

22. KING CHRISTIAN THE IV'S LARGE COAT OF ARMS. 69 x 53 in.
Lent by the Norwegian Folk Museum, Oslo.

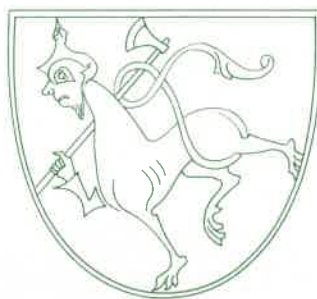
NORWEGIAN TAPESTRIES

An Exhibition

Sponsored by the Government of Norway

and

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ACKNOWLEDGMENTS

This exhibition, the most important survey of its kind ever brought to this country, presents more than one hundred of the finest examples of Norwegian tapestries and folk art objects created during the 16th, 17th, and 18th centuries. It was made possible through the generous cooperation of the Norwegian Government and has been granted the gracious patronage of the President of the United States, Dwight D. Eisenhower, and H. M. King Olav V. of Norway.

An executive committee, working in Norway, has devoted many years of assiduous effort to the organization of this outstanding exhibition, and the eminent success of their activities is gratefully acknowledged by the Smithsonian Institution. To the Chairman, Mr. Thorvald Krohn-Hansen, and members of the committee—Dr. Eivind S. Engelstad, Mr. Reidar Kjellberg, Dr. Thor B. Kielland, Dr. Sigurd Grieg, Dr. Per Gjaerder, and Mr. Peter Anker—our most sincere thanks for their devotion to this task.

To the Honorary Committee, and especially to H.E. Halvard M. Lange, Norwegian Minister of Foreign Affairs, our gratitude for their interest and cooperation. We are also indebted to H.E. Paul Koht, Norwegian Ambassador to the United States, Mr. Fredrik S. Wulfsberg, Press and Cultural Counselor of the Norwegian Embassy in Washington, and other members of the Embassy staff who have contributed invaluable assistance in every phase of the preparation and presentation of this exhibition. The Honorable and Mrs. L. Corrin Strong, whose devotion to the people and culture of Norway is deep and lasting, have also contributed greatly to the success of this American presentation. We are grateful to them for their interest and assistance.

We should also like to express our appreciation to the museums and private collectors from whom loans were obtained. Specifically to Mr. Thor Furuholmen, for his loan of the tapestry "The Feast of Herod" (a detail of which appears on the cover of this volume); as well as to the directors and staffs of the West Norway Museum of Applied Arts, Bergen; the Historical Museum of Bergen University; the Sandvig Collections in Lillehammer; the Norwegian Folk Museum, Oslo; the Oslo Museum of Applied Arts; the Northern Museum of Applied Arts, Trondheim; and the Röhsska Museum of Applied Arts, Göteborg, Sweden.

Finally, we are grateful for the scholarly introductions to Norwegian tapestries and folk art, prepared by Dr. Thor B. Kielland and Mr. Peter Anker, which have contributed materially to the understanding and appreciation of this handsome exhibition.

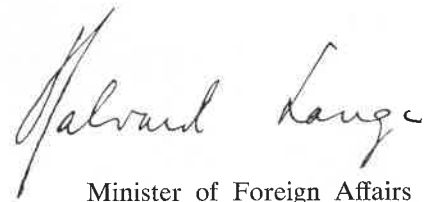
ANNEMARIE H. POPE
Smithsonian Institution

FOREWORD

For a thousand years Norwegian folk art has achieved its distinctive form as a result of the clash between influences from the accepted centres of European culture, on the one hand, and a deeply rooted native tradition of many facets, on the other.

The aim of the exhibition here presented is to give the American public an impression of one aspect of Norwegian folk art, namely 17th and 18th century weaving, where national characteristics may be said to emerge more clearly than in any other sphere of folk art. At the same time it is hoped that the intrinsic artistry of the exhibits will appeal to the discriminating spectator.

It is also our hope that these tapestry weavings, with their remarkable ornamentation and colouring, together with the examples of wood carving that have been included, will stimulate interest in the special contribution of Norwegian art as well as in our country, with which so many citizens of the United States are linked by ties of kinship.



