

Notes on the contents

■ The theme of the Historical Journal 1/2010 edited by Marko Lamberg is *Space in History*. The theme issue offers a diverse cross-section of approaches and perspectives through which different kinds of space and experiences of space in the past can be approached in the Finnish historical research of the early 21st century. The spectrum of articles reaches from the Middle Ages to recent history.

In her article "Mental spaces in Ireland in the Middle Ages: Perspectives on the geography of exclusion", Alexandra Bergholm discusses the picture presented by the Early-Irish law texts and narrative sources about views and practices surrounding mental illnesses. The data comprises texts written in Old and Middle Irish, which on linguistic grounds have been dated to be from circa the year 700 to 1200. The analysis is based on the view that understanding of mental illnesses as a marginal phenomenon in the socio-historical context of the Middle Ages requires a diverse approach, where classification, isolation and interaction can be theorised on from both a societal and geographical perspective.

The definition of space and its use is strongly culture and time-specific. Sari Katajala-Peltomaa and Raisa Maria Toivo concentrate in their article "Space and care principles in the Middle Ages and the beginning of the modern era" on how social space and occurrences within it were defined in the Middle Ages and the beginning of the modern era.

Taina Syrjämaa discusses the first public exhibition in Finland as a new kind of international space. The point of departure is the concept of lived space, which emphasises the intertwining of materiality and culture in space. The article, "The Exhibition pavilion as a new kind of space for activity and interpretation in Kai-vopuisto in 1876" focuses, on the one hand, on being and moving in the exhibition and, on the other hand, on ways to perceive and interpret the contents in the exhibition space. The primary data includes descriptions in the contemporary press, which are proportioned to the normative material from the exhibition, visual documentation of the exhibition space and the practices of the international exhibition institution.

Mari Vares's article is entitled "Natural Finland: Perspectives on the 'location and greatness' of Finland from 1917 to 1944". In the first decades of Finnish independence, ideas about the natural state of Finland were presented among the Finnish scientific community and educated classes. 'Natural Finland' was used to refer to Finland's state and location as Greater Finland that could be legitimized not only with arguments from the humanities but also natural sciences: geography, geology as well as botany and zoology. These opinions defined the regional and mental entity of Finland. Together with humanities, the natural sciences created a version of Finnishness and defined its concrete area.

Locations are important for literature and literary research. Erno Paasilinna (1935–2000), the recipient of the first Finlandia prize in 1984, became known as a satirist who op-

posed public authorities and nationalist thinking and a polemical essayist, but also as a portrayer of remote areas, in particular of northern Finland. In Petri Anttila's article "Home, refugeism and identity in Erno Paasilinna's literary oeuvre", Paasilinna's works are read through the place theory of human geography. The aim is to outline the significance of the home region as a narrated location in a situation where it has been necessary to leave the home region behind.

Kristiina Korjonen-Kuusi-puro and Mikko Kohvakka study the Vuoksi River as a complex condensation of space, place and landscape, which is imbued with meaning by both researchers and Finns living on the riverfront with their own memories of the river. ("Vuoksi as a historical space".)

Kristian Smeds's adaptation of *The Unknown Soldier* was performed in the Finnish National Theatre from 2007 to 2009. The play was a meeting of two national monuments; Väinö Linna's novel and the Main Stage of the Finnish National Theatre. In her article, Hanna Korsberg studies the symbolic significance of the theatre building, the performance space as a historical location and the use of space and relationship with the performance location in *The Unknown Soldier*. She discusses the ways in which the performance communicates with its location, for example, through use of space and meanings inherent in the space, use of video and representation of violence. ("Kristian Smeds's *The Unknown Soldier* in the space of the Finnish National Theatre")

(Translation AAC NOODI Oy)