

# NORWAY

## A THOUSAND YEARS OF NATIVE ARTS AND CRAFTS

BY  
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*Most of the material used in this book has been taken from Roar Hauglid's catalogue for the Norwegian Viking exhibition held in Brussels and Paris in 1954. As this exhibition proved of more than usual interest the publishers have considered it their duty to make this material available to a wider public, at home and abroad.*

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## I. THE VIKING AGE AND THE MIDDLE AGES

Long before Charlemagne was crowned emperor in Rome in the year 800 the Viking ships of the Norsemen had roamed far and wide across the seas. The islands to the north of Scotland had been colonised at an early date, and according to historical documents North England was raided by Vikings for the first time in 793, when the sacred island of Lindisfarne on the east coast was plundered, and the church and episcopal residence burnt to the ground. This outrage shocked the whole of Christendom, but it was soon to be followed by others. In the land of the Vikings, where a marked increase in population made it necessary to find *lebensraum* abroad, joining a Viking raid became practically a national craze. At first a handful of ships would set out together, but in the course of the 9th century large well-organised fleets sailed off, carrying an army of warriors accoutred at all points, who set up winter quarters on foreign soil. "*A furore normanorum libera nos*" was the prayer that went up in the churches of Northern France. The Vikings sailed their ships to England, Ireland, and Friesland, to Germany and France, even as far afield as Spain and North Africa, putting in to estuaries and harbours, and sailing up along the rivers. In the middle of the 9th century Paris itself was besieged on several occasions, and the King forced to pay large sums in ransom.

The Vikings did more than pillage and plunder on their raids: in the 9th century Viking kingdoms were established

in Western Europe, an earldom in the Orkneys and the Hebrides, kingdoms in the Isle of Man, Ireland, and England, and finally, at the beginning of the 10th century, a Dukedom in Normandy. Iceland and Greenland were colonised, while Leiv Erikson's discovery of America has long been recognised. From acts of piracy these raids developed into conquests of foreign soil, and finally emigration and settlement.

During this era of expansion abroad the Vikings also developed their home country: new land was cleared and farmsteads built, and at the end of the 9th century Norway was united under a single king.

There are no written records extant in Norway to describe this period of tremendous growth: the era before the year 1000, when Christianity was introduced, belongs to the Saga Age and prehistoric times. But it is clear that an age of such greatness was bound to have made a deep impression on the material and intellectual culture of the people. The many graves from this period which have been excavated give us the most reliable picture of these colourful days: they were frequently furnished with an abundance of articles of all kinds which it was thought the deceased would be able to use in the life to come. This was the case whether the person buried had been cremated or not before interment, both customs being current among the Vikings.

The richest and most powerful chieftains were also given a ship to accompany them on their journey beyond the grave. From Arabian sources a description has come down to us of the burial of a Swedish Viking chief on a ship on the Volga. His bondswoman was compelled to accompany her lord on his journey to the realm of the dead, and the ship itself, brimful with the most precious treasures, was set on fire and pushed off from the shore. On his burning vessel the dead Viking then sailed down the river on his long last journey.



The interments which involved burying the deceased in a mound with his ship were no less lavish. Many of these are known to us from Norway, and are among the most remarkable historical relics in the country. The most famous is the Oseberg ship, which was excavated in 1904 (plate 1). For over a thousand years the clay in which it lay had preserved this ship and its contents, the richest of its kind known to us in Europe. Excavation revealed that a queen had been buried in her pleasure ship, with bondswomen and domestic animals to accompany her, and furnishings and equipment worthy of her high rank. Precious weavings and rich carvings were among her treasures, and the ceremonial craft (plate 2) and sledges, all richly carved like the ship itself, are among the most remarkable objects dug up. Of great interest, too, are the enigmatic animal-head posts (plates 3-5), whose real function is not known. Their style of carving belongs to the Germanic animal ornamentation, where the motifs consist of entwined animal shapes, twisted and writhing in fantastic coils. With their wealth of detail these represent the highwater-mark of wood carving.

In the art of making jewellery and forging weapons the Vikings could hold their own, as the golden spur (plate 6) and the arms inlaid with silver clearly testify. The goldsmith's craft, too, had ancient traditions in Norway (plates 7 and 9).

The traditions of Oseberg and the Viking Age survived right down to the art of the Middle Ages, and even beyond. The Viking ship with its dragon-heads is a type of ship that was built well into the Middle Ages. On the celebrated Bayeux tepestry depicting William the Conqueror's invasion of England in 1066, several ships of this kind are shown, and it was in vessels such as these that the Norwegian king Sigurd Jorsalafar in 1102 set out on his Crusade to the Holy Land, and took service with the Byzantine Emperor. His arrival caused a sensation

among the local natives as his fleet came sailing up the Straits of Bosphorus, silken sail on silken sail, advancing like a compact wall. Right up to the 13th century, too, the kings of Norway had dragon ships built, and the iron lightship shown in plate 14 is a curious indication of the ship's popularity.

The most striking feature of late mediaeval art in Norway is the strong blend of native and foreign elements, of traditions from within and impulses from abroad. This undoubtedly has roots far back in history, but in the 12th century the clash comes to a head as Christianity is established in earnest, gradually penetrating into every branch of cultural life. At a stroke the storehouse of classical art, hitherto unknown in Norway, was now thrown open. The art of building in stone, ecclesiastical art and everything that went with it, printing and the plastic representation of the human figure, were among the most important innovations.

In these spheres the Norsemen had no native traditions to fall back on: in figure painting, as well as the oldest church statues, models had to be found abroad, and the style which was adopted was taken from the great European style trends, as the material available clearly testifies. Norway had no row of large church portals, but the simple wooden statues, of which a great number have been preserved, both from early and late Gothic, took their place. Among these we find examples which could probably hold their own in any European company, e. g. the graceful little monk's head from Urnes Church (plate 17) with its noble archaic features. The large male head in stone from the cathedral in Trondheim (plate 21) will also give a slight idea of the quality of this edifice.

For the stylistic origin of the painted wooden altar panels (*antemensales*), which are peculiar to Norway — and Spain — we must go back to the European minia-

tures. The same, too, probably applies to the famous woven tapestry from Baldishol Church (plate 32) and the Hölonda embroidery. The Baldishol tapestry, which goes back to about the year 1150, is one of the very few tapestries preserved from Norman times in Europe. Originally it was much longer. The Hölonda piece is somewhat more recent, but its technique recalls that of the Bayeux tapestry from the time of William the Conqueror.

The powerful cosmopolitan stylistic trends which the Church brought in its train, and which later on resulted in such proud monuments as the large cathedrals, of which the Nidaros Cathedral is the most outstanding example (plate 20), never really succeeded in completely ousting native traditions in art.

While the art of building in wood went out of use at a comparatively early date in Europe generally, the old Norsemen still continued to use this material. Side by side with the first stone churches that were built stood the stave church, whose ingenious construction goes back into the mists of history (plate 23). Of the approximately 1,300 churches which existed in Norway in the year 1300, about 900 were stave churches, and of these only 25 have been preserved down to the present. Crouched between the mountains, they stood there like scaly monsters, and the same dragonheads, which in the prow of the Viking longboats had once witnessed Norway's great Saga Age, now looked down arrogantly from the gables of stave churches on the first contemptible little stone churches, for they were indeed contemptible compared to the stave churches with their rich ornamentation. Just as in England, Norman architecture, with its almost military severity, had invaded a stylistic sphere which from time immemorial had been far richer. Strange must have been the contrast between the simple, unornamented stone churches and the sombre stave churches, constructed with a technique which in many

respects was far in advance of its age, with their rich and frequently painted dragon portals, and their gloomy interiors. In the contrast between the arrogant dragon heads and the modest crosses we have a symbol of the dramatic tension which exists in the contrast between the outlandish stone church and the native wooden church, the lineal descendant of the old Viking temple. These churches represent a clash of two systems, and a fusion of two worlds.

We find the same relationship in decorative art: the ornamentation on the richly carved stave church portals contrasts strangely with the decor of the first stone buildings. We meet it first of all in the door jambs from about 1050 from Urnes stave church in Sogn, the oldest preserved in Norway (plate 25). Here the animal ornamentation of the Oseberg Age still survives. In elegant coils, entwined by long thin serpents, the animals writhe and stretch in furious combat, reaching a rhythmic climax as on the prow of the Oseberg ship. Both the corner columns of the church and the gable-ends were decorated in similar fashion. The Urnes style covered the entire Scandinavian area, and a great many rune stones fashioned in this manner are known to us from Sweden. The Urnes animal head dies hard: from the stave church gables it is transferred to reliquary caskets (plate 16). So firmly established was this custom, that caskets ordered abroad would often have heads of this kind attached to them on arrival in Norway.

The later stave church portals from the 12th and 13th century are directly descended from the Urnes type, and about 80 of them have been preserved in Norway (plates 29 and 33). The basic composition has been retained, with two large animals facing one another on top, and the figure-of-eight coils from Urnes. The new trend shown in the portals from the 12th century is the introduc-

tion in the ornamentation of a plant tendril or vine. This was one of the innovations of the Christian era, and has been borrowed from the sacred books which English missionaries or the first priests brought with them. But even though the motif was introduced from abroad in its complete form ready-made, it underwent local changes so that it could fuse with the old animal style, without losing the rhythm and the high-spirited love of battle it had inherited from the Viking Age. In Norway the door posts of the stave churches occupy more or less the same position as book illuminations in England. The portals are Norway's manuscripts, not a manuscript style translated into terms of monumental plastic art: Norwegian portal ornamentation is essentially based on native traditions — but, like the English manuscripts, the portals form a marked contrast to the bleak Norman style of the age, and both have inherited from animal ornamentation a feeling for rich and involved decor. Stave church ornamentation is Norway's most national possession, a new ornamental style created in Norway and with deep roots in the old Norse stylistic tradition.

At an early age the decor of the stave church was borrowed by secular art. Frequently the peasants themselves were responsible for building their churches, and the style they used became common property, setting its seal on dwelling houses and furniture. The vine tendril and the dragonhead persisted, as we can see on several of the chairs and benches illustrated (plates 28, 30, 31), and 35). The custom of using nails to decorate the furniture goes back to the Viking Age. Of especial interest is the Blaker chair from the 13th century, which, with its box construction and throne-like shape, is clearly descended from venerable forebears. Only occasionally do we come across European types of furniture, such as the large chest from Ullensaker (plate 24). Gothic, in fact, exerts hardly any influence on native Norwegian wood carving

in the early Middle Ages. An exception is the entrance to the large timbered house from Ulv, which is shown. It comes from a district near Trondheim, and has clearly been influenced by the cathedral in that town. The massive timbers are an excellent example of the technique used in building Norwegian houses in the Middle Ages (plate 34).

Generally speaking pictorial art in the Middle Ages in Norway followed foreign trends. It is therefore remarkable, in the midst of all these saints, figures of Christ, and painted altar-panels, to run across stave church portals where the world of pagan myth still lives on, as we find on the Hylestad portal from approximately 1200 (plate 33). Once again an element of violent contrast and tension is introduced: at the same time as Notre Dame takes shape in Paris, and the Nidaros Cathedral in Trondheim nears completion, a Norwegian woodcarver, working in a remote valley, translates into exquisite wood carving sagas he has heard related round the fire on a winter's evening about Sigurd the Dragonslayer, sagas which can be traced right back to the Rhine area in the 7th century. Nor was it only in remote parts of Norway that these monuments to the poetry of the Saga Age were set up, as we can see from the composition itself, which either resembles stained-glass paintings or the miniatures of the age, or else is freely composed on an earlier traditional basis. Though the style-language is to a certain extent foreign, with a Viking in Norman guise, the cycle of motifs is an ancient one, known from time immemorial, going back to the time of the Edda poems about Brynhild and Gudrun, who themselves made coloured tapestries depicting Sigurd's feats.

All the native traditions in literature, architecture, and art, which despite overwhelming influence from abroad continued to set their seal on Norway, not only in the 12th century but also the 13th, constitute one of the two

main strands in the culture of mediaeval Norway. One is based essentially on old native traditions, the other is an art which is entirely inspired by European trends. Both the national and the foreign have produced monuments in this age which can take their place in international art, not least under King Håkon Håkonsson (1204-63), when Norwegian art rose to a level in Europe which it has never subsequently achieved. The style of the Middle Ages is really our artistic patent of nobility among the nations, and is a reminder of an age when Norway really "counted" in the European scene.

With the political, economic, and artistic decline which set in during the late Middle Ages in Norway, this position was lost: Norwegian active participation in the artistic development of Europe ceased, for in the long run this was clearly the prerogative of ecclesiastical, court, and urban circles. Our national art, however, lived on among the people, taking root, so that at a later date it might once more flourish in Norwegian folk art.

## II. FOLK ART

Norwegian folk art covers the period from about 1700 and up to the first half of the 19th century, a period during which Norwegian farmers enjoyed a measure of prosperity which was reflected in a rich and varied folk art. This found an outlet in a great many ways, not least in the art of building in timber, which enjoyed ancient traditions stretching back to the Middle Ages, and also in the sphere of decorative carving.

Throughout the Middle Ages there existed a highly flourishing folk art, which ran parallel with native

trends in more officially inspired art. The stave churches were frequently built by the peasant themselves, and the decorative style became common property, spreading from the church portals to the peasant's granary and farmhouse. Many of these buildings from the 13th and 14th centuries are still standing in our mountain valleys, their massive timbers testifying to the great building activity which took place among the peasants at this time.

The decline which set in during the later Middle Ages, and as a result of which Norway had to surrender her political independence, and was economically eclipsed by the Hanseatic League, naturally resulted in the decay of peasant art. Still more devastating was the effect of the fearful plague years in the middle of the 14th century, when the population was decimated, countless farmsteads were deserted, and arable land allowed to lie fallow. Building activities ceased, roads once thronged with travellers were deserted, and a great many communities, especially in the remoter mountain valleys, were as good as cut off from the outside world. From now on the cleft between urban and ecclesiastical art on the one hand and peasant art on the other grew steadily wider. While "official" art was largely imported from the Hanscatic towns, the native crafts that worked in wood lived on in out-of-the-way valleys. This state of affairs endured for many generations. Right up to the 17th and even the 18th century people in these inaccessible communities lived in the old log houses with the fireplaces on the middle of the stamped-earth floor, and a vent in the roof. Their furniture was rough and simple, hewn with the lumberman's axe (plate 40). The huge bed-planks speak to us from the Middle Ages and even beyond. Frequently they are decorated with dragons' heads. The log chairs, hewn out of a single piece of timber, are also probably of great age, and the same applies to the decorative wood-carving, where the old Norman vine tendril and



the dragon-head from the stave churches still linger on, though the tendril motifs often show strong signs of degeneration. The common European geometrical "*Kerbschnitt*" ornamentation, which was introduced from the end of the 17th century, more especially to the western and southern parts of Norway, never acquired any really great importance in the mountain valleys of East Norway.

It was not until the latter half of the 17th century that the general pattern of life underwent a change in the peasant communities. Though the Norwegian peasant had at all times been free and independent, enjoying a much higher social position than his counterpart in other European countries, he had for long borne the burden of heavy taxes. With the growth of the towns and cities from the year 1600, and the steadily increasing need for goods and services which ensued, the peasant now came more and more into contact with the outside world. The gradual rise of the timber trade, too, provided the basis for improved economic conditions, and from the end of the 17th century the peasants enjoyed a greater measure of prosperity and social importance. In some parts of Norway, in fact, a veritable peasant aristocracy flourished, providing the best possible conditions for thriving art.

Norway's great valleys, however, were cut off from one another, and art followed its own royal road. This explains why the new folk art presents so many rich and varied aspects, differing from one community to another, according to geographical and economic circumstances. In some places new stylistic trends would be readily adopted, while in others old patterns and ideas held their own.

Nevertheless the 18th century as a whole represents a renewal of peasant art in most parts of Norway. The new type of hearth, with a flue, replaces the old open hearth, and houses now have wooden floors and proper windows. The inventory is modernised, and new types of furniture, such as the large food cupboard, make their appearance.

Interior d é c o r is now no longer the domain of the carpenter: instead the Renaissance cabinetmaker's art, with its moulded panels and fillets, is introduced in imitation of town residences and churches. But wood-carving still survives: though the Renaissance brings in a number of new motifs, in several of the mountain valleys, especially in the Telemark and Setesdal country, the style still shows a continuous tradition right back to the Middle Ages. Here the time-honoured decoration of doors and gallery-posts is still kept up. The facade of the large storehouses is especially lavishly ornamented; these were the most ornate buildings on the farm: here the grain was kept, and all the farmer's valuables, and the upper storey was frequently used as a guest bedroom.

In the other great valleys the new folk art is less traditional. This applies first of all to the districts round Oslo and the Gudbrandsdal, the old highway between north and south, the royal road to Trondheim. This valley was more open to foreign influence than the many remote valleys in other parts of the country. Mediaeval traditions are not very noticeable, while the rich external d é c o r which is such a feature of buildings in the more isolated valleys, is unknown in the Gudbrandsdal. On the other hand wood-carving is lavishly used in interiors and on furniture. This is due primarily to the baroque acanthus, which from 1700 took root in Oslo, whence it spread through the country districts, creating new local schools. In this way the guild art of the town is imperceptibly absorbed by peasant art: a great many peasant craftsmen, who had no professional training, acquire the art on their own, and soon prove more than a match for the town carvers. In the first instance they receive their commissions from country churches, which in the course of a few generations are filled with gilded pulpits and brilliant altar panels, all embellished with acanthus carvings (plates 49, 51). It is as though a new Oseberg

era had dawned, a new stave-church era in the history of Norwegian wood-carving. Unlike the other Scandinavian countries, in Norway this rich design is largely exploited by the master craftsmen of folk art. Though the art they taught themselves was borrowed, the acanthus became nevertheless so Norwegian, that one might have been tempted to believe that this strange stylistic plant, whose origins may be traced right back to the tombs of Attica, had grown in Norwegian soil from time immemorial.

Among the first peasant work carried out in this style are the two richly carved acanthus chests shown in plate 68. The acanthus flourished in the Gudbrandsdal as nowhere else, and practically all the churches here have lavish acanthus carved inventories, in the main carried out by local craftsmen. The greatest of these was Jakob Bersveinsson Klukstad, who in 1769 carved the exquisite little altar panel from Kors Church (plate 49). The acanthus carvers never really mastered the art of carving figures: though they have a remarkable air of liveliness, these naive figures are generally crude and ungainly.

The Kors panel is an example of Klukstad's smaller and simpler work. In some of his other, larger works, he appears as a recreator of the acanthus style, transforming it and enriching it to such an extent that we are reminded of the ornamentation of the Oseberg period.

Klukstad had a great many successors, and his school has actually survived right down to the present, although the style has tended to petrify in an endless repetition of time-honoured shapes.

It was only a step from the church to the peasant's parlour. In the last ten years of the 18th century characteristic Gudbrandsdal interiors were created, with the acanthus spreading to every piece of furniture and fitting. Most striking, perhaps, are the large food cupboards, with their rich carvings (plate 52); but even the smaller

utensils are richly decorated, e.g. the typical porringers and all the vessels for drinking ale (plates 50, 53).

While the acanthus produced a stylistic revival in the mountain communities in the northern Gudbrandsdal and beyond the mountains in the communities still further north, in other parts of the country baroque colours, clear and lustrous, added gaiety to the scene. In the Gudbrandsdal carving had invaded so much of the interior that there was little room for painting. It was left to other districts, first and foremost Hallingdal and Telemark, to concentrate on the painted décor. And these parts of Norway are the home of what is called Norwegian "rose-painting". In a riot of colour roses spread over chests and alebowls, walls and ceilings. Together with architecture, woodcarving, and weaving, rose-painting provides the strongest expression of the variety and vigour of Norwegian folk art. After the somewhat colourless peasant art of the Middle Ages, comes the blaze of colour which the baroque introduces.

Like the wood-carvers, the rose-painters had no professional training. They were simple peasants, who found their motifs in churches and town houses which in the course of the 17th century had been decorated with colourful decorations, acanthus, fruits, and figures. Occasionally, too, they must have seen a decorated chest or alebowl from a town house. They also found their subjects in illustrated bibles and pamphlets, and they were not averse to borrowing wherever they could. Consequently rose-painting became an amazing stylistic mixture, though the baroque vine and flower constitute the real leit-motif. Each district, nevertheless, acquires its own characteristic features, and the expert has no difficulty in placing the work of these craftsmen. As already mentioned, Hallingdal and Telemark are outstanding. That Telemark, where art had for so long retained its mediaeval characteristics, should have become a centre of rose-paint-

ing, is excellent proof of the wealth and variety of this more recent Norwegian folk art. While the acanthus spreads in great profusion all over Gudbrandsdal, the old unpainted peasant interiors of Telemark and Hallingdal now burst into colour. This part of Norway teemed with rose-painters, especially from 1750 to 1850. The art, in fact, still survives, although it has to a large extent petrified to the same degree as modern acanthus carving.

