

Editorial

Acta Orthopaedica Scandinavica 70 years old

Acta Orthopaedica Scandinavica, founded in 1930, has published 70 volumes. Each annual volume since 1970 has comprised 6 issues. *Acta*, a noncommercial scientific journal owned by the Nordic Orthopedic Federation, is the official publication of this Federation and the Netherlands Orthopedic Society. In the beginning, most articles were from Scandinavia. Today, *Acta* is a truly international journal. During the last 10 years, half of the published articles came from outside Scandinavia and the Netherlands; Japan, U.K., USA and Germany being the main contributors. Likewise, one half of *Acta's* more than 5,000 subscribers reside outside Scandinavia and the Netherlands.

During *Acta's* first decade, almost all articles had single authors and the mean number of pages per article was 26. During 1999, almost all articles had several authors, the mean number of authors per article was 4. The mean number of pages per article was slightly less than 5, which means that each author wrote slightly more than 1 page. This illustrates that orthopedics has slowly developed into a science: observations can be communicated in a condensed form. It also shows that orthopedic research today is a teamwork between specialists.

During these 70 years, *Acta* has published 289 supplements, most of them doctoral theses, monographs and proceedings, comprising meeting abstracts. *Acta* has long subsidized the publication of doctoral theses as supplements and will now increase such work. Therefore, it will stop printing abstracts of meetings, but these are found on *Acta's* homepage www.pi.se/actaorthopscand. The money saved by this will be used to publish more doctoral theses.

1990–2000, Decade of the Brain, increased awareness of the impact of brain disorders and stimulated funding and research. Inspired by this success and the fact that musculoskeletal disorders and injuries are the commonest causes of

chronic pain and physical disability, Lars Lidgren, Chairman of the Department of Orthopedics at Lund University in Sweden, in 1996 began working to make the years 2000–2010 the Bone and Joint Decade. A consensus meeting was held in Lund in April 1998 at which specialists from orthopedic surgery, epidemiology, rehabilitation and physical medicine, biomechanics and biomaterials, geriatrics and rheumatology agreed upon the main musculoskeletal conditions. The participants summarized where we stand today and future perspectives on the treatment and research on joint disorders, spinal disorders, osteoporosis, and trauma. They agreed to launch the Bone and Joint Decade 2000–2010. The lessons given and the work from this meeting were published in *Acta Orthopaedica Scandinavica* (The Bone and Joint Decade 2000–2010 for prevention and treatment of musculoskeletal disorders, Lund, Sweden, April 17–18, 1998, Supplementum No. 281, 1998). So far, 20 countries have declared 2000–2010 to be the Bone and Joint Decade and Kofi Annan, Secretary General of the United Nations, has given UN support to this. It was officially launched by Gro Harlem Brundtland, Director General of the World Health Organization, on January 13, 2000 in Geneva, Switzerland. In this issue of *Acta* (pp 3–6), Lars Lidgren gives an up-date.

To celebrate its first 70 years, stimulate orthopedic research and attract good papers, *Acta* has decided to honor best experimental and clinical manuscripts with USD 10,000 awards (see issues October–December 1999). Prize-winning papers will be presented at the Nordic Orthopedic Federation meeting in Tampere, Finland, June 7–10.

Acta also celebrates the start of its eighth decade by publishing reviews from the national Scandinavian Arthroplasty Registers. These registers are unique: reporting and follow-up are close to 100%. They are the fruit of extensive teamwork: all orthopedic surgeons in a country report

to a national register primary and follow-up data on their arthroplasty patients, including all complications. The oldest one is the Swedish Knee Arthroplasty Register, initiated in 1975 by members of the the Swedish Orthopedic Society, including Göran Bauer, former Editor of *Acta*. It now comprises 65,000 cases. This register is presented in this issue (pp 7–18). The authors report foreseeable and unforeseeable problems, and how to solve them, in a register comprising several tens of thousands of patients. In this issue there is also a report on mortality after total hip replacement based on 40,000 patients from the Norwegian Ar-

throplasty Register (pp 19–27). Reviews from this and from the other large Scandinavian registers will be published in coming *Acta* issues this year. These reviews clearly show the importance of these registers for evaluating outcomes of various endoprostheses. Early warnings about inferior implants or methods of treatment have been obtained from these registers which also inspire departments and individual surgeons to use well-documented procedures.

Anders Rydholm

Cover illustration: Isaac Grünewald (1889–1946), Sweden
Triangular composition 1913. 42 × 50 cm, watercolour, gouache, crayon on thin cardboard
 Museum of Sketches, Lund, Sweden.

In 1912–14, a prestigious competition was held in Stockholm. The first room for civil marriages in Sweden, in the new city hall of Stockholm, was to be decorated. This was a great opportunity for artistic renewal, in the spirit of a modern secularized society. 26 artists participated. It is obvious that they wished to try out new subjects. Isaac Grünewald said that he wanted to express modern times in color and form, as gaily as he could in this room intended for happy people.

The course of the competition became dramatic, not because of what the artists chose to depict, but how they did it. In March 1913, the jury announced two winners, now long forgotten in Swedish art history. But neither the critics nor the participants accepted the result. Consequently, a new competition was arranged for specially invited artists. The picture reproduced here was made by Grünewald in this second round. The influence of Matisse is evident. Like many of the young Swedish artists who went to Paris, Grünewald attended the school of Matisse, 1908–11. Before that, Grünewald had been a student at the most progressive Swedish art school. The teachers, themselves artists, had been in Paris in the 1880s. Now they asserted that young artists did not have to go abroad to get good training. Besides, Swedish artists should depict Swedish subjects. Ironically, the school had to close in 1908, since all the students went to Paris.

Isaac Grünewald sensationally won the second round. However, heated discussions occurred in the press. Both in writing and in caricatures, the picture was heckled. To underline the importance of the composition, Grünewald ironically commented that some observers had drawn attention to the fact that all the figures had dark hair. According to him this was the result of considerations about composition. The fact that many Swedes were fair-haired was not important from this viewpoint. Finally a decorator named Philip Månsson, who had not participated in the competition, was employed to please the architect, and the style was adapted to the national romanticism of the Town Hall. To Grünewald and others who had hoped for a breakthrough for the new art, this was a big disappointment.

The competition had turned into strife between generations with Grünewald supporting the young. As many times in art history, the older generation prevailed the audience, since the younger had come with something new and totally different. In this case, the question concerned the nationalism and romanticism of the older generation and the internationally-directed modernism of the young. In retrospect, it could be seen as a sign of the times. Grünewald's sketches clearly expressed the new. But obviously the time was not ripe for acceptance of a commission as prestigious as this.

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