

The ordinary crofter could not afford a holiday but the custom of going to the sheiling was a very adequate substitute. In the summer the cattle were driven to the outer grazings, sometimes a few miles from the village, and the young maids were left to herd and milk the cows. They would make an occasional journey home with milk and butter. The milk was carried in a bucket which had a covering of cured sheep-skin; the bucket was called 'imbhuideal' and the skin covering was known as 'iolaman' in Gaelic. The early sheilings were small stone edifices with a thatch of heather, but later ones were larger so that the whole family could spend the summer in them. In some parts of Lewis the custom of going to the sheiling is still in vogue, but alas without the cattle. *Tempora mutantur, nos et mutamur in illis!*

'Woman' as mirrored in
Scandinavian Literature at the turn of the Century

Amy van Marken

The generation of Scandinavian artists born between 1860 and 1865, who at the end of the eighties and the beginning of the nineties were about 25 years old, had, among many others, this trait in common, that they experienced women's liberation, women's emancipation in its practical consequences. The way of doing so, the way the poets, the authors and the painters met with this revolution, was decisive for the type of woman they were to create.

The discussions which were underlying the position of women concentrated - during the seventies and let's say around 1880 - on the social, economic and legal aspects of the question, which were aesthetically and intellectually approached. In the eighties a swing of opinion occurred. The changed relationship between men and women created new

problems that in, for example, Norway inspired the so-called Bohemian movement and the Nordic morality debate. In consequence of this, marriage morals, prostitution and free love in particular entered the discussion. And of course the so-called "dobbeltmoral": the fact that men took for granted chastity in the case of unmarried women, and faithfulness in the case of married women, but neither as far as they themselves were concerned!

However, in the beginning of the nineties, one can note a new mental tendency, a general reorientation of opinions which took place under the influence of, among others, Schopenhauer and Nietzsche, whose writings were introduced in Scandinavia between 1888 and 1893. New psychological and psychopathological theories gained a footing, and next to a renewed interest in religion, an inclination to irrational thinking and behaviour began to manifest itself. It is a very complicated development which I can only indicate here. The most important is that these new tendencies deeply influenced the approach of the problems connecting women's emancipation.

In 1890 we find in the Norwegian periodical "Samtiden" some articles written by Laura Marholm, married to Ola Hansson, the Nietzsche propagandist in the North. She and later on Ellen Key are from now on systematically emphasizing the specific character of the female, the so-called typical female. They point to the danger of women becoming too intellectual. They are afraid - from very different starting points- that female sexuality is going to be restrained by a too rational emancipation movement, and they are of the opinion that love and motherhood are in danger of being reduced, of being depreciated.

Gradually new differentiating tendencies within the feminist movement are coming about. In the essentials of the female nature, primeval elements

are discovered that exclude equality. On intuitive and psychological grounds, this conception of woman provides her with an important task in society, a society that is no longer to be set up for the male exclusively. Also this new conception provides woman with a great degree of emotional freedom and personal independence in her relationship with the male. Thus, the intellectually, socially and legally emancipated woman - the feminist - has got her counterpart in the appearance of the emotionally emancipated woman. The latter has considerably less interest in the social rights already gained though she does not want to part with them. Rather, she insists on a new right: the right to choose, freely and consciously, whether to be subject or object in sexual and erotic relationships.

This new differentiation within the emancipation movement, this emotional emancipation, together with a general reorientation of opinions, calls forth a reaction in the ranks of writers and artists. Defying all the former feminist slogans about sexual equality, the hierarchically coloured sexual dualism once more takes up its rights. It is against this background development that the emotionally emancipated woman appears at the end of the century. Before the eye of the poet and the artist she appears in three primeval types. The first variation is wholly negative. She has a great spread in arts and literature. She is the enemy of the male and manifests herself in many shapes, revealing herself as a cunning aggressive creature, a frigid decoy who does not grant what she seems to promise, an enigmatic character, partly male, partly female, or an erotic monster, who is allied to Death, a Vampire who sucks the blood of the male while he is sleeping and so deprives him of his vital force. Anyhow, she is his enemy, whom he must force to submission, something in which he hardly ever succeeds. He mostly gets the worst of it - and what is important - he seems quite often to enjoy being defeated by his

destructive type of woman, the angry mother type. The second main type we meet in art and literature at the turn of the century is as positive as the former is negative. It is the adult, mature, young woman, the beloved and adored, who caring, guarding and blessing serves life, the woman who spreads motherliness and tenderness and who grants her male partner joy and happiness, feelings of security and confidence, conciliation and harmony. Besides these two extreme female types, we find a third one: the young girl of tender age, the flowerbud, who is standing on the crossway between innocence and sin. These three, the hostile, the saving and guarding, and the young Eve who can develop herself either into the first or the latter - these ever returning variations of the female myth, live in the experience of the generation from about 1900.

This can be illustrated by a very extensive literary material. The early poetry of Johannes Jørgensen, the neo-romantic works of Knut Hamsun and the poetry of the Swedes, Oscar Levertin and partly of Erik Axel Karlfeldt, can serve as illustration. As mentioned, we meet these three main types of the emotional emancipated woman also in the pictorial arts of the period, especially in the Art Nouveau and in the Jugendstil. In the works of, for example, the pre-Raphaelites, Beardsley, Max Klinger, Franz von Stuck, Toorop, and above all, Edvard Munch, we find striking examples. It is quite obvious that there has been a vivid interaction between art and literature in the "fin de siècle". This interplay is not restricting itself to the choice of types. There is even a great parallelism as regards motives, themes, symbolic traits, and the rhythmic, ornamental style as well as the atmosphere as a whole.

However, we must keep in mind that the literary Art Nouveau represents only a short phase in the production of the greater part of the mentioned

Scandinavian authors from this period, who, with the exception of Levertin who died in 1906, are developing themselves in other directions.

The Megalithic Yard Reconsidered : Rods, Poles or Barleycorns?

Anthony Jackson

The standing stones at Callanish on the Isle of Lewis have rightly been called the Scottish Stonehenge for here, at the head of Loch Roag, are seven sets of stone circles that form a magnificent prehistoric observatory for predicting eclipses. There are several hundred more such megalithic circles besides these impressive monuments to be found in Britain, especially in Scotland. The interesting thing about these monuments built some three millennia ago is that they are all constructed using a common standard of measurement: the megalithic yard of 2.72 feet. This conclusion reached by Professor Thom after a careful survey of many of the sites is generally accepted. However, the problem still remains as to the way that the megalith builders preserved their standard of 32.64 inches. Thom suggests that there must have been a centre which sent out standard rods but none, alas, have been found and it seems highly unlikely that such an organization could have persisted over the centuries and over such distances in those days. Others have suggested that the unit must have been based on the human body, but since the normal variation is so great, it cannot give the required metrical constancy despite providing a rough and ready guide.

The aim of this article is to show that the solution to this problem is not only simple but it also explains the apparent complexity of the British