First chests and ale-bowls were painted: the former contained the farmer's most valuable trinkets, jewellery, and clothes, and it was natural that they should be richly decorated. They were heirlooms, handed down from generation to generation, and in imitation of the citizens the peasants started already about the year 1700 painting monograms on the front of the chest, and decorating the inside of the lid. Soon a profusion of roses covered the cartouches: the urban style disappears under a welter of roses and colour, and pictorial scenes are also used, like the old folk-saga of Roland, King Karl, etc. (plates 56, 57).

The rose-painters also specialised in painting the various vessels from which ale was drunk, first of all the bowls, of which each farm had a great number. These would be placed on the long table on festive occasions, and inside floated the smaller vessels which were used for ladling the beer. These were often shaped like a Viking ship (plate 12), and later on they were frequently carved in the form of ducks or hens.

Starting with these utensils, the rose-painters soon proceeded to decorative the whole interior — cupboards and beds, walls and ceiling. Many interiors of this kind have been preserved, enriched with the patina of time. When they were freshly painted they must have presented a startling splash of colour, but this was of course the special feature of the baroque. The greatest and best-known of the Telemark painters, Ola Hansson, decorated a great many farmhouses from 1780 and on. The baroque

vine tendril is his chief motif, but biblical scenes and fabulous animals also occur, as well as the village fiddler (plate 60).

Of the Hallingdal painters Kitil Rygg is one of the best known. He painted the large chest with the picture of King Karl (plate 56). Other painters of note are Herbrand Sata and Niels Bæra. In 1827 the latter painted the delightful farmhouse interior from Myking in Ål, which is more markedly rococo in style (plate 69).

Peasant weaving too is of fairly recent date, even though some of the tapestries may remind us of the medieval Baldishol tapestry. The use of pictorial weaving to decorate farmhouses hardly goes back beyond the middle of the 17th century. The soot-stained "hearth-houses" in which the peasants lived before that time would hardly have been suitable for tapestries of this kind. The Norwegian peasant tapestries may be traced back to the Flemish weaving which flourished in the towns during the 16th and 17th centuries. From the towns the fashion spread to the countryside, at the time when peasant art enjoyed its great revival, and local weavers applied themselves to this craft. As in most peasant art the style and technique are more rustic, and the tapestries acquire a decorative flat appearance, which with the vigorous use of colour gives them a peculiar strength and character of their own.

The simple everyday weavings would seem to derive from a much older period (plate 85), but the majority were produced after 1700.

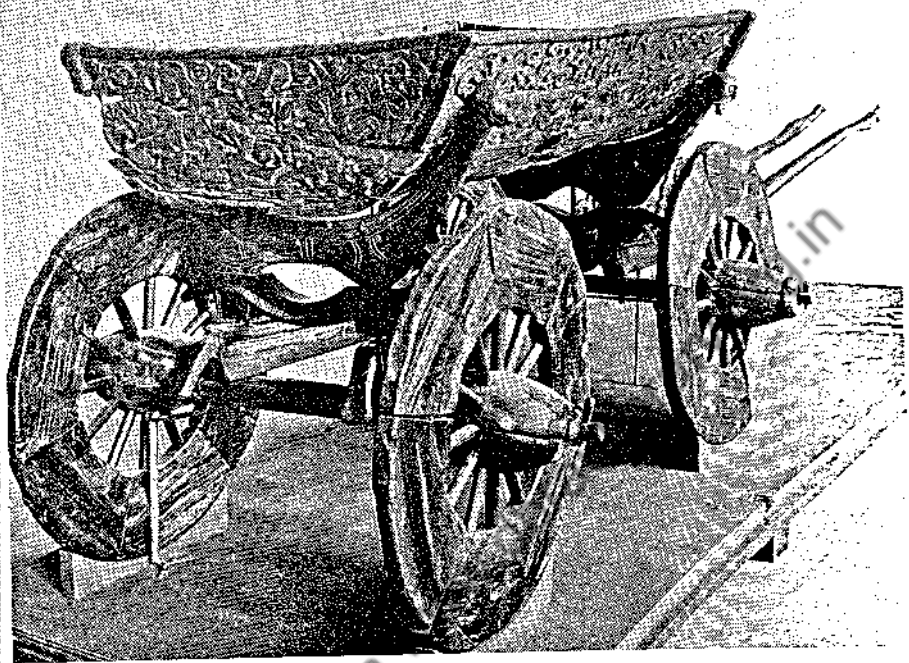
Together with the chests the weavings provide a strong impression of the wealth of colour in the Norwegian peasant art of the last two or three hundred years. This also applies to the local costumes, which vary considerably from one district to another. Male costume is seldom worn: it has been left mainly to the women to preserve the traditions of national costume. About 150 different

kinds of female costume are still used on festive occasions to this day. Most of them are old types which have been revived. Some of the garments have traditions going right back to prehistoric times and to the Middle Ages, but the bulk have been borrowed from contemporary fashions through the ages. Characteristic of all the female costumes is the division into bodice and skirt. Beneath the sleeveless bodice a white blouse is worn. There is a great variety of headdresses. In the western parts of Norway black and white colours predominate in these costumes, with occasional splashes of red; the costumes in the east show a far wider range of colour. Especially striking is the Setesdal costume (plate 91), with its short bobbing skirts. On festive occasions a great many silver ornaments are also used. In Telemark the use of colour is more marked, with red bodices, coloured coifs and a wealth of flower and vine-tendril embroidery. But the brightest of all is the Halling costume, with a splash of colour with which no other valley can compete. The skirt is of a very old design, with an extremely high waist (plate 88). The costumes in the Gudbrandsdal were at an early stage influenced by contemporary town fashions, the men wearing the long jacket and the waist-coat fashionable in Louis XIV's time, while the female costume, with its lavishly flower-embroidered skirt (plate 81), has been influenced by the town fashions of the rococo period.

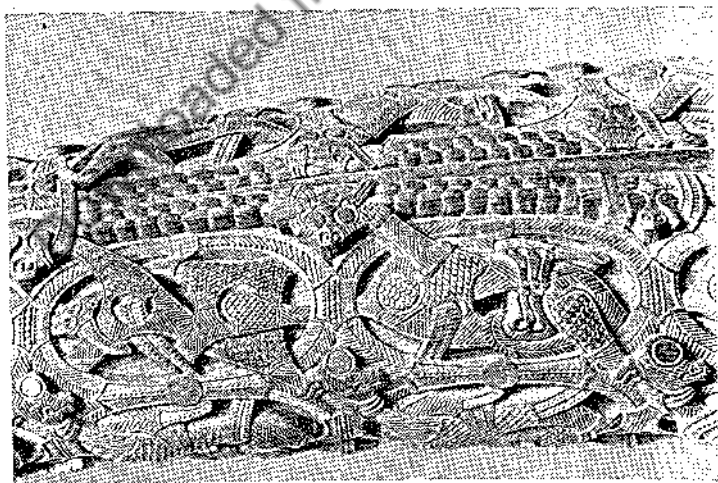


1. The Oseberg Ship from c. 850 during the excavations in 1904.

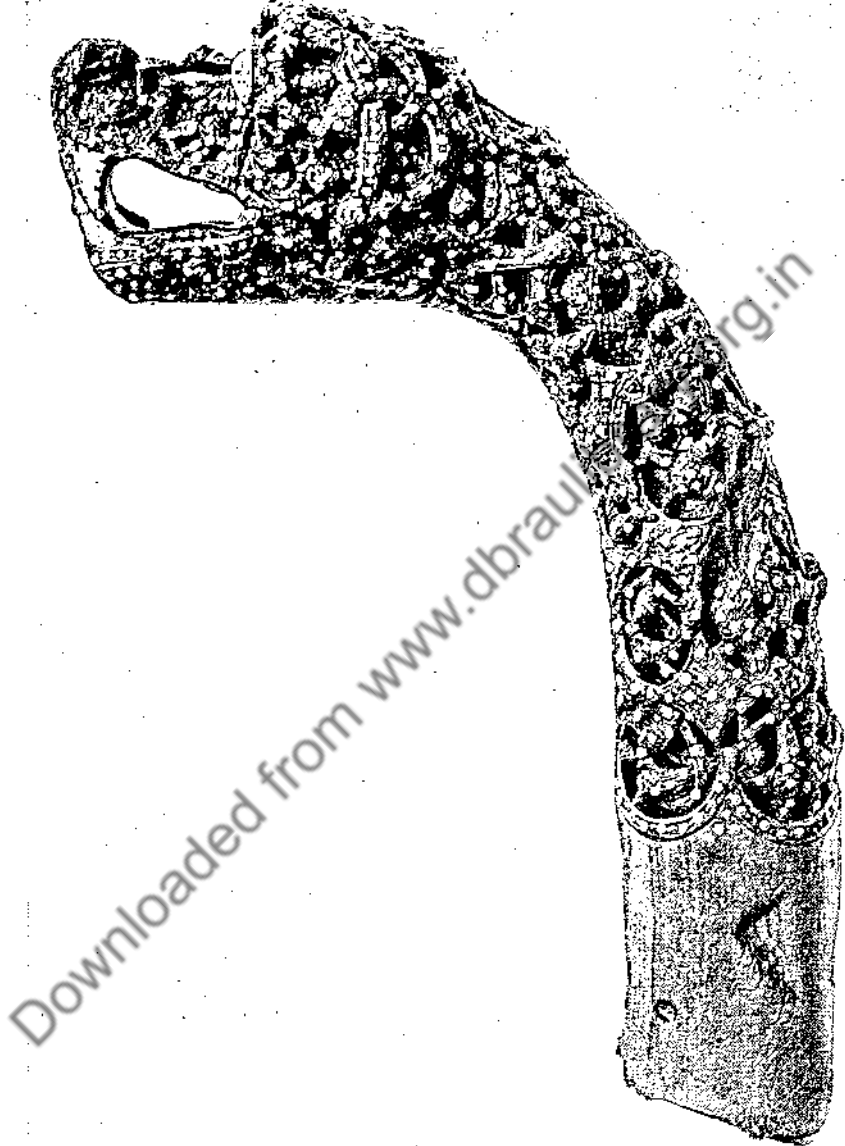




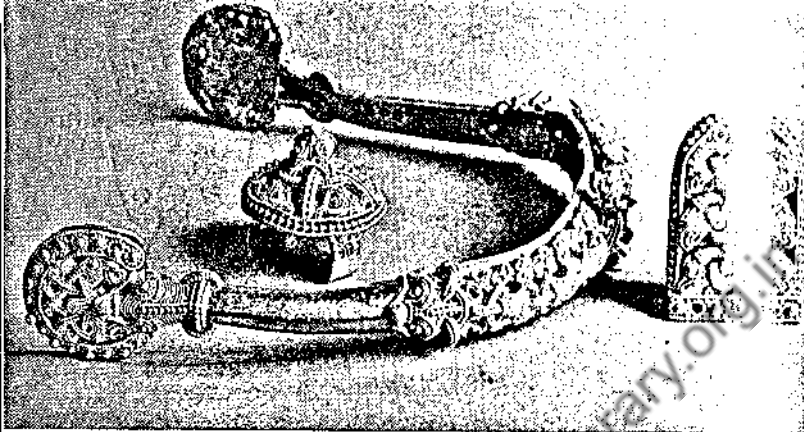
2 a. Cart from the Oseberg finds. Probably used for ritual purposes. 850 A.D.



2 b. Detail of an exact copy of one of the splendid sledge shafts dug up with the Oseberg ship.

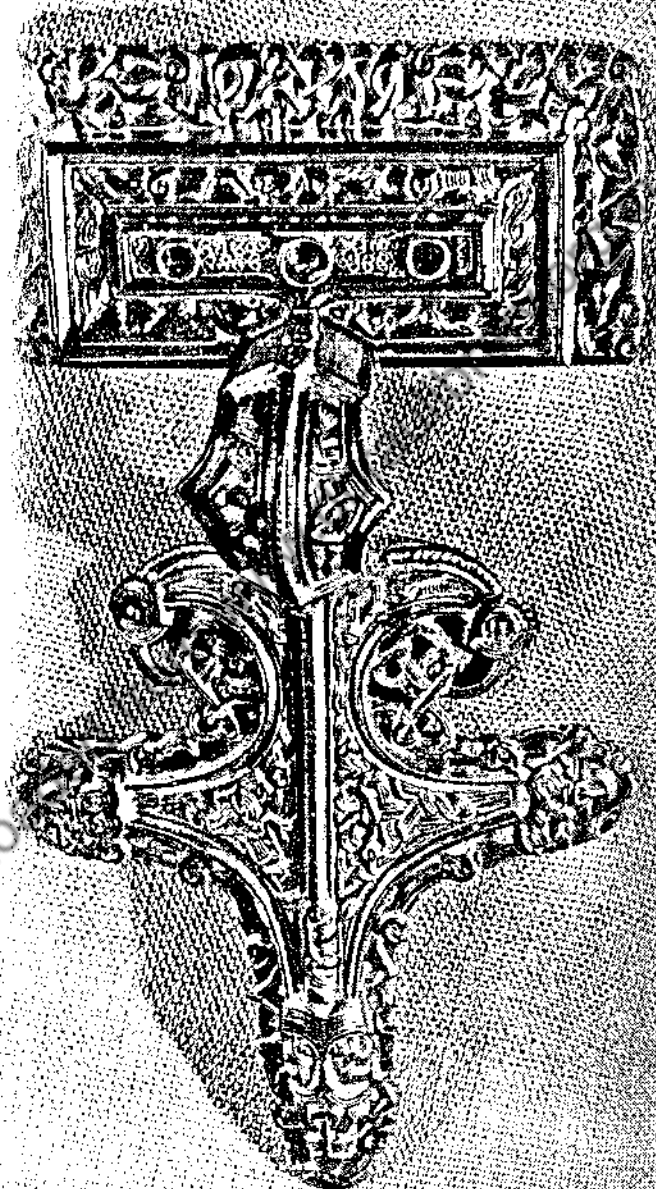


3. Animal head posts from the Oseberg finds.



6. Gold spur and harness fitting with rich filigree work.

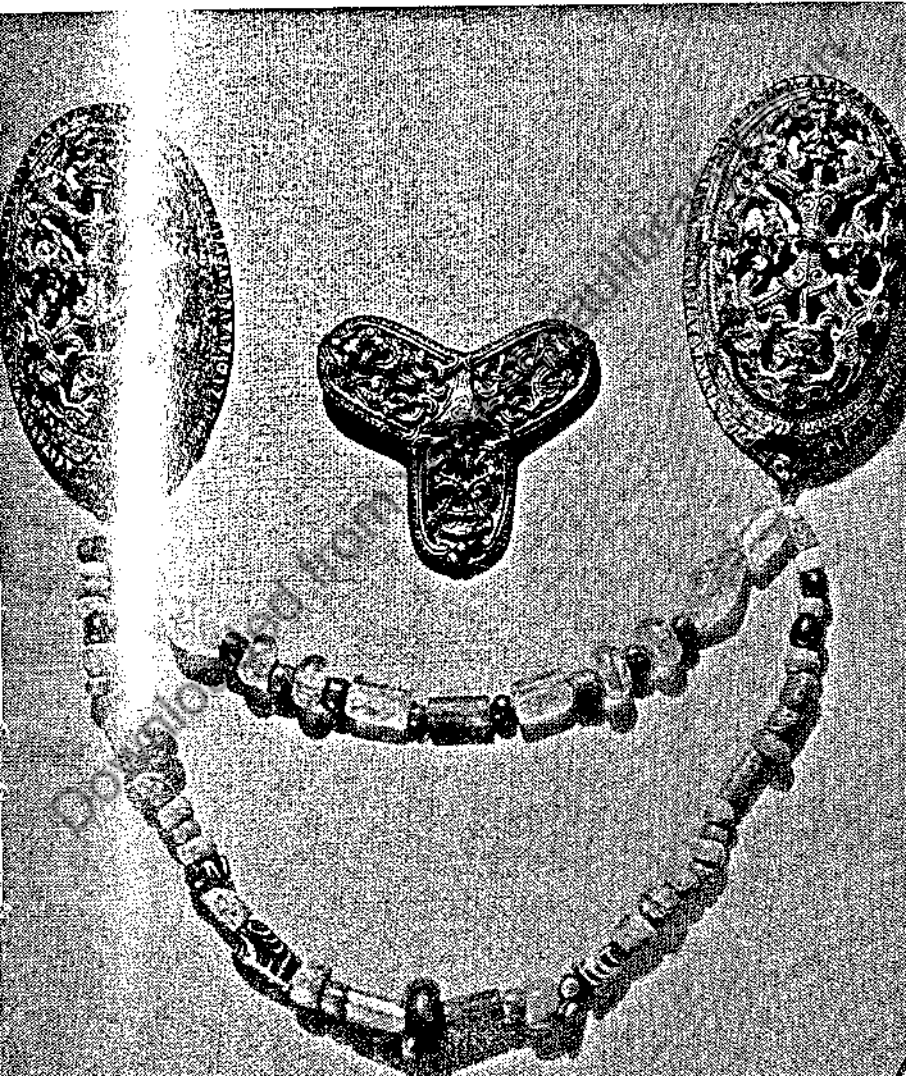
7. Silver gilt buckle from the 6th century.

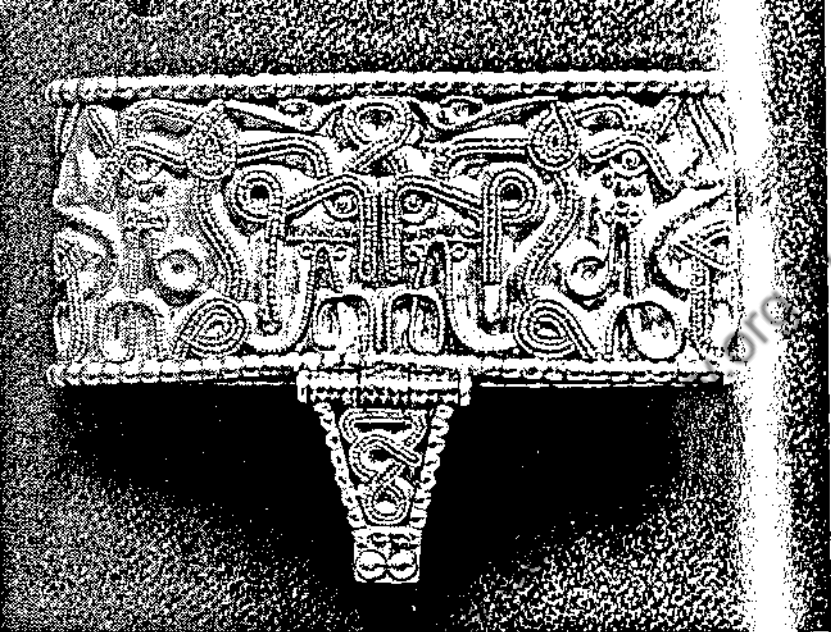




8. Amber charm from the 9th century.

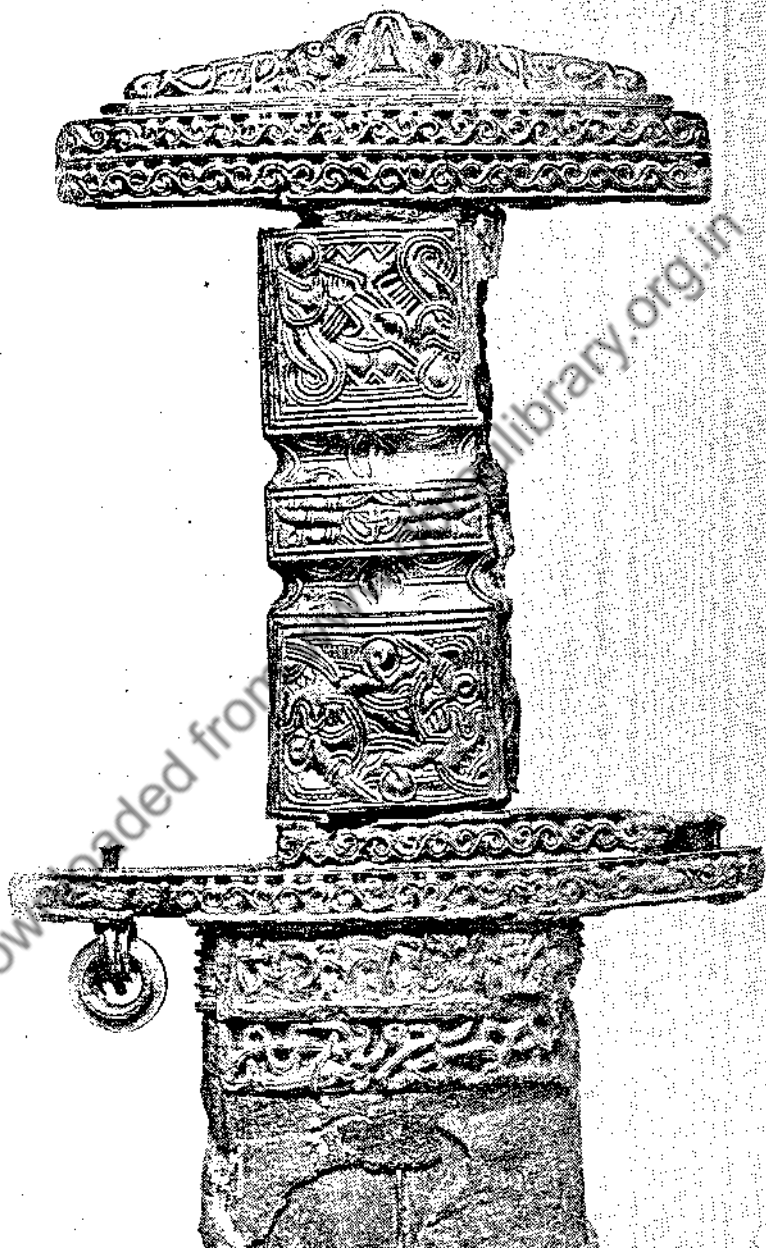
9. C. . . . .ents from a 9th century woman's grave. Bronze, partly gilt.





