aims, in contrast, seem to have been more focused on the present: he hoped to use his materials to create publications for use in school classrooms and to serve the needs of a present-day Sámi or broader Norwegian community. Such was certainly the case with his book on Sámi placenames, *Om sammensatte lappiske stedsnavn*, from 1920. Liestøl and Christiansen seem not to have responded with particular interest to Saba's plans for a book of Sámi folktales rewritten or edited for children. Many of his notations were eventually incorporated into Just Knut Qvigstad's four-volume *Lappiske eventyr og sagn*, which appeared from 1927–29, and which became an important source for Christiansen's influential *Migratory Legends*, which first appeared in 1958. In this sense, Saba's deeply localized and Sámi-centered ethnographic work became tied to the broader comparative and universalizing tendencies of the era's historical-geographic folklore studies, where individual per-

formers and local versions became mere data points in wider examinations of the spread and adaptation of folk narratives. Any user of Christiansen's influential legend index will be amply aware of the prominent role "Lappish" variants play in Christiansen's systematization of legend material, yet it is sobering to consider how little effort seems to have been made at the time to share archived materials with a Sámi public in the ways we today view as essential within frameworks of "engaged research." Esborg's edited anthology seeks to redress this failing, making Saba's lively and readable recorded materials easily accessible to readers competent in either North Sámi or Norwegian.

As Esborg indicates in her introduction, Saba conducted his collecting work from his home base in Várleggát/Vardø (11; 41), to which he had moved after his time in the Norwegian capital. Much of his collecting work took place during summer and Christmas holidays, when Saba was free from teaching duties. Bouts of poor health often delayed or prevented his fieldwork, but nonetheless, he managed to make a number of important fieldwork expeditions, collecting materials in Syltefjord, Unjárga/ Nesseby, Njauddám/Neiden, Paččjokk/Pasvik, and other locales. His fieldwork also included at least three trips across the border to Skolt Sámi communities in the Soviet Union and Finland, including to Boris Gleb, Suõ nn'jel/ Suenjel, and Notosero (28–32, 60–63). War, shifting national boundaries, massive immigration, industrialization, and assimilative pressures were all rapidly transforming North Sámi and Skolt Sámi communities of the region, making Saba's materials both significant and at times poignant. The materials presented here can be read alongside more recent retrospective works on Skolt Sámi culture in particular, including Katja Gauriloff's fascinating 2016 documentary

Kuun metsän Kaisa (Kaisa's Enchanted Forest) regarding the relationship between Kaisa Gauriloff and the Swiss folktale collector Robert Crottet, or the various displays of the Ävv Saami Muzei, a museum dedicated to Skolt Sámi culture and history, which opened in Neiden in 2017.

The anthology's materials are grouped into four sections: Section 1 Tales, Beliefs and Dreams (75–93); Section 2 Narratives from the Varanger Fjord region (97–150); Section 3 Skolt Sámi Legends and Tales (155–214); and Section 4 Sámi Songs (219–271). One of the exciting elements of reading Saba's records is the opportunity to reconnect with the local and individual within Sámi culture, at a time well before the development of an official Skolt Sámi orthography and before widespread literacy in any Sámi language. Saba was intensely interested in the actual lives of his community members, and he includes details on all sorts of daily activities, so long as the people doing the work are Sámi. Some of the records he produced consisted of reminiscences of lore he heard in his childhood or from friends, family members and associates. Typical is his notation of "Gátto-vissa. Laulljuvvu uccamanašidi/ En vise om katten" [A song about the cat, sung to small children] (91–92), which he identifies as a song he heard from his grandmother during his childhood. Saba provides a melody for the song as well as texts in both North Sámi and Norwegian, and provides in so doing a glimpse of the kinds of music that farming Sámi shared with their children at the end of the nineteenth century.

In Sections 1–3, folklorists interested in particular genres of Sámi legendry will find tales of giants, mermaids, revived drowned beings (ravgga), spirits of the dead, human-sized underground beings (gufittarak), tiny underground beings (akkalaggak) *noaiddit*

and *noaidi* spirits, stállo, omens, dream meanings, wolves and wolf traps, frogs, snakes, animal transformation, and hidden or outright thieves. In Section 4, ethnomusicologists interested in the *leu dd* genre will welcome the materials that Saba collected in Paččjokk in 1918, along with the very informative afterword essay by Jouste et al. on details of Saba's notations and renderings of the Skolt Sámi texts he provides.

At the close of Section 3, Saba reproduces Andrej/Ondrej Jakvitsch Romman's recollection of meeting the ghost of a former girlfriend many years after her death (213–214). Born in 1857, Ondrej was 63 at the time he was interviewed by Saba on August 19, 1920. Ondrej notes that his relationship to the girlfriend had come to nothing: she and he had each eventually married other people and had lived their lives out far apart. But now, eerily, the former girlfriend appeared to Ondrej one night when he was making dinner in a hunting cabin, expressing her desire to see him one more time and answering his questions (rather inconclusively) concerning various of Ondrej's dead family members. Ondrej states in conclusion: "Die læm monge sakkettallam jamiš" (So I have also had a conversation with the dead; 214). In a certain sense, Ondrej speaks for every reader of Esborg's evocative and intriguing anthology, as the materials of Saba's *Optegnelser/ Čállosat* connect us with the lively world of narrative, music-making, belief, and socializing of early twentieth-century eastern Finnmark, as well as with the neighboring Skolt Sámi regions of Finland and the Soviet Union. Through them, we can glimpse and appreciate, however dimly, the rich and complex Sámi world of the day, a world that Isak Saba was passionate about preserving and promoting in the present.

Mads Langnes 2018. *Utskiftningsrett og gardsskipnad – innmarksutskiftingar, tun og teigblending i tre ulike landslutar*. Oslo. Novus forlag. 531 sider.

Anmeldt av Maren Kværness Halberg, Anno Museum

Boka er en omarbeidet versjon av doktorgradsavhandlinga Mads Langnes forsvarte ved Det humanistiske fakultetet, Universitetet i Bergen i 2015. Den tar for seg innmarksutskiftinger og undersøker og drøfter omfanget av, årsakene til og virkningene av dem i de tre områdene Lom (Nord-Gudbrandsdalen), Ullensvang (Hardanger) og Veøy (Romsdal).

Tidsmessig starter undersøkelsene i 1859, med innføringen av den nye utskiftningslova av 12.10.1857. Den øvre tidsgrensa er satt til 1920, i det tidsrommet da endringsprosessene fra teigblending til konsolidering av innmarka stort sett ble avsluttet i det meste av landet. Langnes undersøker og drøfter hvordan tre utvalgte områder stemmer med de mer lange og nasjonale strukturene. Han sammenligner også med nabolandene for å se om de norske utviklingsreformene var en del av de allmenne agrare utviklingslinjene i Nord-Europa. Boka drøfter ulike teorier om hvorfor utskiftningsprosessene kom. Det er da særlig Sigurd Rysstads forklaringsmodell i hans doktoravhandling fra 1988 som Langnes undersøker. Rysstad hevder at bøndene valgte en organisasjonsform som ut fra forholdene medførte en mest mulig effektiv bruk av knappe ressurser, og at de søkte å oppnå det som til enhver tid svarte seg best. Sentralt i Rysstads forklaringsmodell er tilgangen på teknologi og markedsmuligheter.

Utskiftningsrett og gardsskipnad er delt inn i seks hovedkapitler. I det innledende