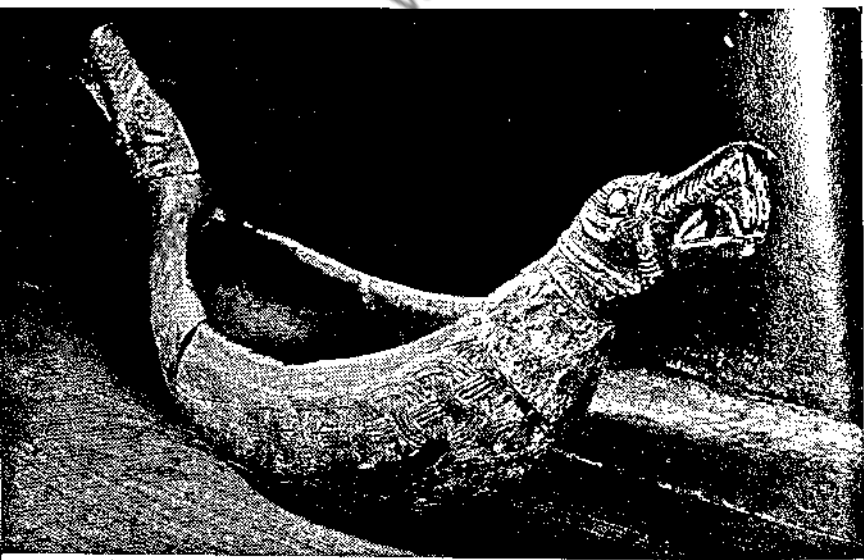
10. Gold scabbard mounting from the 6th century.

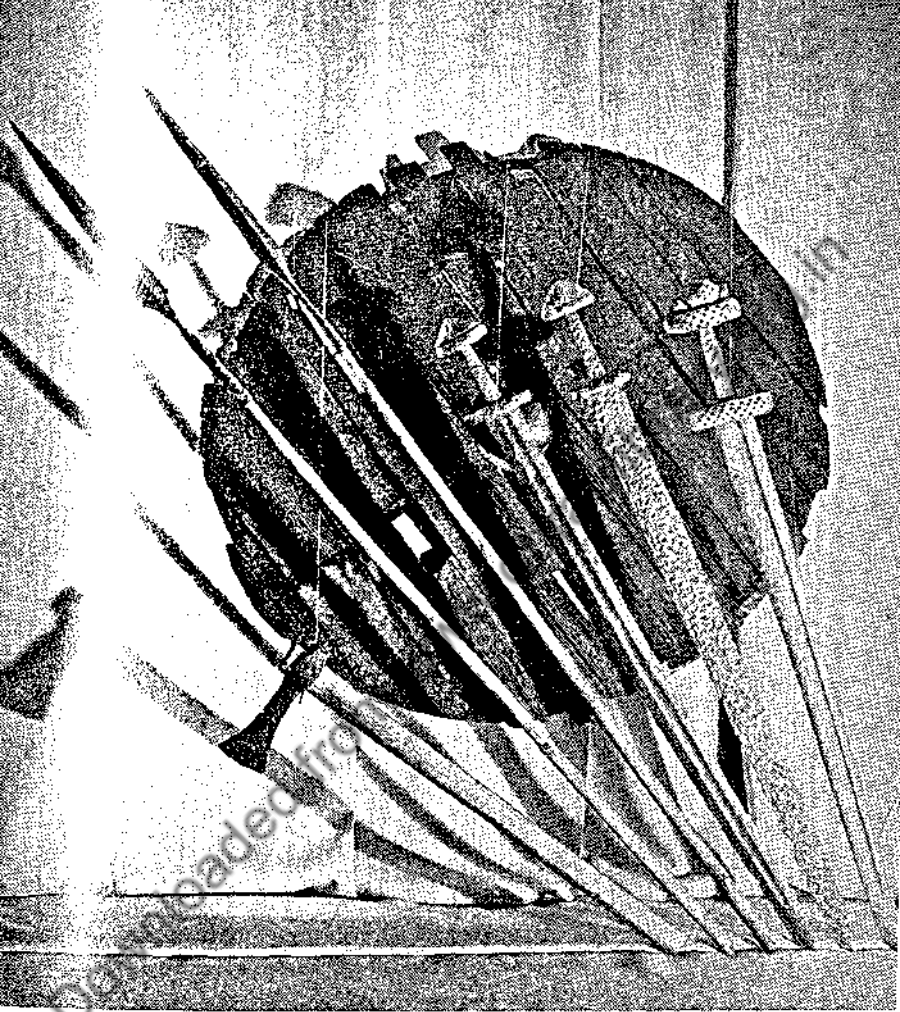
11. Sword richly mounted in gold, from the 6th century.





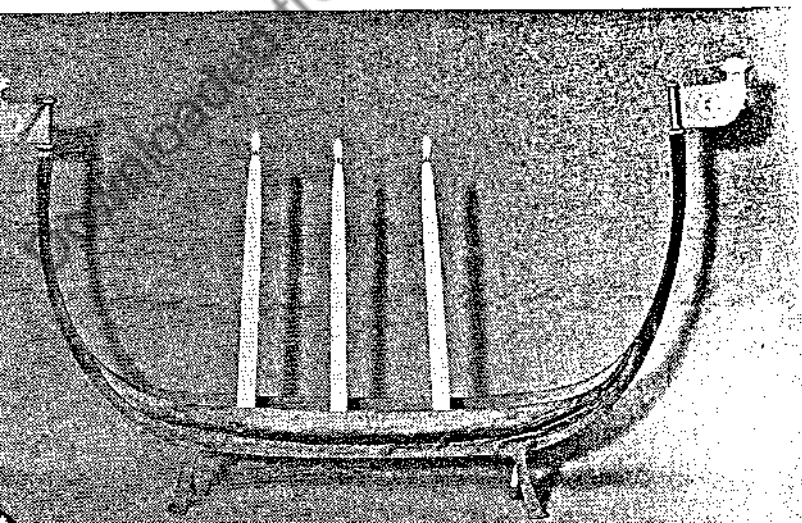
12. Medieval ale bowl, shaped like a Viking ship.

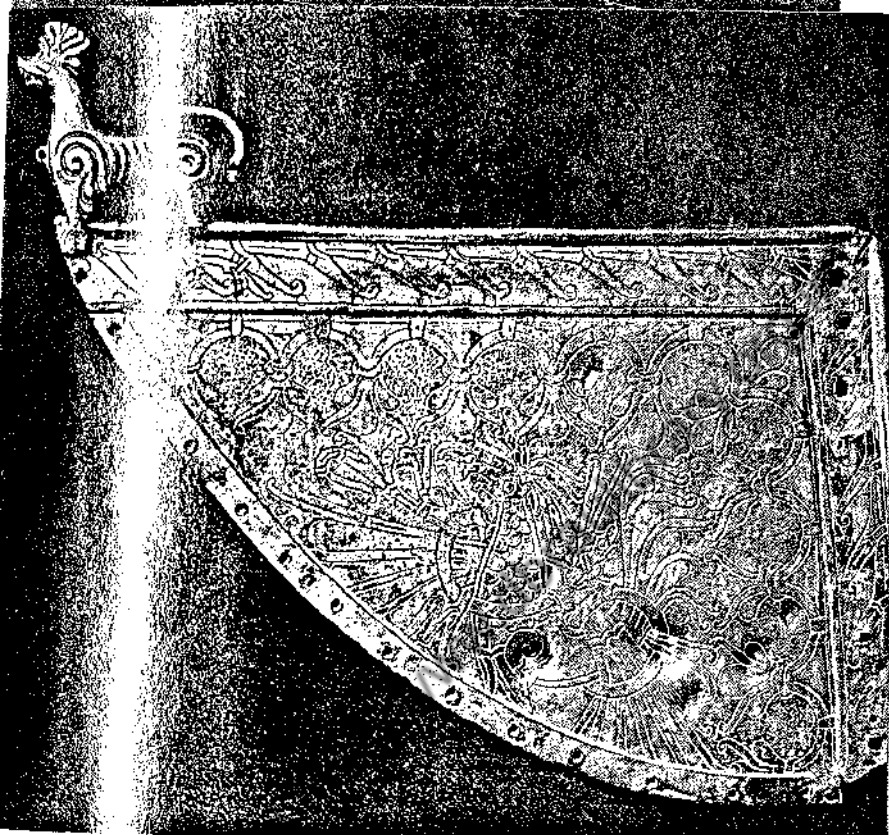




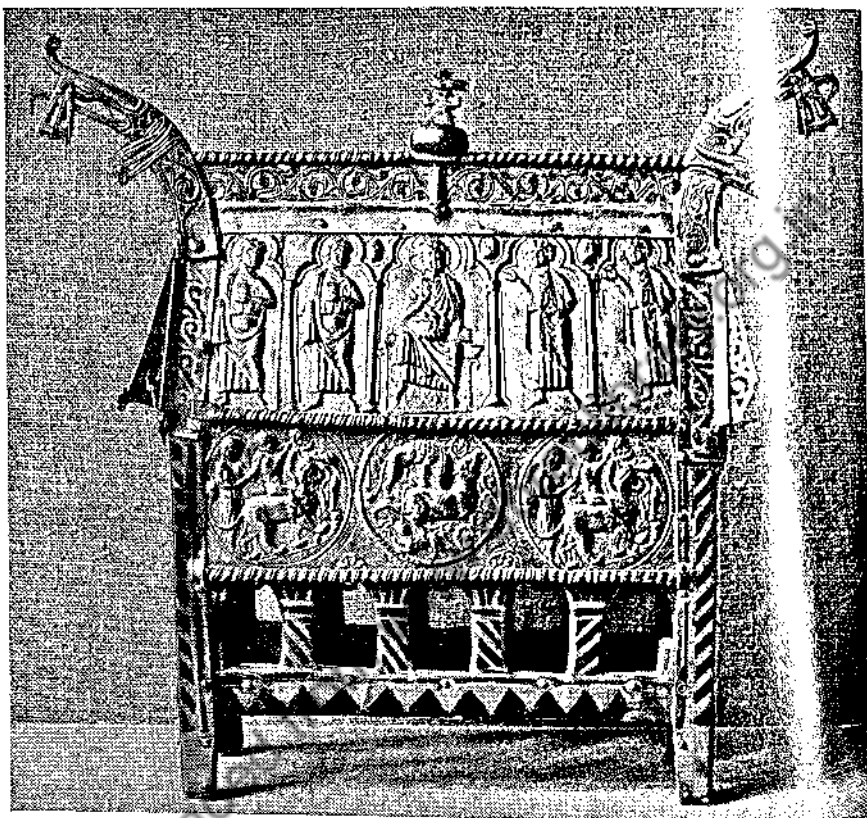
13. Viking weapons: axe, spear and sword. Partly decorated and inlaid with silver.

14. Medieval candlestick of iron from Dale church in Sogn.





15. Vane from Heggen church, Buskerud, of gilt bronze.



16. Reliquary casket from the 13th century. Wood covered with gilt copper plates.

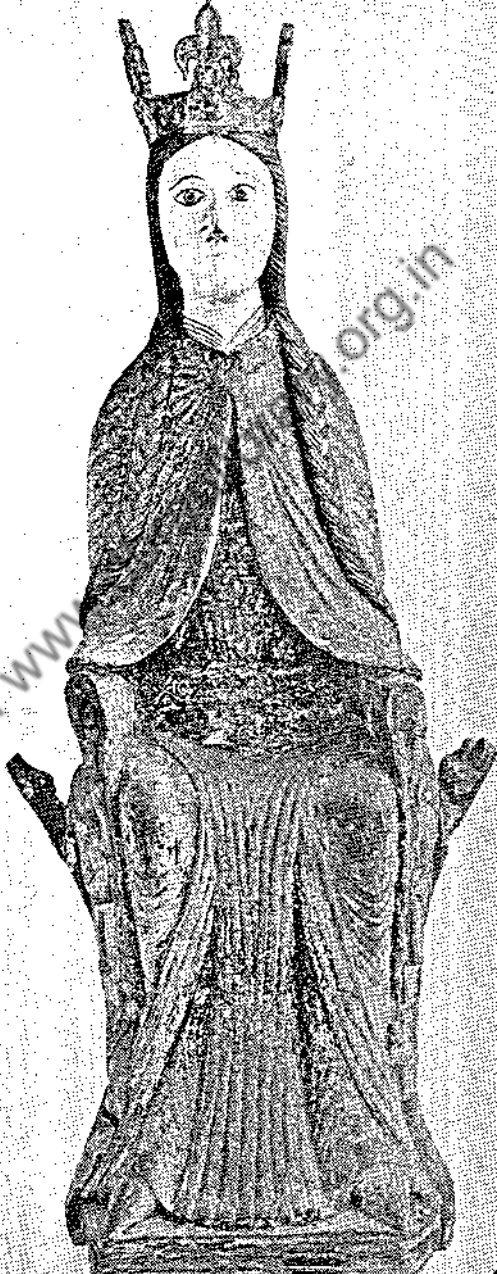
17. Monk's head, carved in wood. 12th century work from Urnes stave church in Sogn.



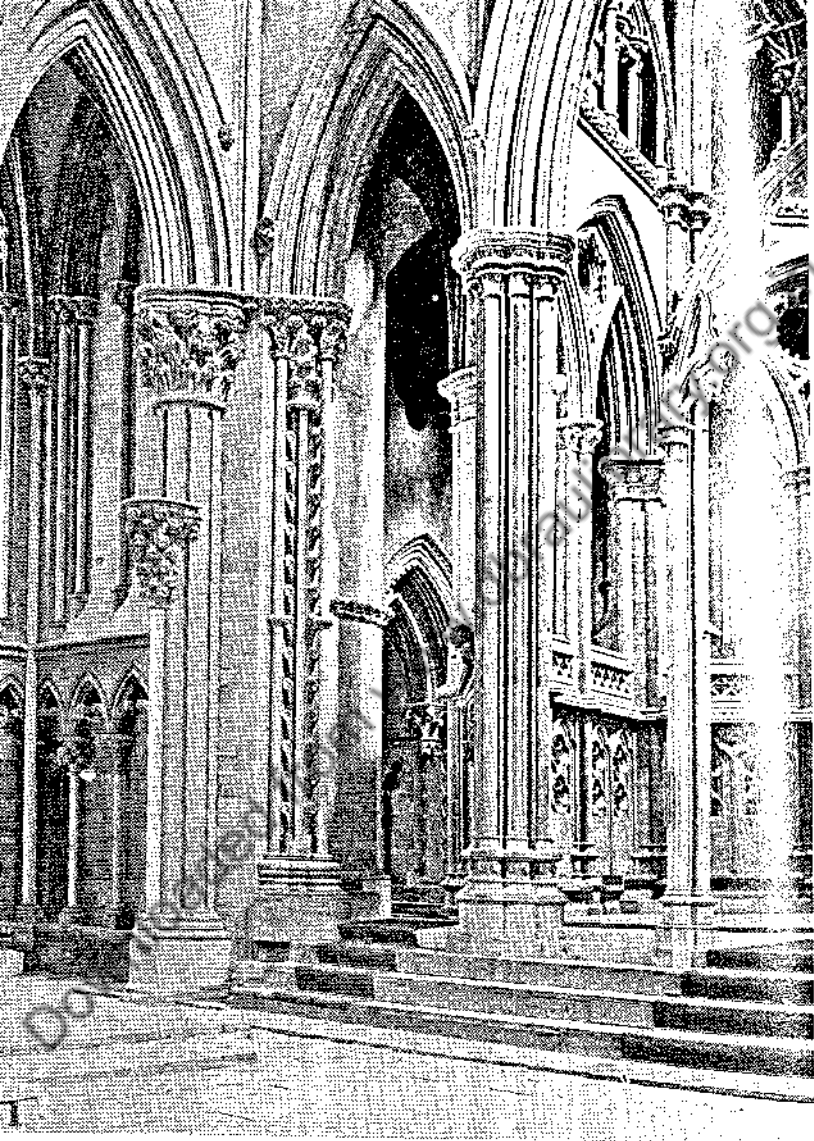


18. Altar panel of painted wood from Trondheim Cathedral.

19. Statue of the Virgin  
Mary from Urnes stave  
church.



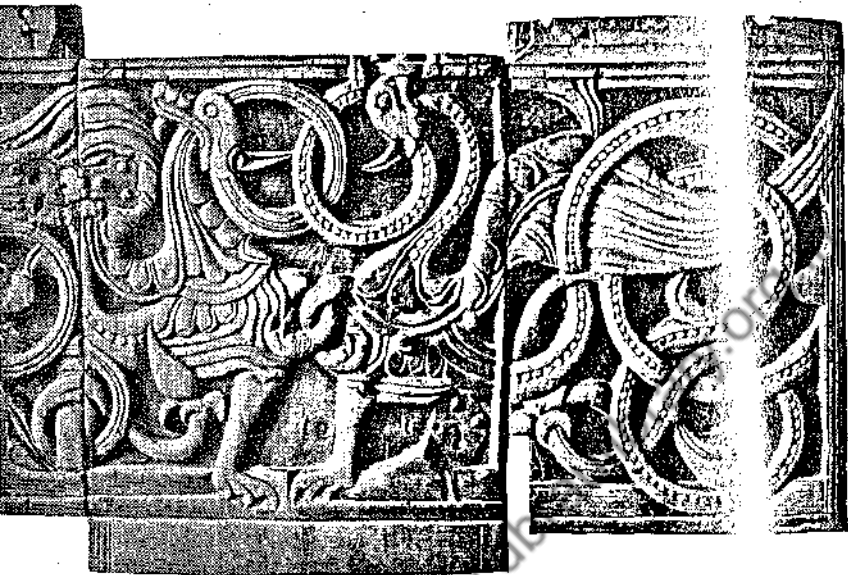




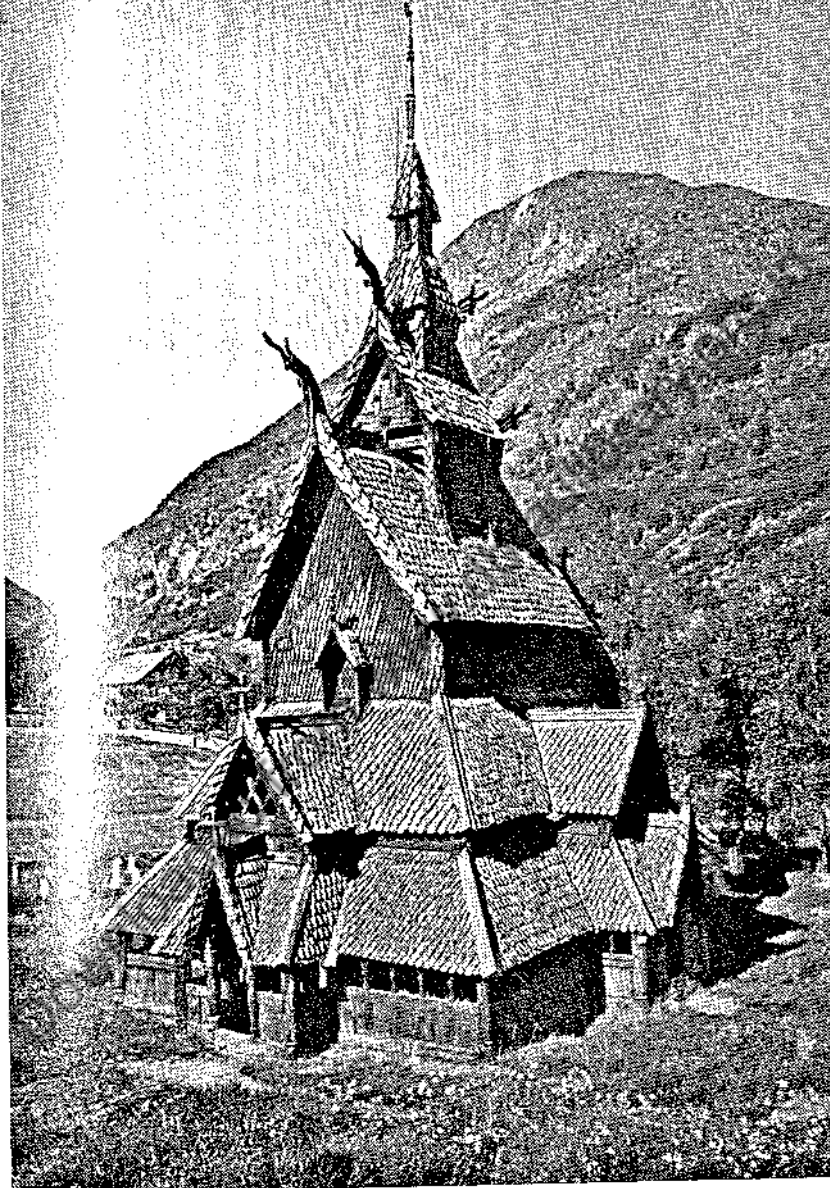
20. From the Chancel Trondheim Cathedral. 13th and 14th century.

21. Man's head in stone from Trondheim Cathedral.

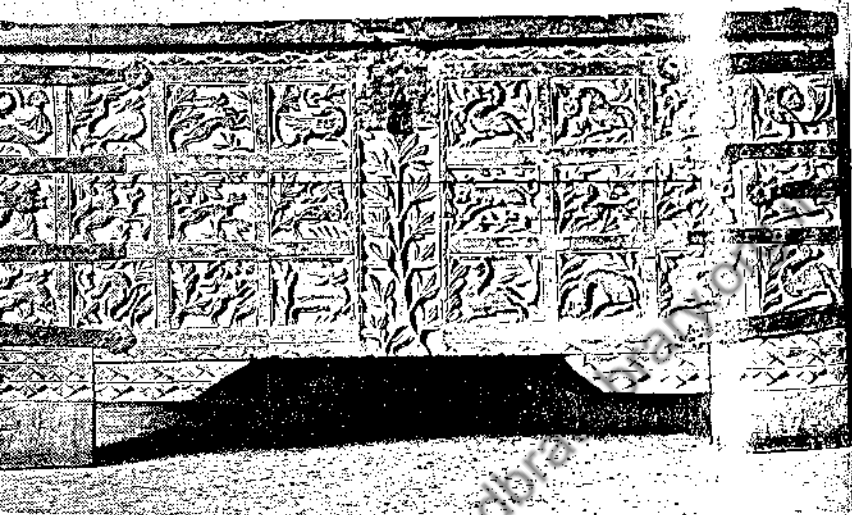




22. Carved wooden relief from Vang stave church in Valdres. 13th century.



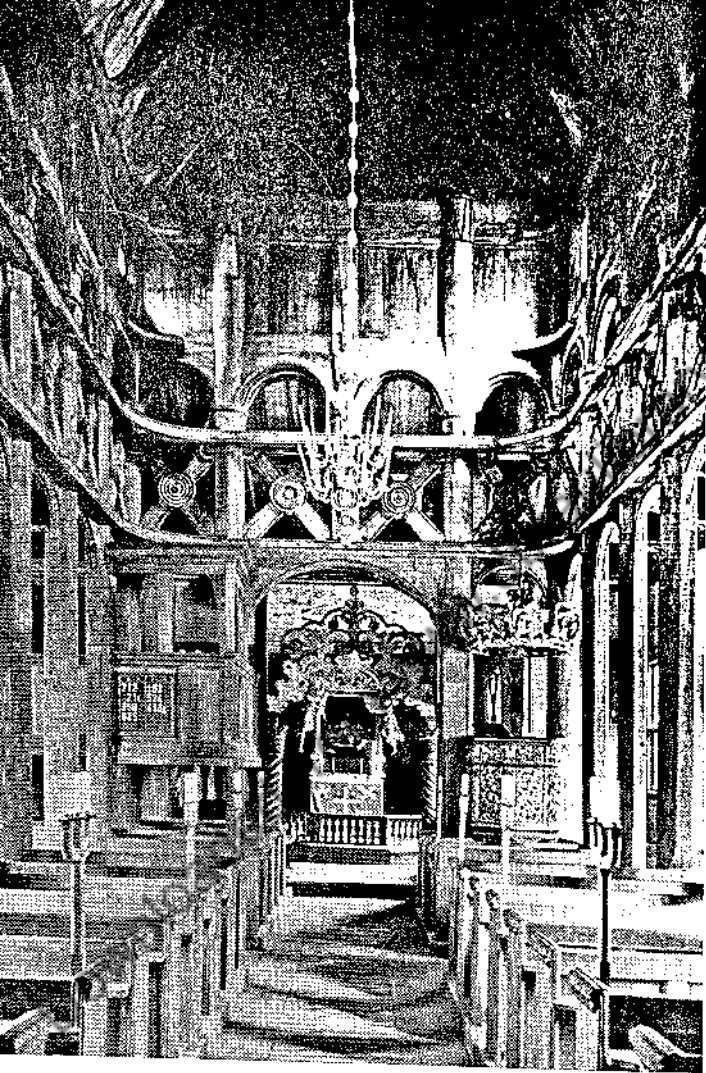
23. Borgund stave church in Sogn from the 12th century.



24. Carved chest from the Late Middle Ages, from Ullensaker church

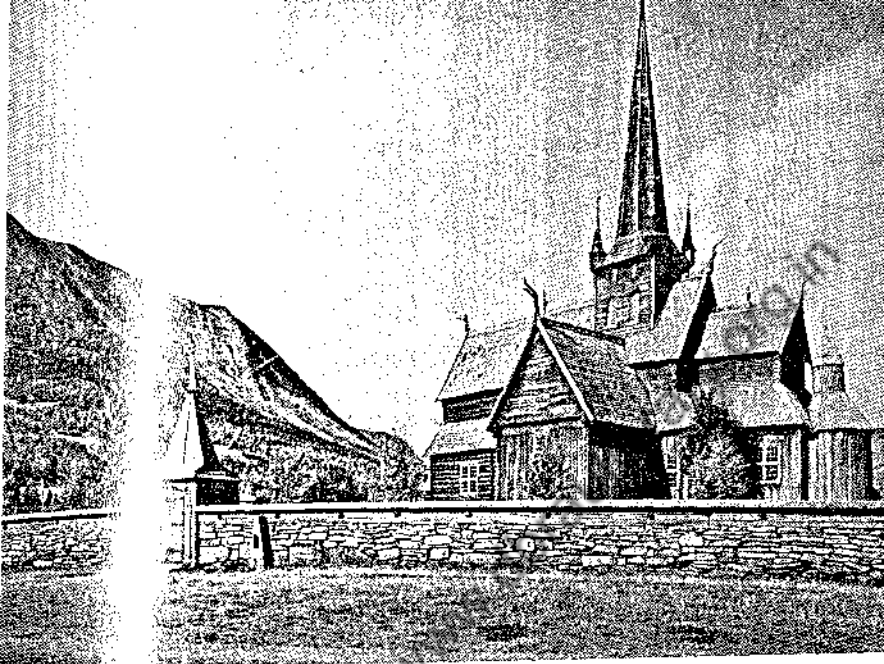


25. The oldest preserved stave church portal in Norway, from Urnes stave church.



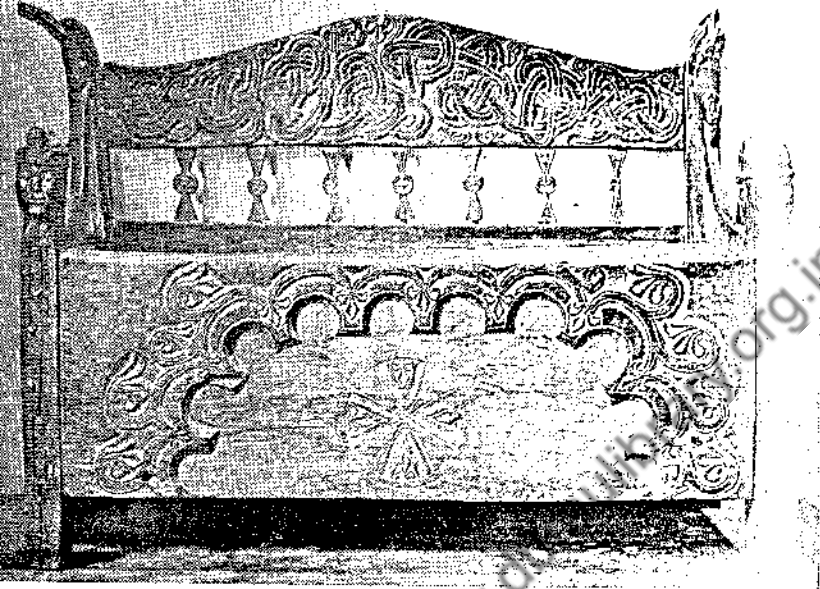
26. Interior of Lom stave church, with its carved 18th century pulpit.



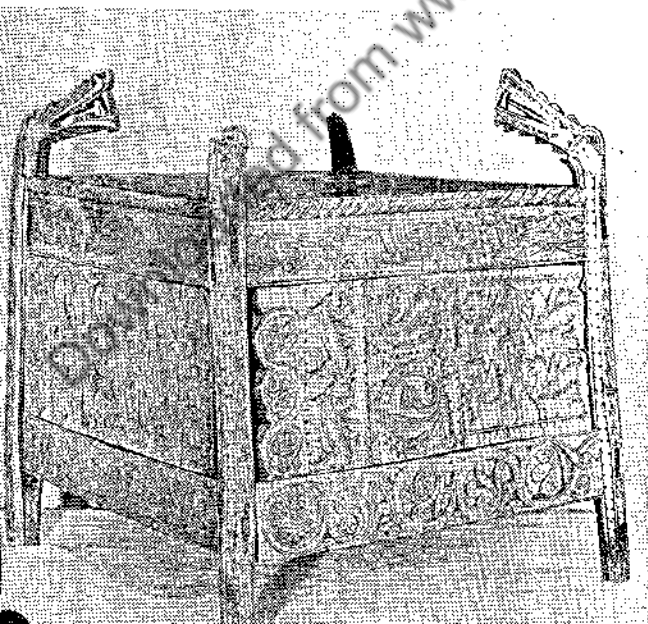


27. Lom stave church, Gudbrandsdal, from c. 1200 A.D.





28 a. Pew from Heddal stave church, 13th century.



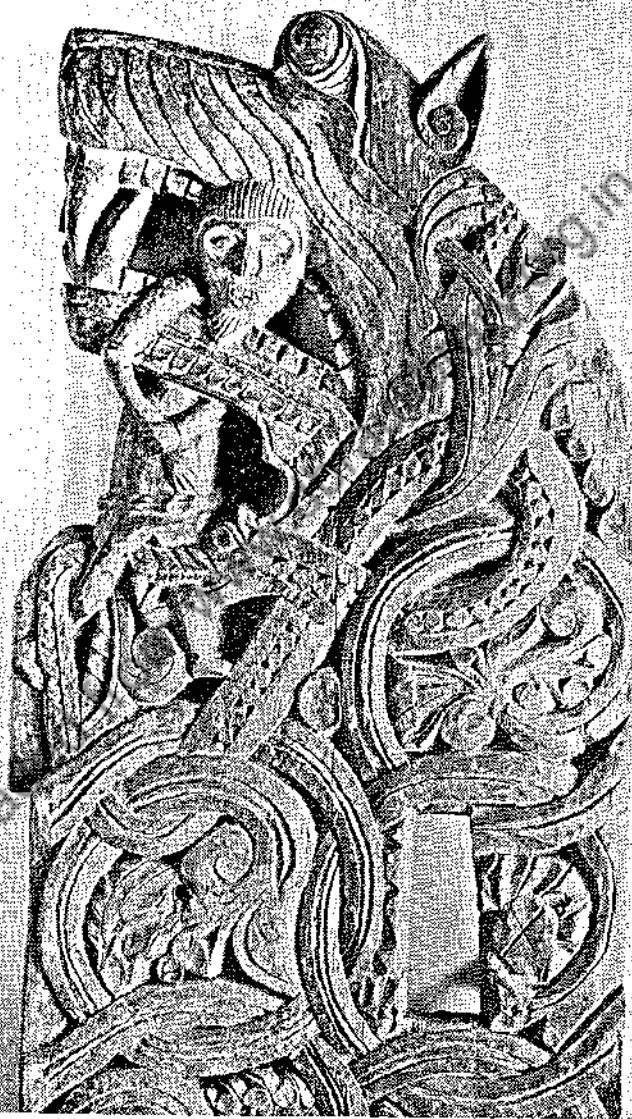
28 b. Medieval woolbasket.



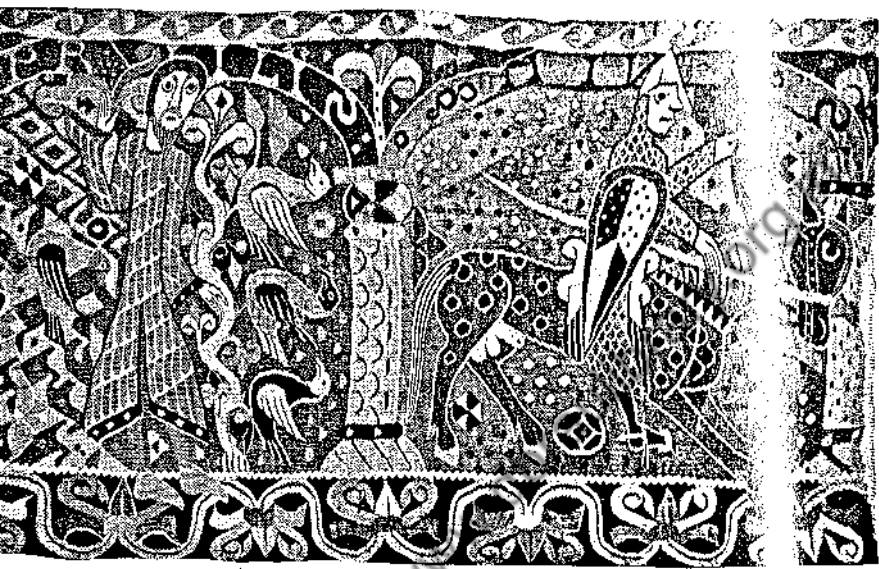
29. Carved portal from the demolished stave church at Ål in Hallingdal. 12th century.



30. Detail of richly carved pew from Heddal stave church in Telemark:  
13th century.



31. Carved side-piece to a pew from Torpo stave church in Hallingdal, 13th century.



32. Woven tapestry from the 12th century. Found in Baldishol church.      mark.



33. Portal from Hylestad stave church in Setesdal.



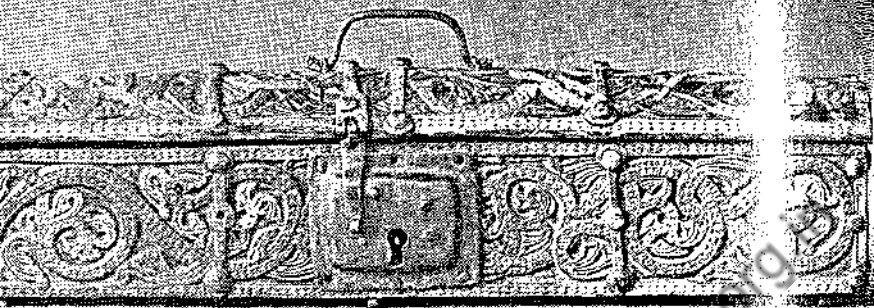
34. Entrance to a limbered house from Uv in Trøndelag, early 14th century.



35. Medieval chair in Heddal stave church, Telemark.



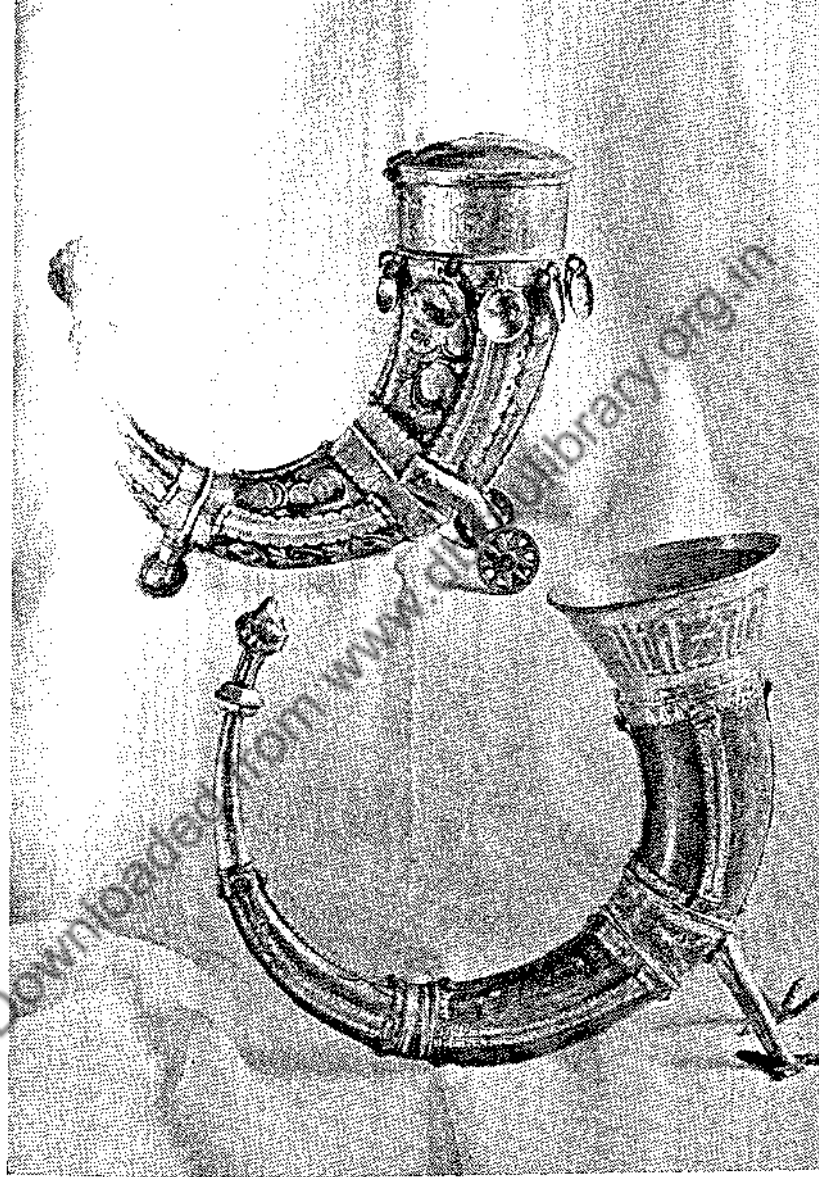




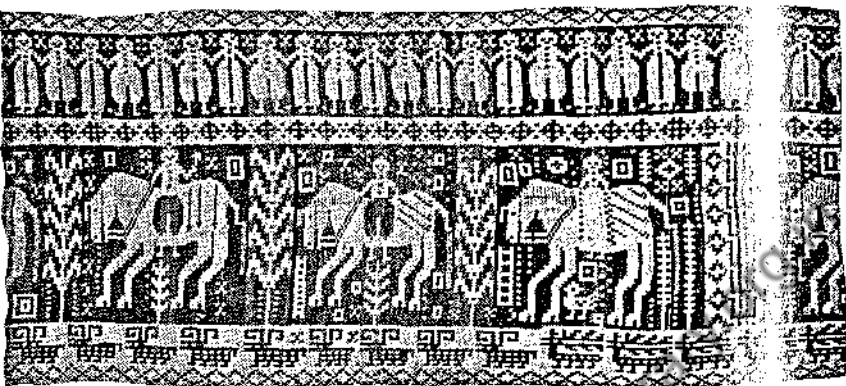
36 a. Carved document casket from the 13th century.



36 b. Ale bowl from Setesdal with ornamentation clearly influenced by the Middle Ages (18th century).



37. Late medieval drinking-horns.



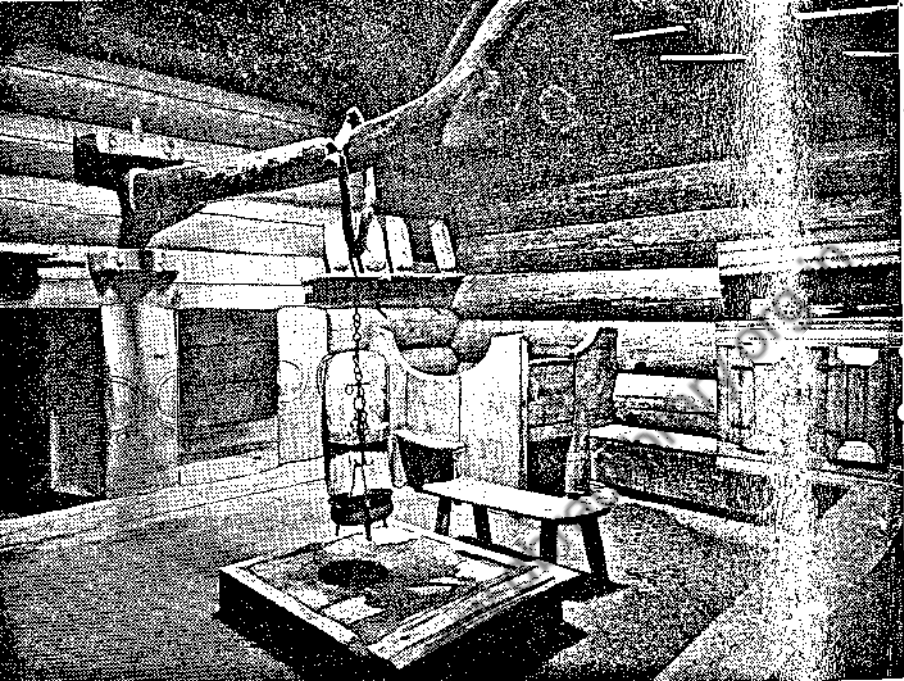
38 a. Embroidered tapestry of medieval design.



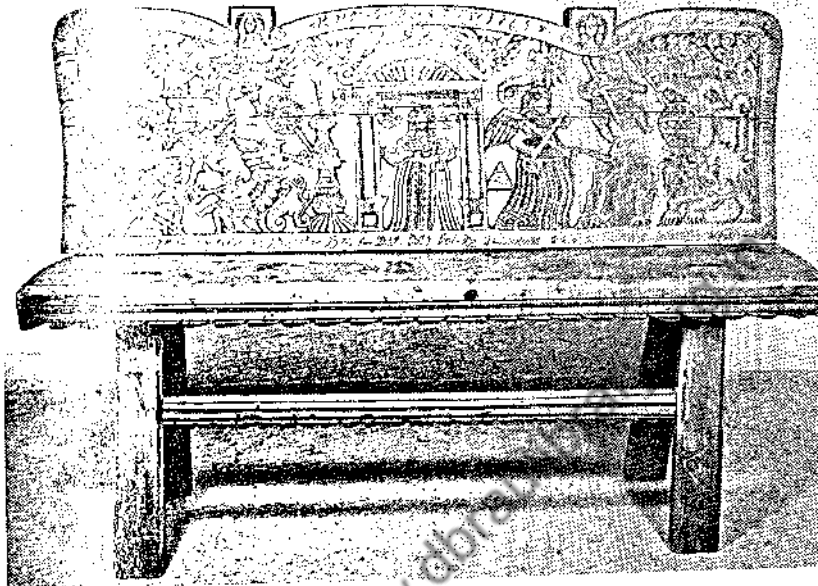
38 b. Wooden ladle  
from the 18th  
century.



39. Carved chair of medieval design. From Valdres, 1685.



40. Inside of a Setesdal "hearth-room".



41 a. Nesdal  
bench from  
1765. 35th  
scene from  
the Apoca-  
lypse on the  
back.



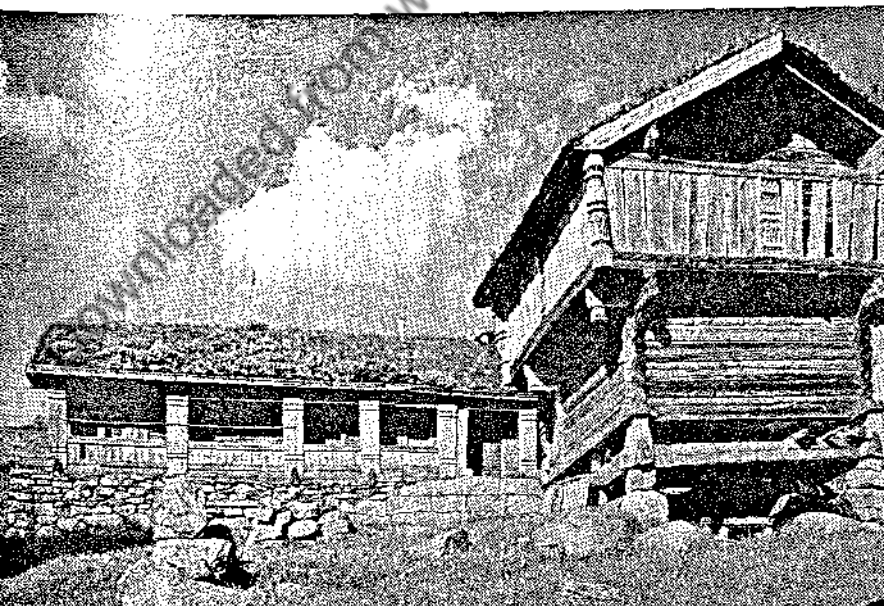
41 b. Drink-  
ing-vessel  
from c. 1700.



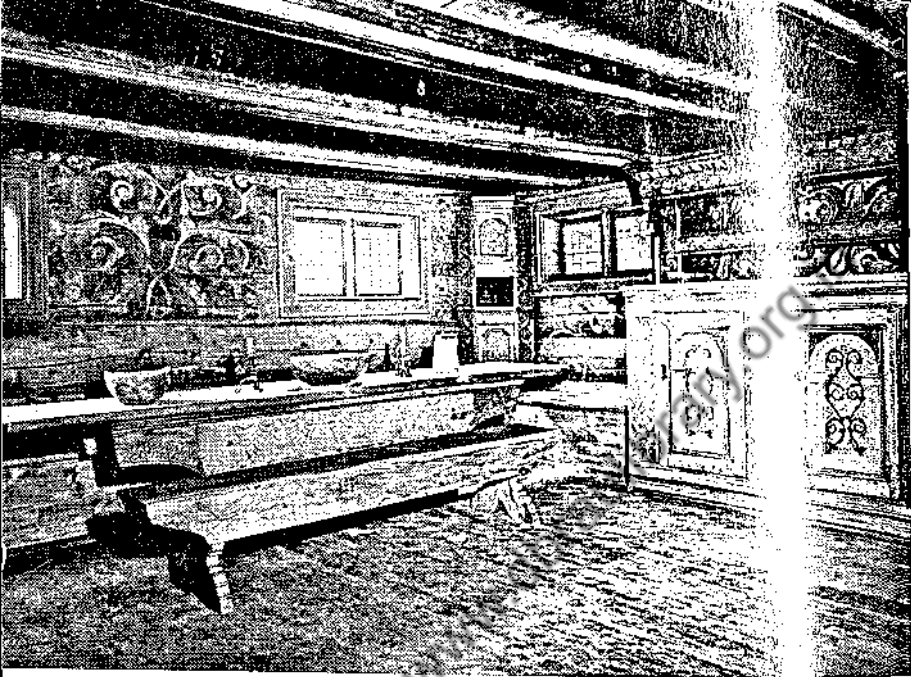
42. Door from the medieval granary at Løftsgård.  
Vå in Rauland, Telemark.



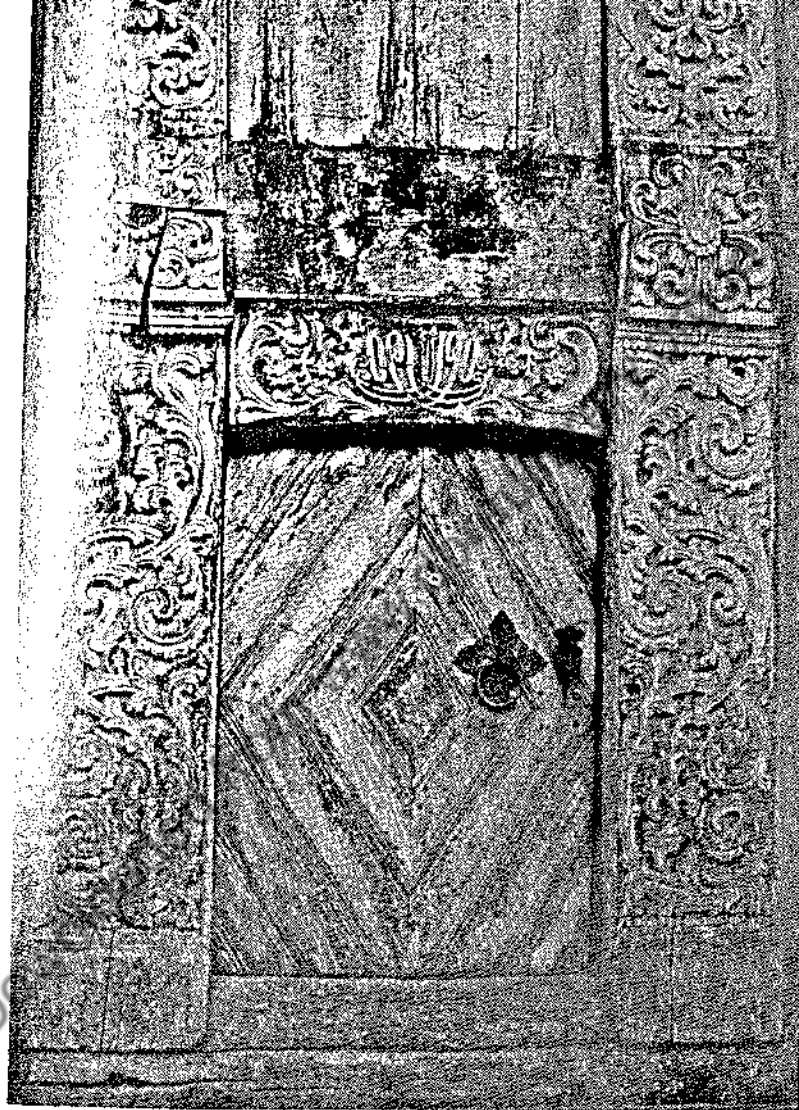
3. Farm in Rauland, Telemark, from the 17th century.







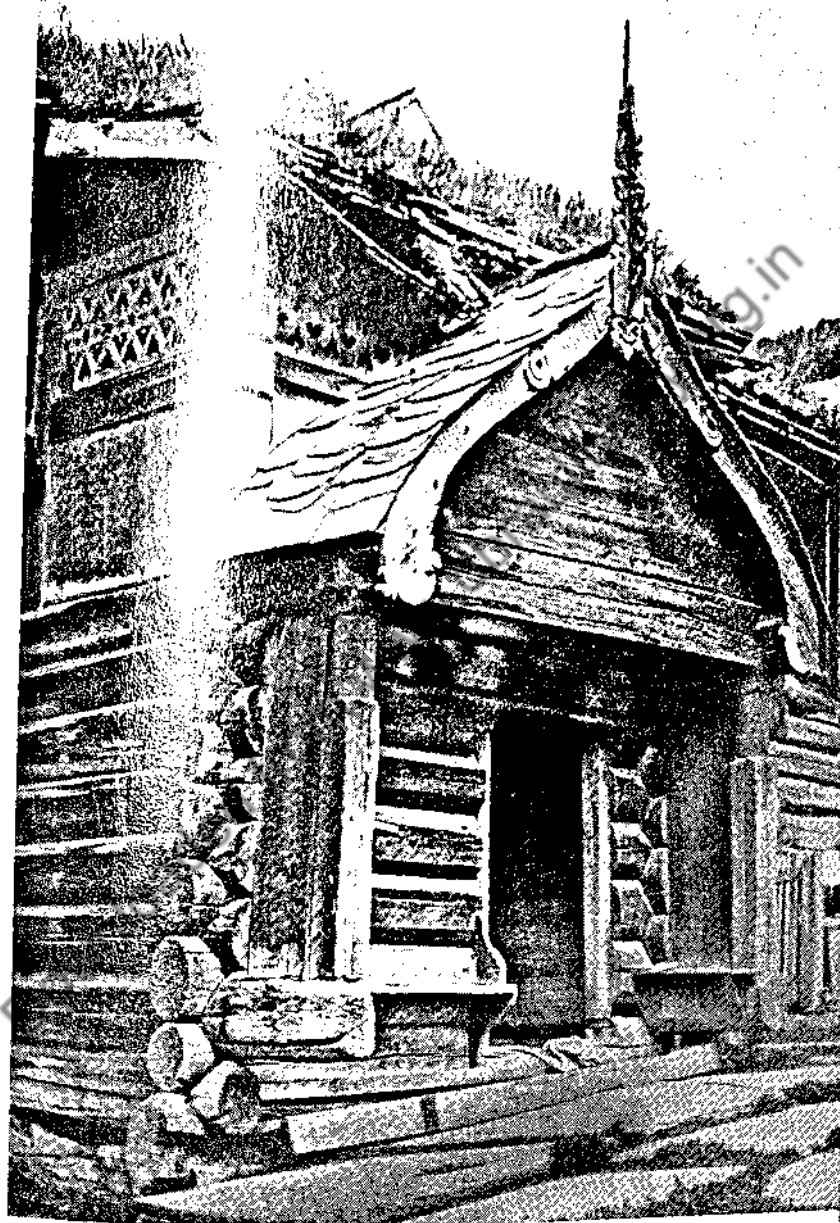
44. "Rose-painted" interior from c. 1750 from Rauland in Telemark



45. The front of the granary from Flekstveit in Lårdal, Telemark.



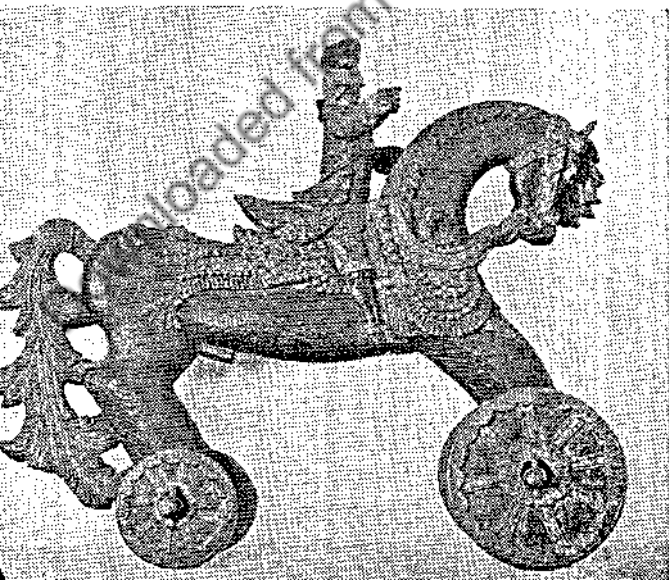
46. Sandbu Farm in Vågå, Gudbrandsdal. 18th century.



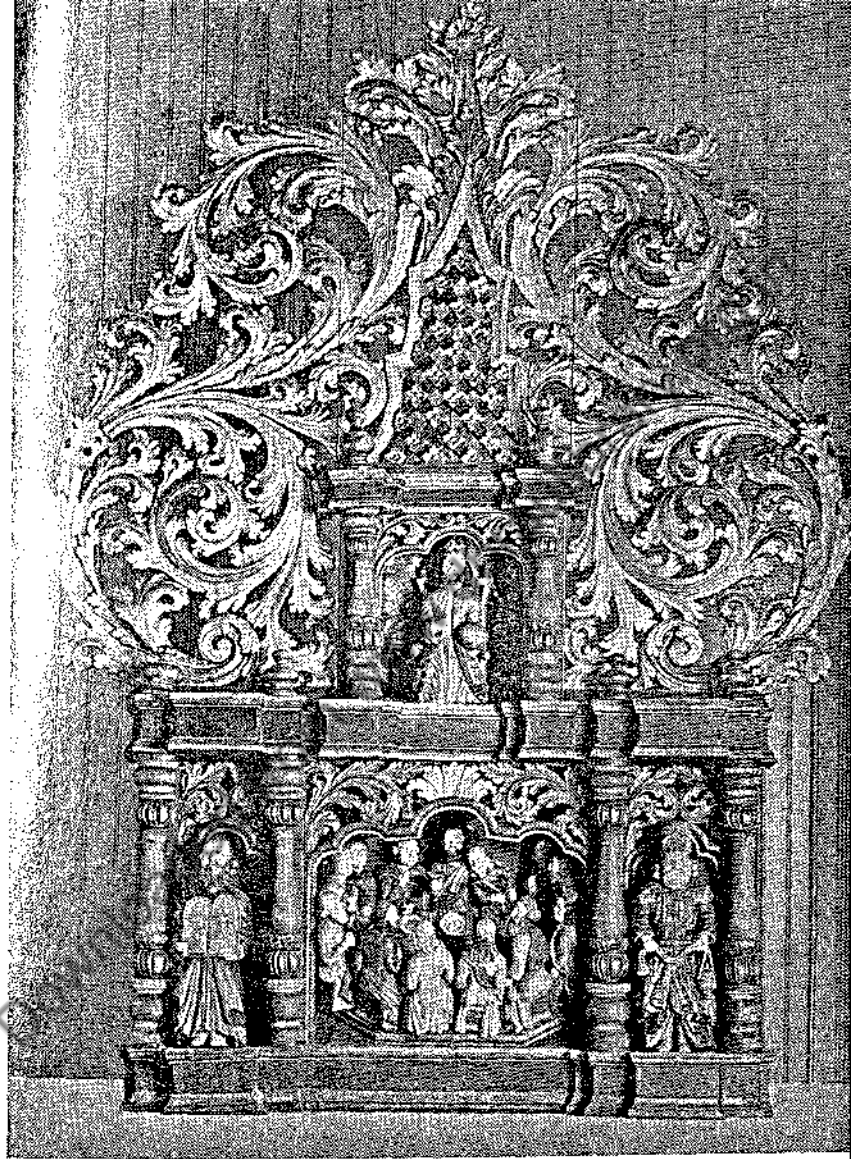
47. The farm from Bjelstad in Heidal, Gudbrandsdal 18th century.



48 a.  
Wooden candle-  
sticks from Gud-  
brand's sl.



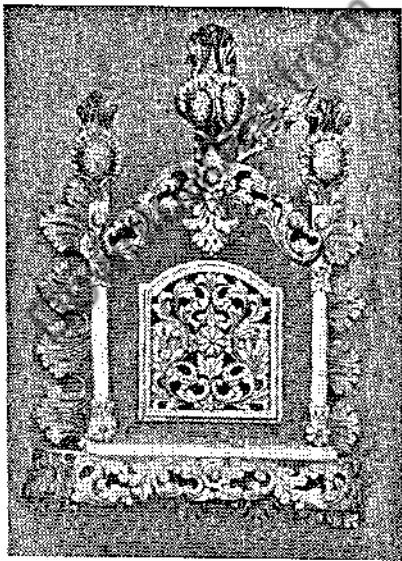
48 b.  
Wooden toy  
horse from the  
18th century.



49. Altar-panel with lavish acanthus carving from Kors Church. Romsdal.

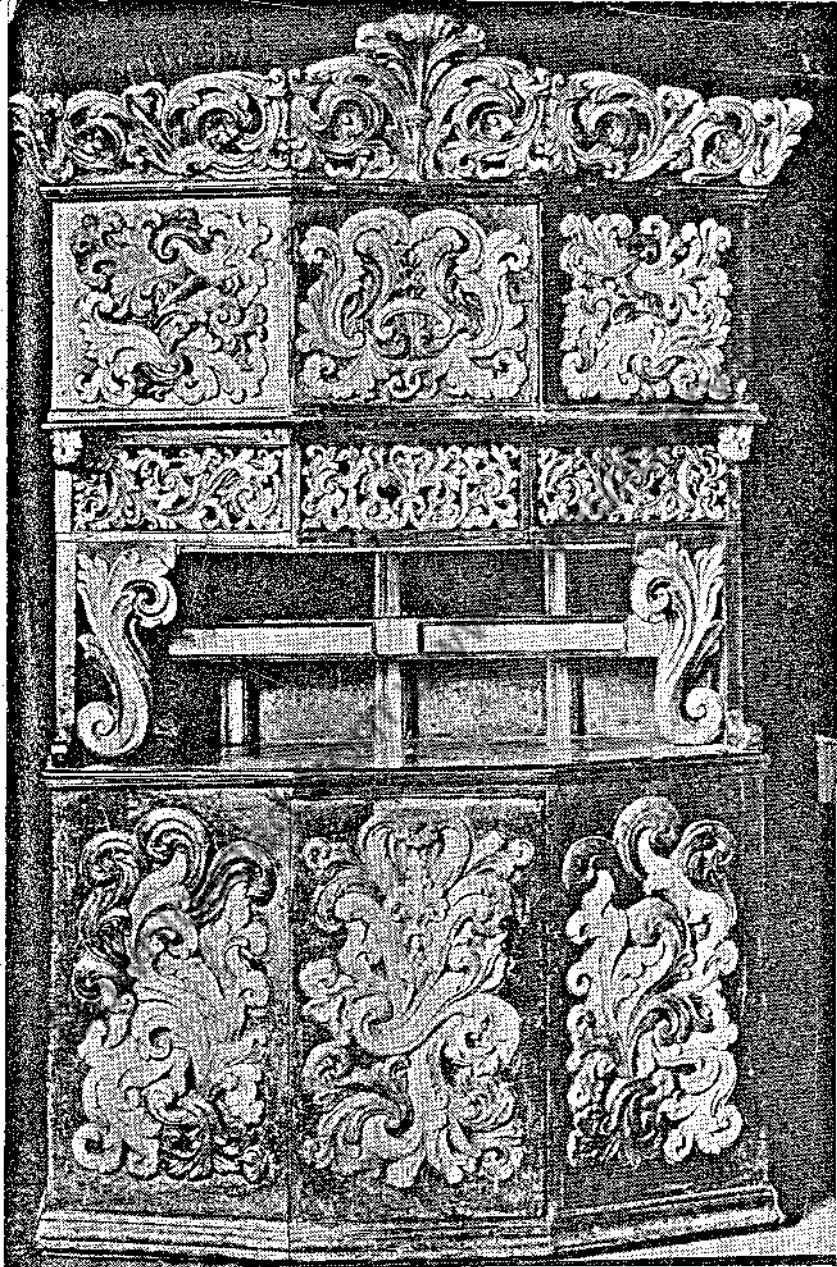


50 a. Porringer from Gudbrandsdal decorated with acanthus tendrils.

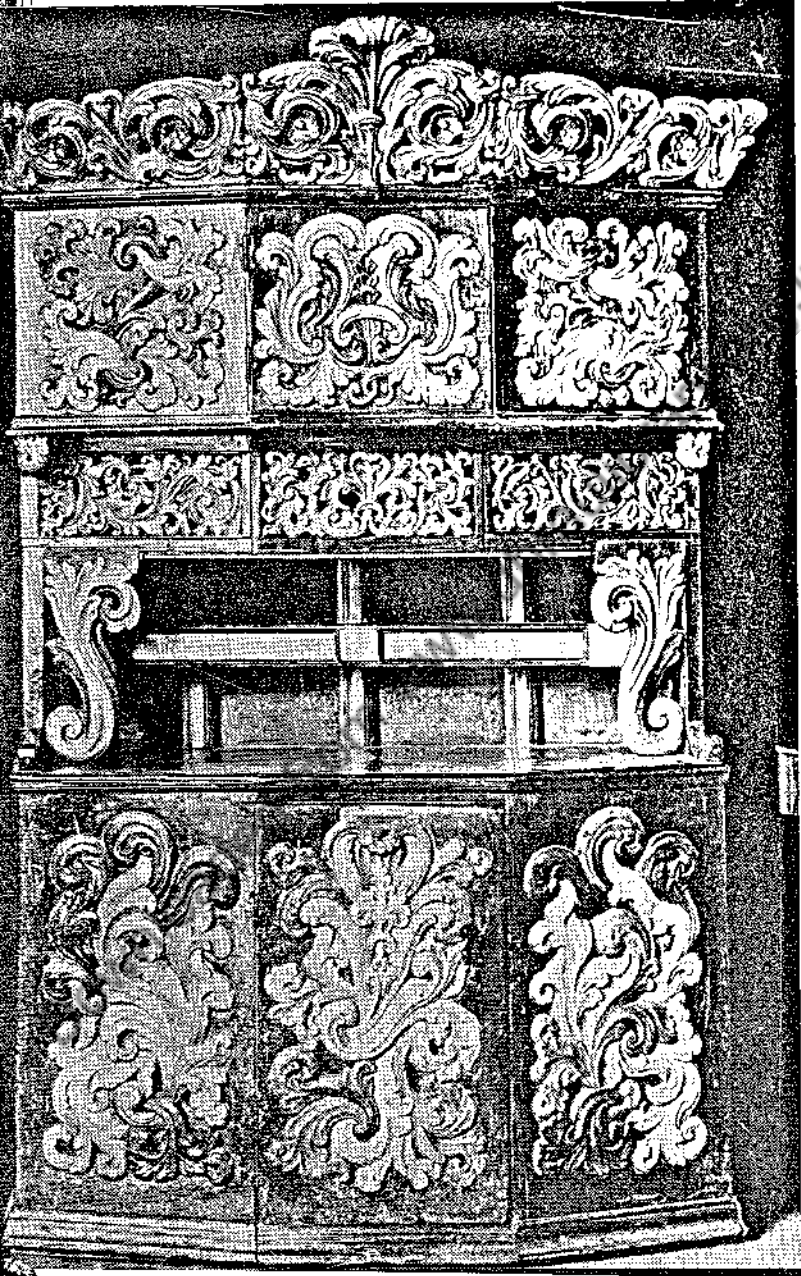


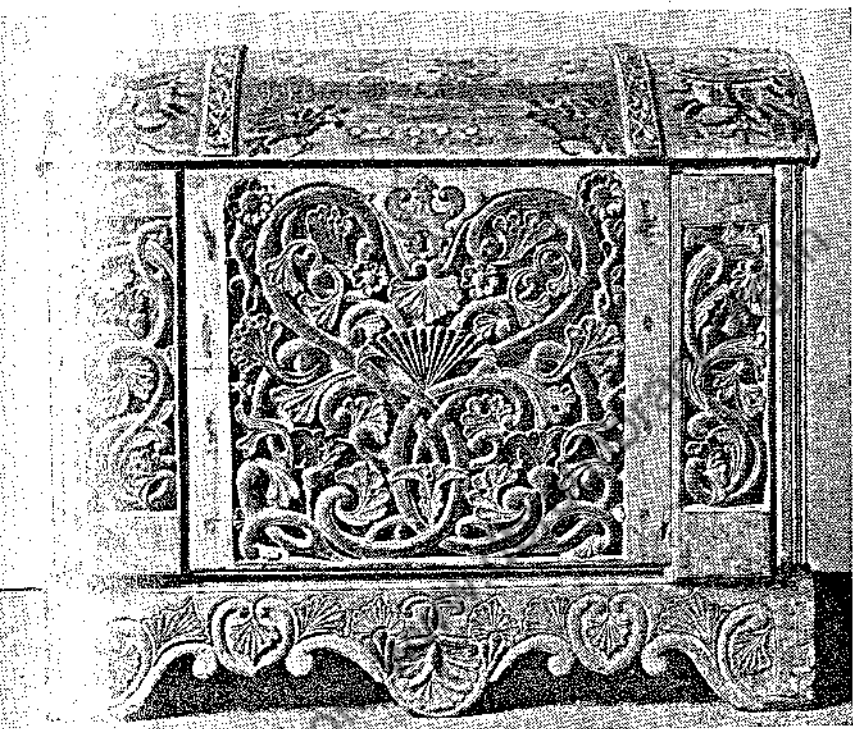
50 b. Hanging cupboard from Gudbrandsdal, 18th century.







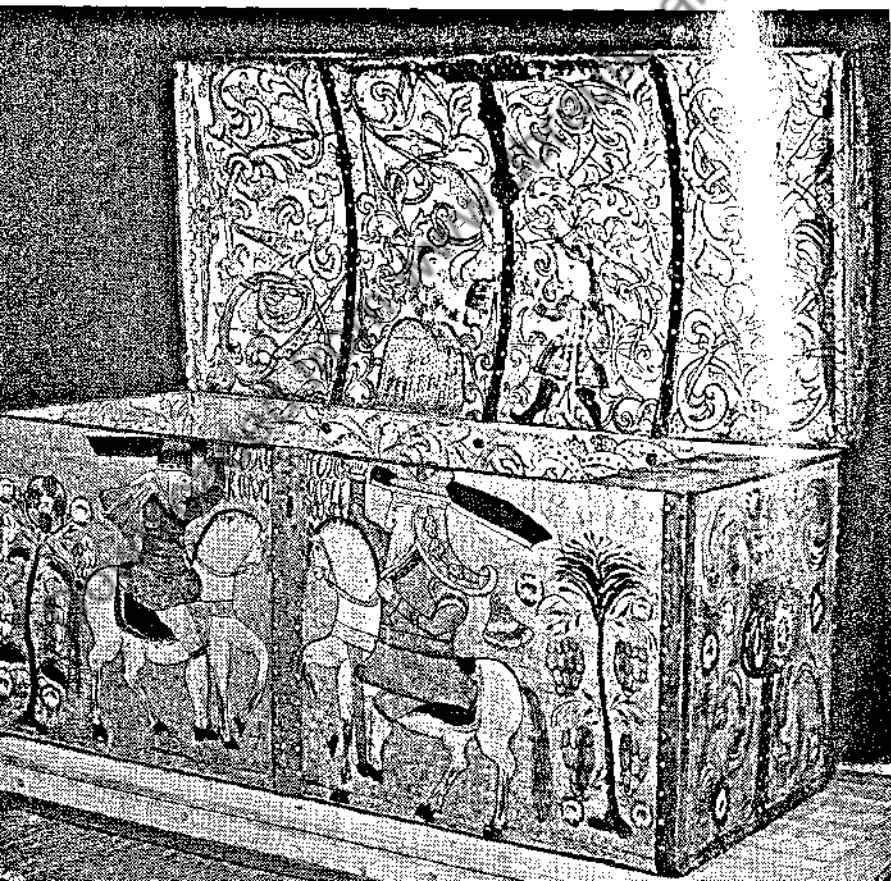




55. Carved chest from Valdres. 1815.

54. Iron candlestick, 18th century.

56. Chest from Hallingdal, painted by the Hallingdal "rose-painter" Ketil Rygge c. 1780.





57. Detail of the "rose painted" chest from Hallingdal.

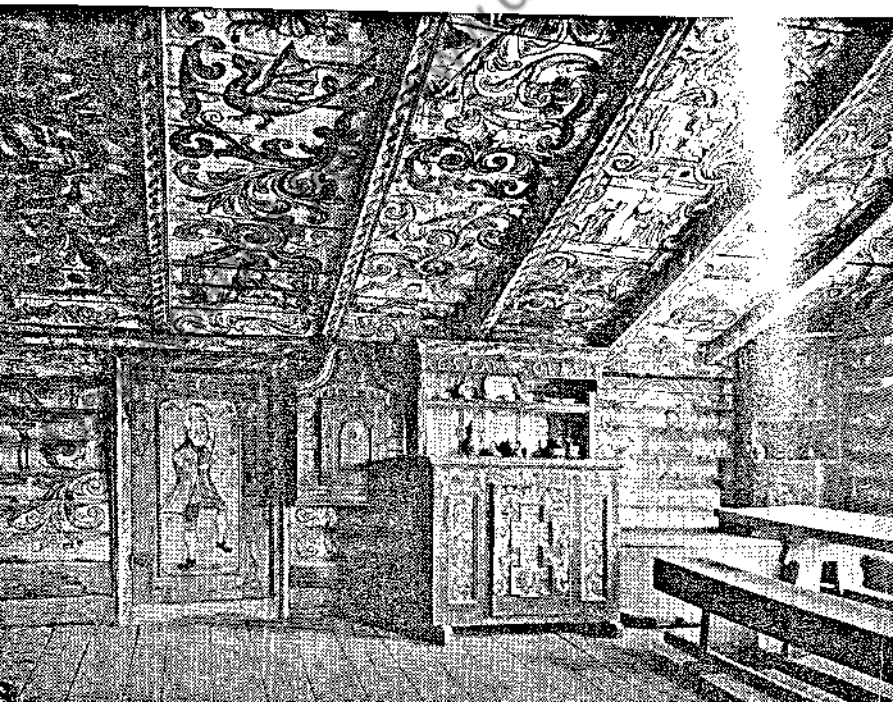


58. Decorated cupboard-panel from Telemark. Painted by Bjørn Bjaalid.

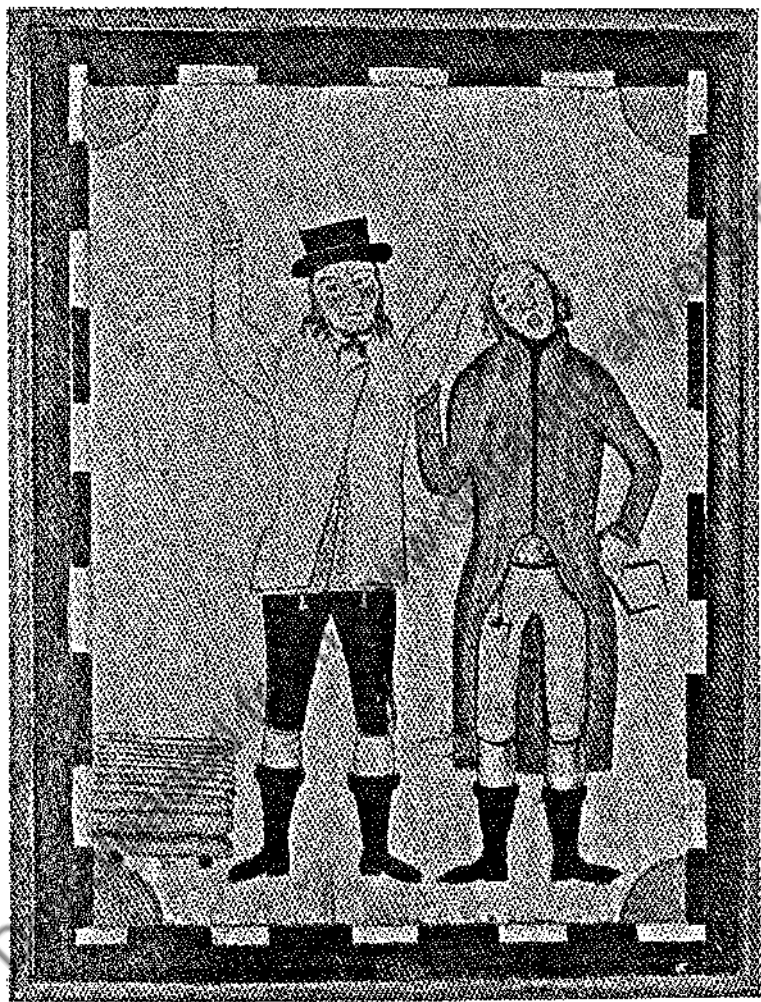


59. Detail of a rose-painted chest from Telemark.

60. Telemark parlour, decorated in 1782 by the rose-painter Ola Sævi.





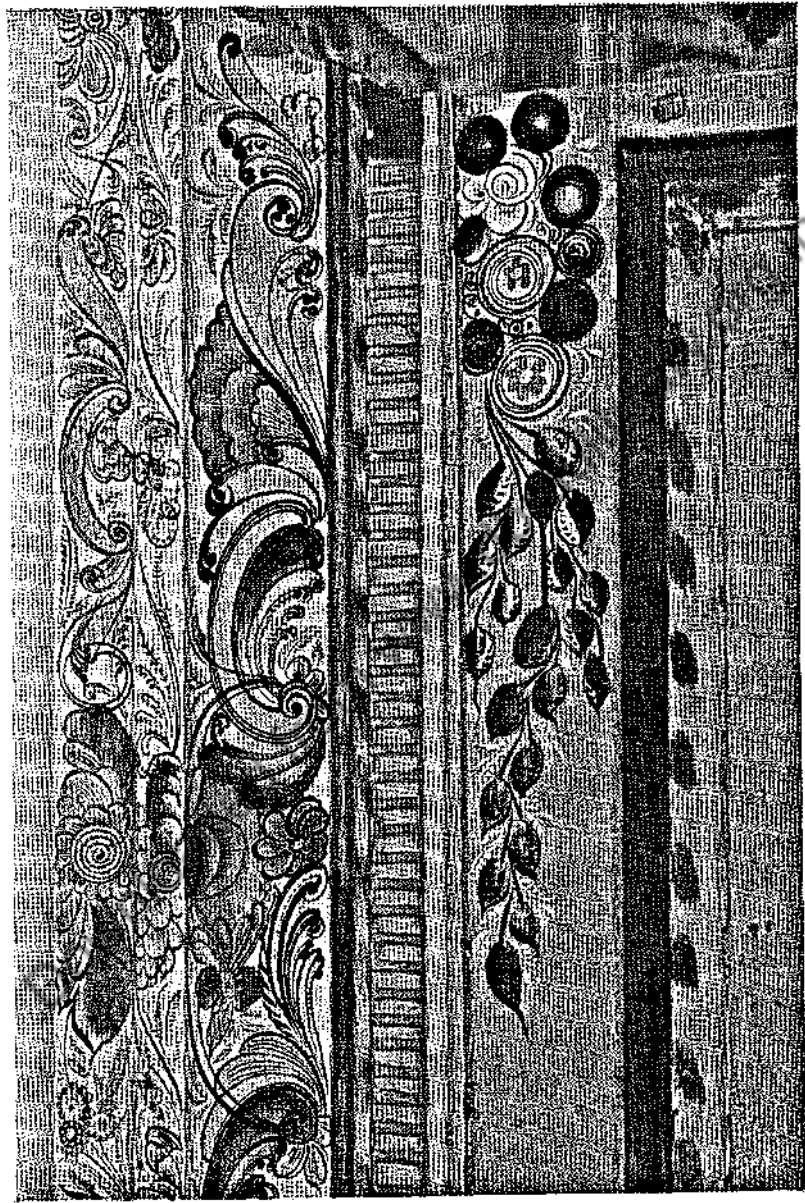


61. Painting by the rose-painter Ola Hansson.





62. Cupboard decorated in 1833 by the Hallingdal rose-painter Pål Grot.



63. Top of bed, decorated 1828 by Bjørn Bjaalid, Telemark.



64. Square panel from decorated cupboard, 18th century.

65. Painted ale jug from Hallingdal, 1841.





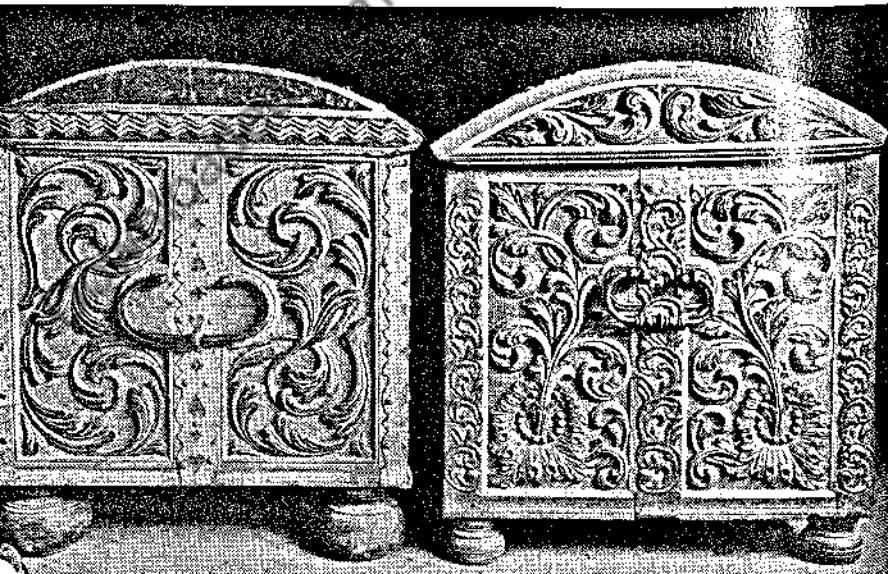
66. Ale bowl from West Norway. c. 1800.

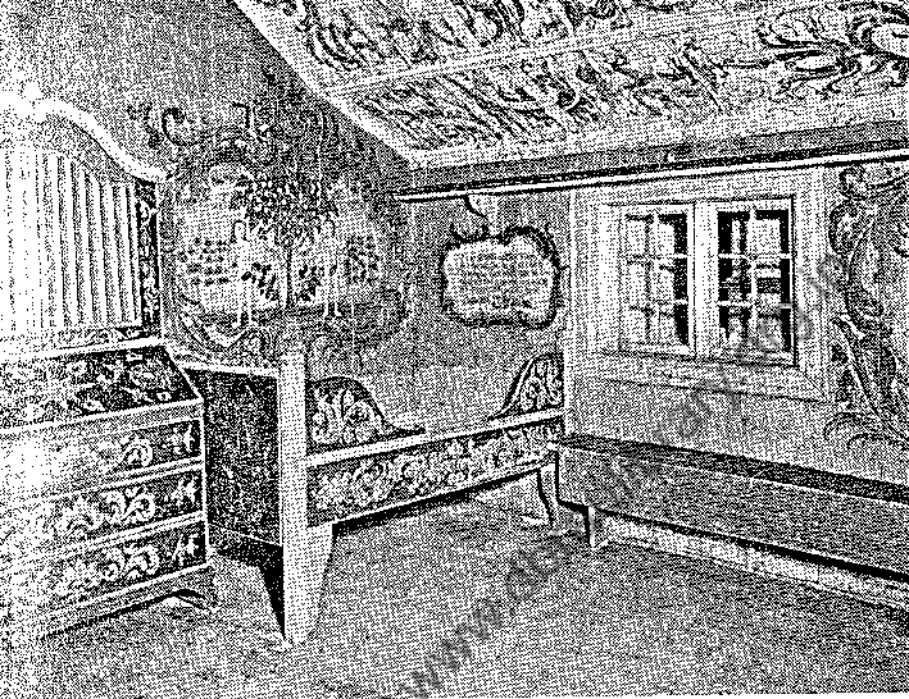


67. Hanging cupboard from Telemark, 1829.



68. Hedmark chests from the 18th century.

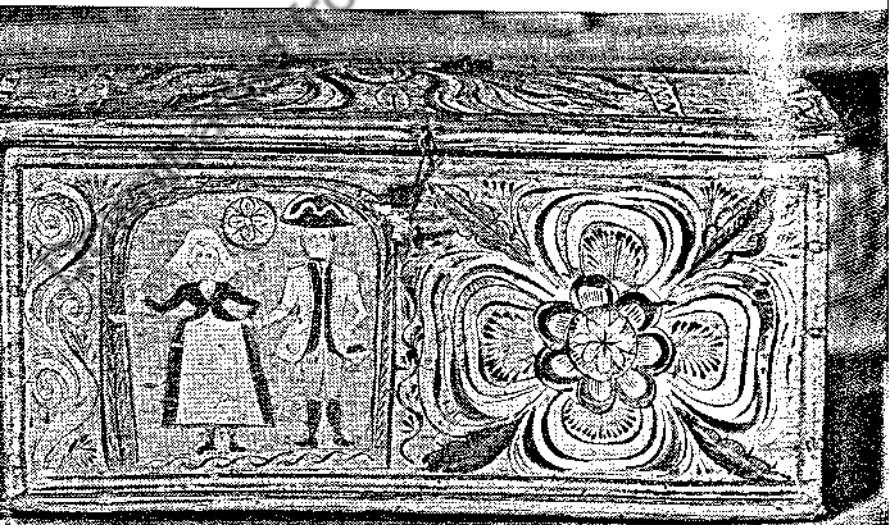


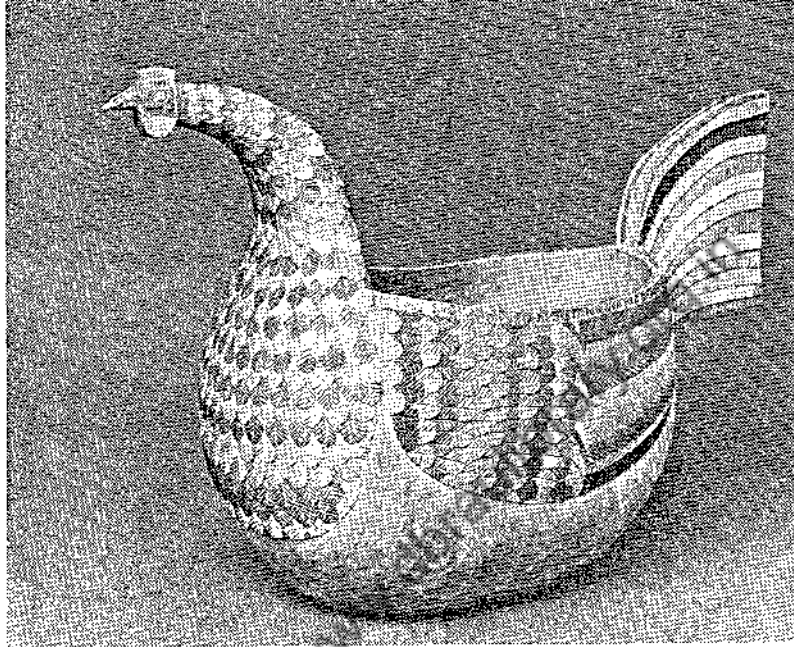


69. Farm interior from Myking in Hallingdal, decorated by the rose-painter Nils Bæra, 1827.



70. Rose-painted casket from West Norway. 1800.





71. Ale vessel in the shape of a hen from 1750, Setesdal.



72. Hanging cupboard from Hallingdal, 1835.

73. Detail of hanging cupboard from Numedal. The Last Supper is depicted.



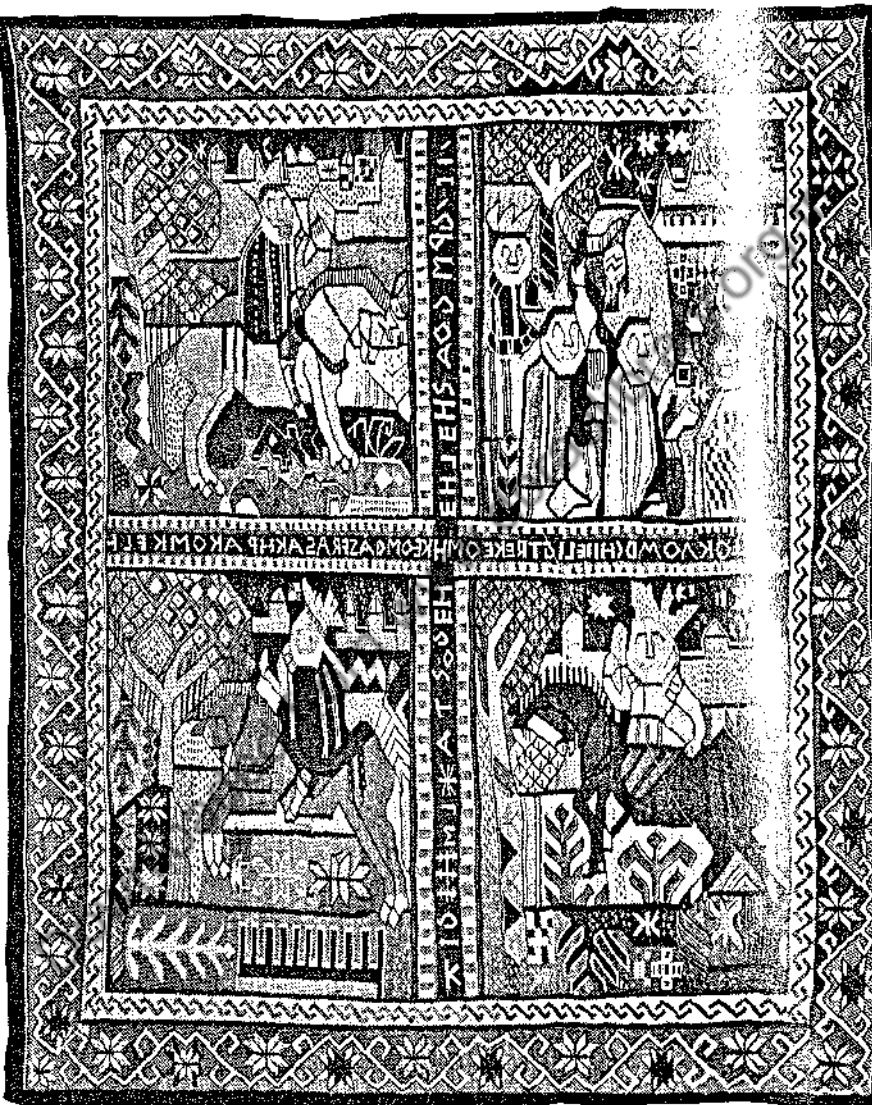


74. 18th century model of a bridal procession round the ale bowl.

75. 18th century ale bowls.





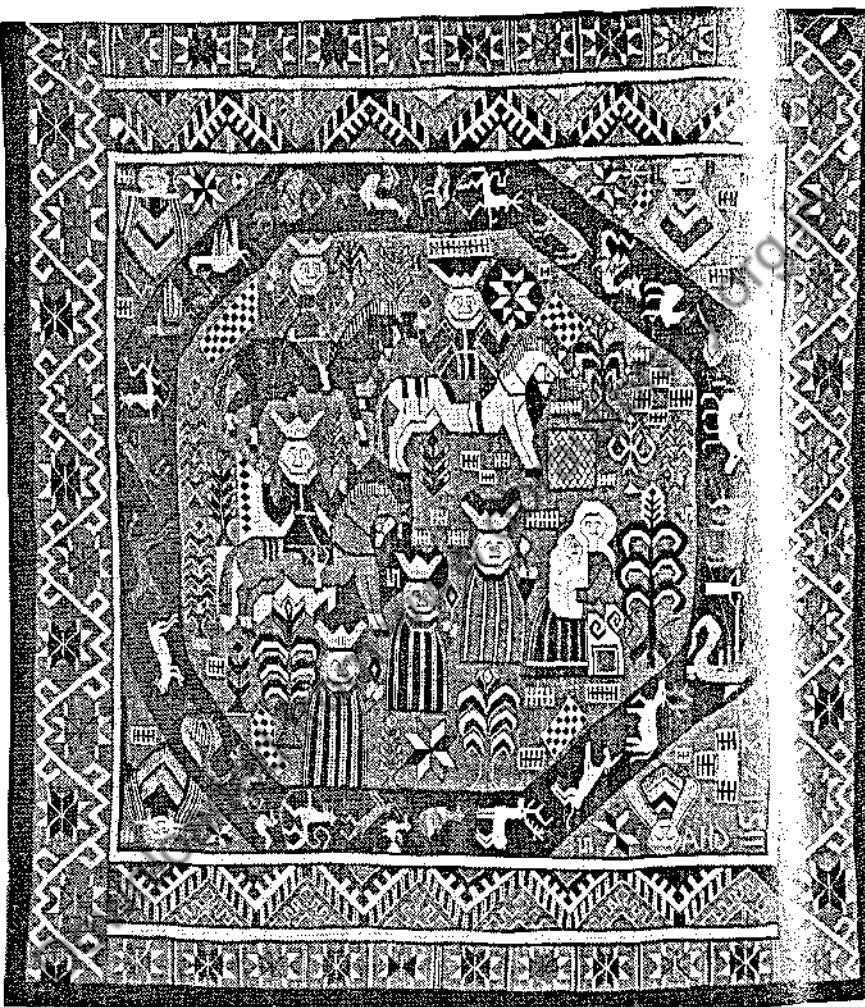


76. Tapestry from the Gudbrandsdal, depicting the Three Magi, 18th century.



77. Woven tapestry from the Gudbrandsdal. 18th century.

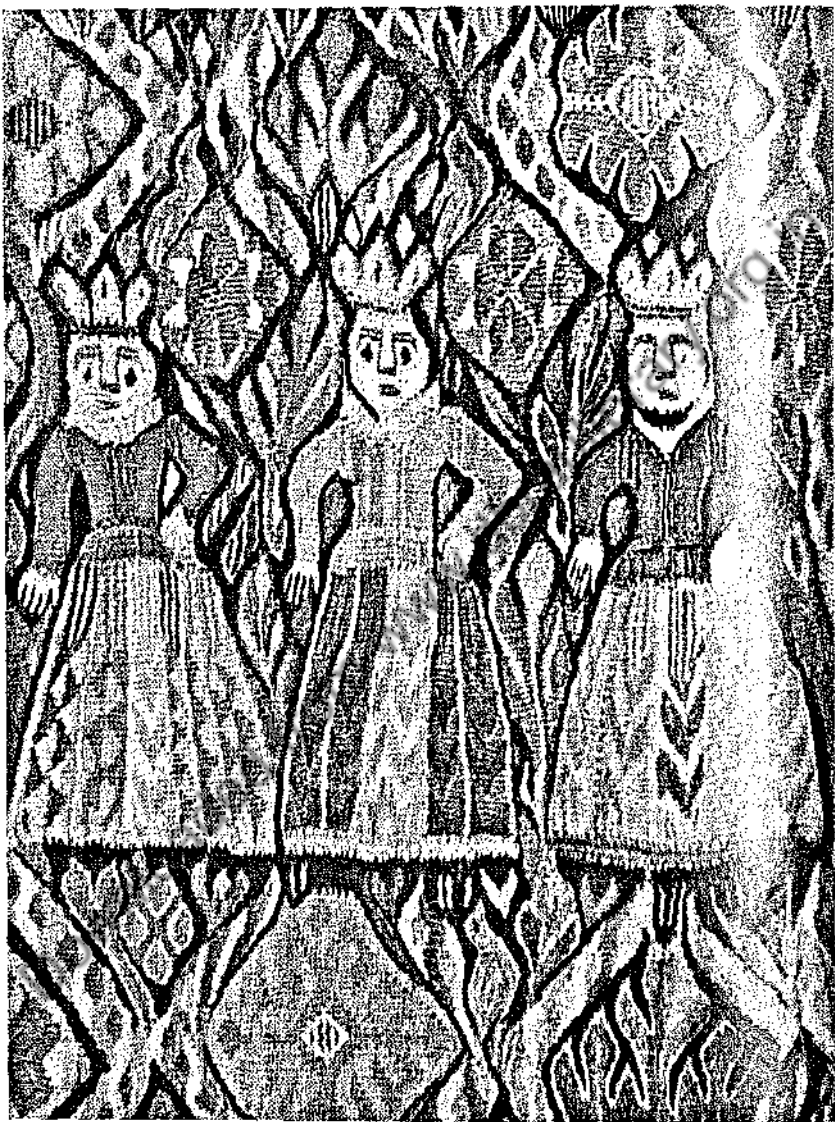




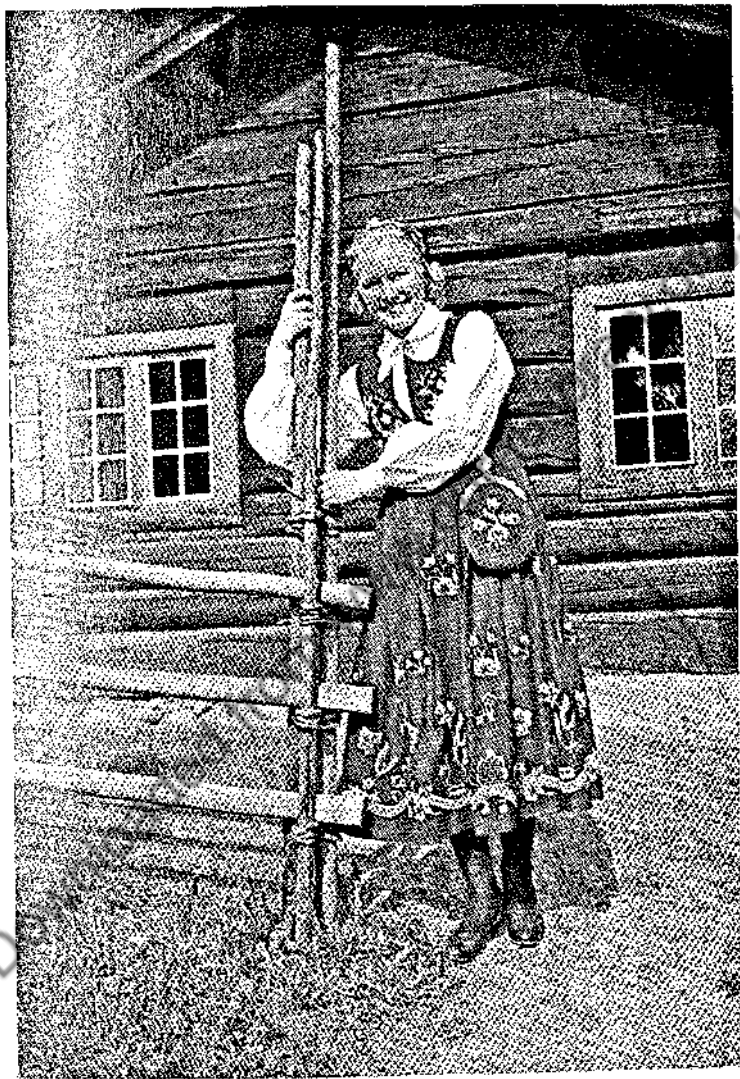
78. Tapestry from the Gudbrandsdal, 1735, depicting the Adoration of the Magi



79. Telemark costume with a black embroidered skirt.



80. Detail of woven tapestry from the 18th century.



81. Festive costume from Gudbrandsdal. 18th century.



82. Peasant wedding in Hardanger.

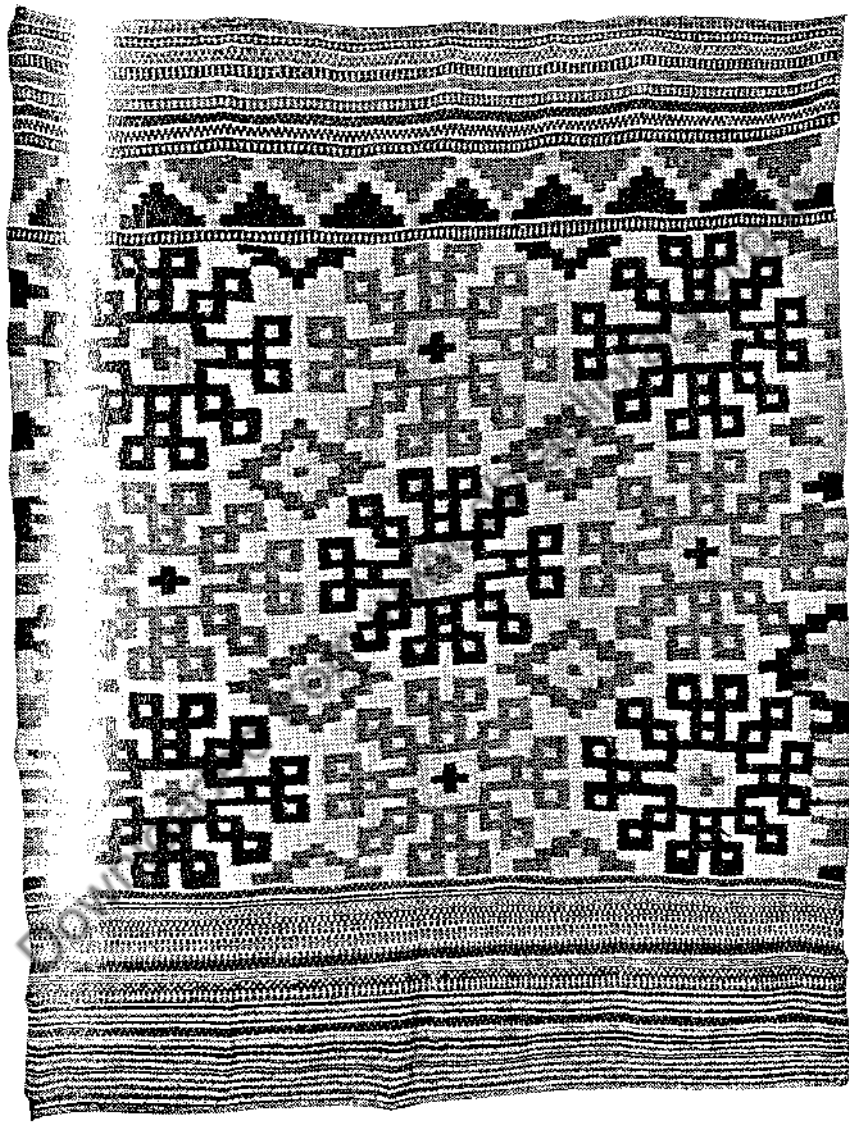


83. Bride and groom from Hardanger.





84. National costume from Heddal, Telemark.



85. Woven tapestry from c. 1700, with markedly medieval motif.



86. Young girl from Hardanger. Richly embroidered  
stomacher and belt.





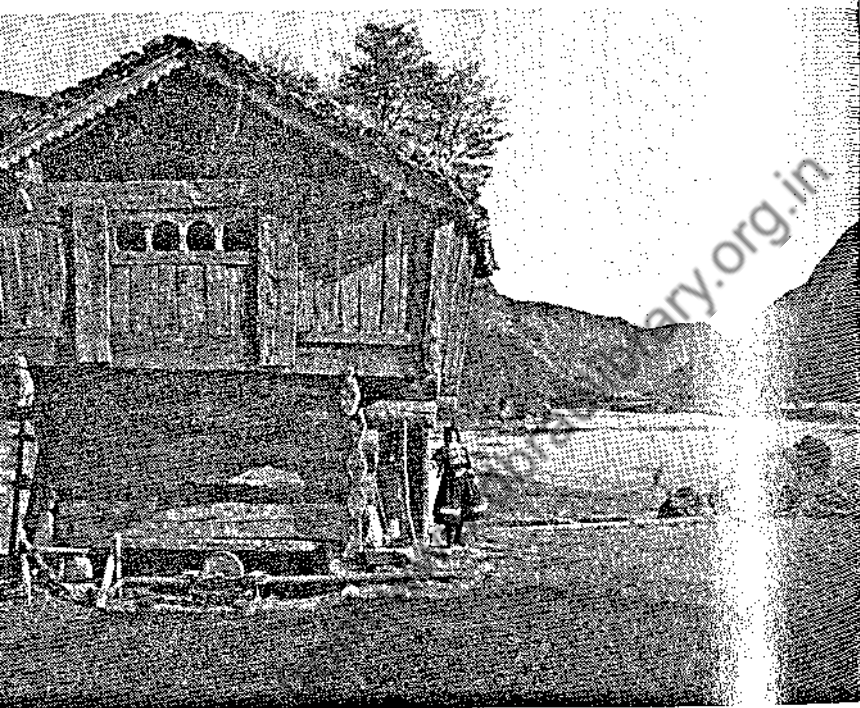
87. Woman's costume from Voss.



89. The folk costume  
about the  
jacket. richly em-  
broidered bodice.



88. The skirt with its  
high waistline is a  
feature of the Hal-  
lingdal costume.



90. Storehouse from 17th century, Sætedal.

91. The Sætedal costume is admirably suited to the architecture of this valley.







DESCRIPTION  
OF PLATES

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## ABBREVIATIONS

- D.M. Drammen Museum.  
D.S.S. The Sandvig Collections, Lillhammer.  
H.M. Historical Museum, Bergen University.  
N.F. Norwegian Folk Museum, Oslo.  
O.K. Museum of Applied Arts, Oslo.  
S.T. The Stone Collection, Trondheim Cathedral.  
U.O. The University Collection of Antiquities, Oslo.  
V.S. The Museum of the Scientific Association, Trondheim.

## I. THE VIKING AGE AND THE MIDDLE AGES

1. **THE OSEBERG SHIP** from ca. 850 A.D. during the excavations in 1904. A lady of high rank had been buried in the ship, together with such effects as she would need in the life beyond. These included fine embroideries and richly carved wooden articles. The carved processional cart, sledges and animal head posts are especially notable. (U.O.)
2. a-b. **CART** from the Oseberg finds. Probably used for ritual purposes. Rich animal design carvings. (U.O.)  
**DETAIL** of an exact copy of one of the splendid sledge shafts from the same grave. The original shaft was thickly covered with ornamental studs which have been omitted in the copy. (U.O.)
- 3-5. **ANIMAL HEAD POSTS** from the Oseberg finds, the last one shown being a copy. The exact use to which they were put is not known, although it is probable that they were connected with some religious cult. The detailed decor gives some idea of the high standard of carving reached in those days. In its style it belongs to the Germanic animal ornamentation, which consists of animal bodies writhing in fantastic coils. (U.O.)
6. **GOLD SPUR AND HARNESS FITTING** with rich filigree work. Excavated from Værne Abbey in the County of Østfold. 10th century. (U.O.)
7. **SILVER GILT BUCKLE** from the 6th century. Ornaments of this kind are frequently dug up from female graves of this period. They are lavishly decorated with animal ornamentation. (U.O.)
8. **AMBER CHARM** from the 9th century. Found at Råde in Østfold. Amber was much sought-after in the Viking Age. (U.O.)
9. **ORNAMENTS** from a 9th century woman's grave, with bead-work. Bronze, partly gilt. A great many trinkets of this kind, typical of the Viking Age, have been found. The animal ornamentation resembles that on the wooden articles from the Oseberg ship. (U.O.)
10. **GOLD SCABBARD MOUNTING** from the 6th century. (U.O.)

11. **SWORD** richly mounted in gold, from the 6th century. Found in a burial mound at Svartemo in West Agder. (U.O.)
12. **MEDIEVAL ALE BOWL**, shaped like a Viking ship. It is designed to float in one of the larger bowls, and could be used as a ladle or scoop. This shape was preserved right down to the time of more recent Norwegian folk art. (N.F.)
13. **VIKING WEAPONS**: axe, spear and sword. The shield is from the Oseberg ship. Swords and spears were frequently lavishly decorated and inlaid with silver. Weapons were usually placed in the grave. (U.O.)
14. **Medieval CANDLE-STICK** of iron, in the form of a Viking ship. From Dale Church in Sogn. A similar one is to be found in Urnes Stave-Church.
15. **VANE** from Heggan Church, Buskerud, of gilt bronze. 14th century. May originally have been used on a ship. Three or four similar vanes are known to us from Scandinavia. The animal ornamentation is still predominant, although new motifs such as palmettes and other plant patterns have been introduced. (U.O.)
16. **RELIQUARY CASKET** from the 13th century. Wood covered with gilt copper plates. From the Church of St. Thomas at Håfjell which stood more than 3000 ft. above sea-level. This was a mountain church where people from the neighbouring district would foregather once or twice a year. The casket has the form of a miniature stave-church. The animal-heads on the gables — only found on Scandinavian reliquary caskets — are a typical feature. (H.M.)
17. **MONK'S HEAD**, carved in wood. 12th century work from Urnes stave-church in Sogn. The earliest Christian church statues in Norway clearly show the influence of contemporary European art, but often have a markedly archaic look. (H.M.)
18. **ALTAR PANEL** of painted wood from the cathedral in Trondheim, 13th century. St. Olav is depicted, with scenes from his life. These painted altar panels, of which a number have been preserved in Norway, are only known to us from one other country — Spain. The style of painting is clearly inspired by that of European miniatures.
19. **STATUE OF THE VIRGIN MARY** from Urnes stave-church, Sogn. 12th century. The style has clearly been influenced by the earliest school of sculpture in Chartres. (U.O.)
20. **FROM THE CHANCEL IN THE CATHEDRAL IN TRONDHEIM**. 13th and 14th century. The oldest parts of the cathedral are built in the Norman style.

1. MAN'S HEAD, stone, from Trondheim Cathedral. This head, which is from c. 1300, shows clear French influence. Like the many painted altar panels the plastic representation of the human form in Norway during the Middle Ages was also entirely European in its origins, and is consequently in marked contrast to the decorative carving of the stave-church. (S.T.)
2. CARVED WOODEN RELIEF from Vang stave-church in Valdres. 13th century. (U.O.)
3. BORGUND STAVE-CHURCH in Sogn from the 12th century. Of the close on 1000 stave-churches built in Norway during the Middle Ages, only 25 have been preserved, most of them showing varying degrees of restoration. Borgund is the best preserved. The dragon-head is just as prominent here as in the reliquary caskets.
4. CARVED CHEST from the Late Middle Ages, from Ullensaker Church. This work, which bears the unmistakable stamp of European influence, is a typical example of the dualism of Norwegian art in the Middle Ages. (U.O.)
5. THE OLDEST PRESERVED STAVE-CHURCH PORTAL in Norway is to be found in Urnes stave-church in Sogn. The present church is from about 1150 A.D., while the portal and other carvings date back to an older church erected in about 1050 A.D. The animal ornamentation is still alive. The rhythmic S and figure-of-eight shapes are a feature of this style, which is also known to us *inter alia* from contemporary Swedish rune stones.
6. INTERIOR of Lom stave-church, with its carved 18th century pulpit. The picture clearly shows the peculiar construction of the stave-church with the raised central portion supported, on columns.
7. LOM STAVE-CHURCH, Gudbrandsdal, from c. 1200 A.D. The transept and part of the nave are later additions.
- 8 a-b. PEW from Heddal stave-church. 13th century. (N.F.)
9. MEDIEVAL WOOL-BASKET, constructed in the "stave-church style", and decorated with animals and tendrils. (N.F.)
10. CARVED PORTAL from the demolished stave-church at Ål in Hallingdal. 12th century. These portals, of which 90 have been preserved in Norway, illustrate excellently the blend of native and foreign art in medieval Norway. Although fresh Christian motifs have been introduced, such as the plant tendril, the intricate animal patterns of the Urnes style and the Viking Age still predominate. (U.O.)

30. **DETAIL** of richly carved pew from Heddal stave-church in Telemark. 13th century. (See also Plate 28.) (N.F.)
31. **CARVED SIDE-PIECE** to a pew, from Torpo stave-church in Hallingdal. 13th century. (U.O.)
32. **WOVEN TAPESTRY** from the 12th century. Found under the floor of the subsequently demolished Baldishol Church in Hedmark. One of the few Norman tapestries extant in Europe to day. The tapestry, which was originally longer, depicts the twelve months of the year. Our picture shows April and May. (O.K.)
33. **PORTAL** from Hylestad stave-church in Setesdal, from c. 1100 A.D. The pagan world of myth is still flourishing, with scenes from the Saga of Sigurd the Dragonslayer. Bottom right the smith Regin can be seen forging the sword. Sigurd tries it, without much success, on the anvil, and a new sword has to be forged, with which he slays the dragon. Sigurd then roasts the dragon's three hearts, while the birds reveal to him that the evil snake intends to kill him in order to possess himself of the dragon's hoard of gold which has been loaded onto Sigurd's horse. Sigurd forestalls him. Top right, another scene from a contemporary saga. (U.O.)
34. **ENTRANCE** to a timbered house from Uv in Trøndelag from the early 14th century. The shape has clearly been influenced by its proximity to the cathedral in Trondheim. (V.S.)
35. **MEDIEVAL CHAIR** in Heddal stave church, Telemark. The chair is of a Norman type, and is decorated with carvings with motifs inter alia from old pagan myths.
- 36 a-b. **CARVED DOCUMENT CASKET** from the 13th century. Several similar caskets have been preserved in Norway. (O.K.)  
**ALE BOWL** from Setesdal (18th century), with ornamentation clearly influenced by the Middle Ages. (O.K.)
37. **LATE MEDIEVAL DRINKING-HORN**. The custom of drinking from horns is very old in Norway, and was kept up for a long time. The ale bowl subsequently became the commonest drinking-vessel among the peasants. (U.O., H.M.)
- 38 a-b. **EMBROIDERED TAPESTRY** of a mediaeval type, depicting bride and bridegroom, and a ring dance. (O.K.)  
**WOODEN LADLE** from the 18th century. (N.F.)
39. **CARVED CHAIR** of a medieval type. From Valdres, 1685. (N.F.)

## II. FOLK ART

40. THE INSIDE of a "hearth-room" in Setesdal. The hearth is situated on the middle of the floor, and the smoke escapes through a hole in the roof. Houses of this kind have been used right down to the 19th century in Setesdal. (N.F.)
- 41 a-b. SETESDAL BENCH from 1765, with scenes from the Apocalypse on the back. (N.F.)
42. DRINKING-VESSEL from c. 1700. (N.F.)
43. DOOR PORTAL LIONS were transferred from the stave churches to the doors of the storehouses. The door here shown is from a medieval granary at Loftsgård Vå in Rauland, Telemark.
44. FURNITURE IN RAULAND (Telemark) from the 17th century. Here as in Setesdal the architecture was markedly influenced by medieval tradition. The "hearth-rooms" were used right down to recent times, and the so-called lofts or storehouses were entirely medieval in their shape, and often decorated with carving.
45. "ROSE-PAINTED" FARMHOUSE from c. 1750 from Rauland in Telemark. This is a typical peasant interior, with the "high seat" at the end of the long table, corner cupboard, and the so-called "forward cupboard". The bench running along the wall was reserved for the menfolk.
46. THE FRONT OF THE GRANARY or storehouse was often richly decorated with carving in the course of the 18th century. This one is from Flekstveit in Lårdal, Telemark, and was carved by Øystein Midbru in 1790.
47. SANDBU FARM in Vågå, Gudbrandsdal. The 18th century, the age when peasant art flourished in Norway, also witnessed a tremendous development in timbered architecture. The large Gudbrandsdal farms sometimes had twenty-five to thirty buildings grouped round an inner and an outer yard or barton.
48. FROM THE FARM INTERIOR AT BJÖLSTAD IN HEIDAL, Gudbrandsdal. This was the scene of a tremendous architectural expansion in the 18th century. Sometimes the farmbuildings were grouped round two bartons, with the outhouses clustered round one, and the dwelling-houses round the other.
- 49 a-b. WOODEN CANDLESTICKS AND TOY HORSE from Gudbrandsdal. Carved by Kristen Iistad, late 18th century. (D.S.S.)

49. ALTAR-PANEL with lavish acanthus carving from Kors Church, Romsdal. Carved in 1769 by the most famous of all the Gudbrandsdal acanthus carvers, Jakob Klukstad, who was responsible for carving the inventory of a great many of the churches in this district.
- 50 a-b. PORRINGER from Gudbrandsdal decorated with acanthus tendrils. From the churches this style invaded the farmer's home. (D.S.S.)  
HANGING CUPBOARD from Dovre, 18th century. (D.S.S.)
51. PULPIT in Kvikne Church in Gudbrandsdal, carved by one of Klukstad's successors, Østen Kjörn c. 1760. This type of pulpit is characteristic of Norway, and was not known in any other country at this period.
52. CUPBOARD from Gudbrandsdal, carved by Ole Olsen Tjelle-roen at the end of the 18th century. This type of cupboard is characteristic of this valley, which fostered a number of acanthus carvers. (O.K.)
53. ALF BOWL from Gudbrandsdal. 18th century. (D.S.S.)
54. IRON CANDLESTICK, 18th century. The art of working in iron has ancient traditions in Norway. (N.F.)
55. CARVED AND PAINTED CHEST from Valdres, 1815. Most chests were only rose painted, carving being rarer. (O.K.)
56. CHEST from Hallingdal, painted by the Hallingdal "rose painter" Ketil Rygg, c. 1780. The scene depicts the battle between the popular heroes King Karel and Holger the Dane.
57. The inside decor of the lid is older. The chest was the piece of furniture which was most frequently rose painted. It was highly valued, and as a rule was a family heirloom. (N.F.)
58. DECORATED CUPBOARD-PANEL from Rauland, Telemark. Painted by Bjørn Bjaalid.
59. DETAIL OF A ROSE-PAINTED CHEST from Telemark. A number of these chests have still been preserved, especially from Telemark and Hallingdal.
60. TELEMAR PARLOUR, decorated in 1782 by the most famous local rose painter, Ola Hansson. The custom of "rose painting" farm interiors started in the middle of the 18th century, and survived well into the 19th. Models were readily available in churches and in town houses, and the decorations were baroque. Rose painting flourished especially in Telemark and Hallingdal. From Telemark alone we know the names of close on one hundred and twenty painters during the period from 1750-1850.

61. PANEEL painted by the most famous of all the Telemark rose-painters, Ola Hansson.
62. CUPBOARD decorated 1833 by the Hallingdal rose-painter Pål Hansson. The rose-painters painted not only flower patterns and scrolls, but took their motifs wherever they could find them, producing a lavish and amusing "mixed" style which is peculiar to Norway. (D.M.)
63. HEAD OF BED, decorated 1828 by Bjørn Bjaalid, Telemark.
64. DECORATED CUPBOARD-PANEL from Numedal, from the first half of the 18th century. (N.F.)
65. PAINTED ALE JUG from Hallingdal, 1841. Rose painting continued to flourish well into the 19th century. (N.F.)
66. ALE BOWL from West Norway. The folk art in this part of Norway was in the main simpler and less ornamented than in the forest valleys to the east, where the timber trade in the 18th century brought great prosperity to the rural population. (H.M.)
67. HANGING CUPBOARD from Telemark, 1829. Decorated in the typical Telemark style, with a somewhat rococo-inspired form of rose-painting. (N.F.)
68. HEDEMARK CHESTS from the middle of the 18th century. Carved by the well-known acanthus carvers Lars Pinnerud and Lars Strammerud. The acanthus style, which was very widespread in Norwegian ecclesiastical art from the year 1700 and on, was also adopted by the farmers, especially in the Gudbrandsdal. (D.S.S.)
69. FARM INTERIOR from MYKJING in Hallingdal, decorated by the rose-painter Nils Bæra, 1827. The decor is partly influenced by the rococo style. Painted interiors of this kind are still plentiful in Hallingdal and Telemark. (N.F.)
70. ROSE-PAINTED CASKET from West Norway. Rose painting was not so predominant in this part of Norway as in the eastern valleys. (H.M.)
71. ALE VESSEL in the shape of a hen, from 1750, from Setesdal. In later rustic art ale bowls shaped like hens or ducks replaced the ship-like stoups of the Middle Ages. Most "ale hens" are small, and usually floated in the large ale bowls in the same way as the ship had done. (H.M.)



72. **HANGING CUPBOARD** from Hallingdal, 1835, with painted reliefs depicting strange animals, among which can be seen the seven-headed monster from the Apocalypse.
73. **DETAIL OF HANGING CUPBOARD** from Numedal, carved by the original peasant artist Ivar Övstrud. The Last Supper is depicted. (N.F.)
74. **BRIDAL PROCESSION** round the ale bowl. 18th-century model of a bridal procession headed by the master of ceremonies drinking from a bowl. (N.F.)
75. **ALE BOWLS** from Numedal by Ivar Övstrud. (N.F.)
76. **TAPESTRY** from the Gudbrandsdal, depicting the Adoration of the Magi. These tapestries played a very important role, especially in the peasant art of the Gudbrandsdal. Though their origin must be sought in the Flemish tapestry weaving which exerted such a lasting influence on Norwegian urban culture in the 16th and 17th century, the Norwegian peasant tapestries have a decorative two-dimensional character, which gives them a strength of their own, reminding us of the Baldishol tapestry from the Middle Ages. (D.S.S.)
77. **DETAIL OF WOVEN TAPESTRY** from Gudbrandsdal. 18th century.
78. **WOVEN TAPESTRY** depicting the Three Magi, from the Gudbrandsdal. 1735. (D.S.S.)
79. **TELEMARK COSTUME** with a black embroidered skirt, and a red jacket.
80. **DETAIL OF WOVEN TAPESTRY** from the 18th century.
81. **THE NATIONAL COSTUME** from Gudbrandsdal was influenced by the town fashions of the rococo, with rich floral embroidery, recalling the flowering silkstuffs of town costumes.
82. **PEASANT WEDDING** in Hardanger. Black and white are the main colours in the national costume of West Norway, with a vivid splash of colour on the bodice.
83. **BRIDE AND GROOM** from Hardanger. The richly-embroidered aprons are part of the costume. The bridal trinkets were a family heirloom.
84. **WOMAN'S COSTUME** from Heddal, Telemark.
85. **WOVEN TAPESTRY** from c. 1700, with markedly medieval motif. Tapestries of this kind were often used as bedspreads, etc. (N.F.)

86. THE YOUNG GIRL from Hardanger. Richly embroidered stomacher and belt.
87. THE WOMAN'S COSTUME from Voss. The head-dress varies considerably from one district to another.
88. THE SKIRT with its high waistline is a feature of the Haldal costume, which is very old. It has colourful embroidery.
89. THE TELEMARKE COSTUME without the jacket. Richly embroidered bodice. All native costumes are divided into skirt and bodice.
90. THE SETESDAL COSTUME is admirably suited to the ponderous powerful architecture of this valley.
91. SETESDAL WOMAN IN NATIONAL COSTUME. On weekdays she wears a white skirt, and on festive occasions a black skirt outside it. A rich array of silver trinkets is part of the costume.

There has been a tremendous increase in the use of NATIONAL COSTUME in Norway in recent years. A number of districts have resurrected the use of their old costumes on festive occasions, while new types are being introduced. Our picture shows a newly-created design for a costume for Vestfold.

# NORWAY