Halvard Lange
Minister of Foreign Affairs

LENDERS TO THE EXHIBITION

Historical Museum, Bergen University
The West Norway Museum of Applied Arts, Bergen
The Röhsska Museum of Applied Arts, Göteborg, Sweden
The Sandvig Collections, Folk Museum, Lillehammer
The Norwegian Folk Museum, Oslo
The Oslo Museum of Applied Arts
The Northern Museum of Applied Arts, Trondheim
Mr. Thor Furuholmen, Oslo



2. LOT AND HIS DAUGHTERS. 89 x 84 in.
Lent by the Norwegian Folk Museum, Oslo.

Norwegian Textiles

In its earliest stages Norwegian textile art is known to us only through rare and insufficient glimpses. Certain archaeological finds from the 6th century provide the first known example of textiles where something more has been sought than mere fitness for use. Several hundred years pass by before once again the woven textiles from the 9th century found in the royal ship-mound at Oseberg provide a suggestive image of a highly remote and mysterious art. In some of the Oseberg fragments, comparatively large-scale figures are found, and, for the first time, figures of men and horses, armed warriors, ships, and wagons, with lovers' knots and other tokens of magical import. The 9th century was the age of the early Viking raids, when countries on the shores of the North Sea suffered heavily from the attacks of barbaric warriors.

Closely related to these fragments are the similar frieze-like tapestries owned by Swedish museums, from Skog in Hälsingland and from Överhogdal, Härjedalen. They date from those early times when the Christian faith was slowly making its way in the borderland between Norway and Sweden, east of Trondheim, and complete in a welcome manner the impression conveyed by the pieces from Oseberg. Dating from a period when the Romanesque style was already making its influence felt in the more central parts of the country, they, on the other hand, render Christian subjects in a traditional, heathen style.

The examples which represent the next stage in our national textile art give clear evidence that Norway had at that point become included in the more comprehensive cultural sphere of western Europe. There are only two pieces which have been preserved from the 12th century: one is an embroidered frieze from Høyland church, North Trøndelag, showing the Adoration of the Kings; the other is the fragment of a woven tapestry frieze from Baldishol church, Hedmark, on which two out of twelve symbols for the months

of the year have been preserved. They both belong to the end of the 12th century, when new trends reached us more quickly and directly through the influence of the Church, and we recognize the forms of Romanesque art in western Europe generally.

The colors of this latter piece seem to have come down to us in a state not very far from their original brilliance. Together with the simple linear and flat-patterned treatment of pictorial elements in the tapestry, their evenly toned and sharply defined planes serve to enhance the decorative effect. In its full original length, and hung on the walls of the church to which it once belonged, its effect must have been striking. Because of the great scarcity of European parallels from Norman times still preserved, it also achieves exceptional importance as a historic document of textile art.

Like the embroidered hanging from Bayeux, our tapestry from Baldishol, of a somewhat later date, takes the form of a horizontally extended, frieze-like band of pictures. In Norway, this form was given the name "refil," and was used to decorate the walls above the heads of men seated on long benches on both sides of a room. It must also have been used for the decoration of churches, since both the Baldishol tapestry and the embroidery from Høyland form part of church treasures.

The few double-woven cloths and the earlier mediaeval pieces are quite insignificant in number when compared to the great mass of tapestries produced in Norway after the Reformation. Together with the rich, woven coverlets, cushion covers, and checker-woven hangings or bedspreads of various descriptions, they represent an artistic achievement of no mean importance and of considerable artistic appeal.

It seems that the art was given a new start in post-Reformation times, since no single example has been preserved from the four centuries



19. JUSTICE AND PATIENCE.
Detail. 70 x 57 in.
 Lent by the Norwegian Folk
 Museum, Oslo.

which lie between this period and that of the celebrated fragment from Baldishol. The foreign influences which set their mark on the revival stem from provincial workshops in North Germany and Schleswig-Holstein, which in their turn reflect contemporary fashions from the great centers of the art in Flanders. They must have been transplanted to Norway by immigrant craftsmen, who worked either independently in the cities or in the mansions of noblemen in the country. *Abduction of the Sabines* (No. 1), woven in approximately 1580, is very close to Continental prototypes; and to the same class belong such renderings of Biblical motifs as *The History of Lot* (nos. 2, 13, 14) and *The Wisdom of Solomon* (nos.

15, 16, 17). In most of these and similar pieces the mediaeval "refil" form has given way to the vertical, panel-like composition, reflecting the break with an out-dated tradition.

However, only a comparatively insignificant portion is now left of the great wealth of tapestries which once must have adorned the homes of noblemen and rich townsfolk, of clergy and public servants in country and town. While the exact origin of existing pieces is only rarely known, many among them represent stages of deterioration which clearly mark them down as copies several times removed from an original model. We take this as an indication that the inspiration from abroad, once accepted, struck roots and de-

veloped further on a broader, and eventually on a more popular basis.

Unlike the pieces in use among the higher classes of society, where silk thread and precious metals were sometimes employed, the more popular branch of this art is produced exclusively with a woolen shoot in a warp of linen. In the West a warp of wool has also been used, while everywhere the white parts of the composition may occasionally have been shot with linen. This was grown on farms in all the tapestry-weaving districts of the country, which were also self-supplied with special quality wool, selected and treated for this specific purpose. The colors are from vegetable dyes, produced after a great variety of recipes, in strong and pure tones.

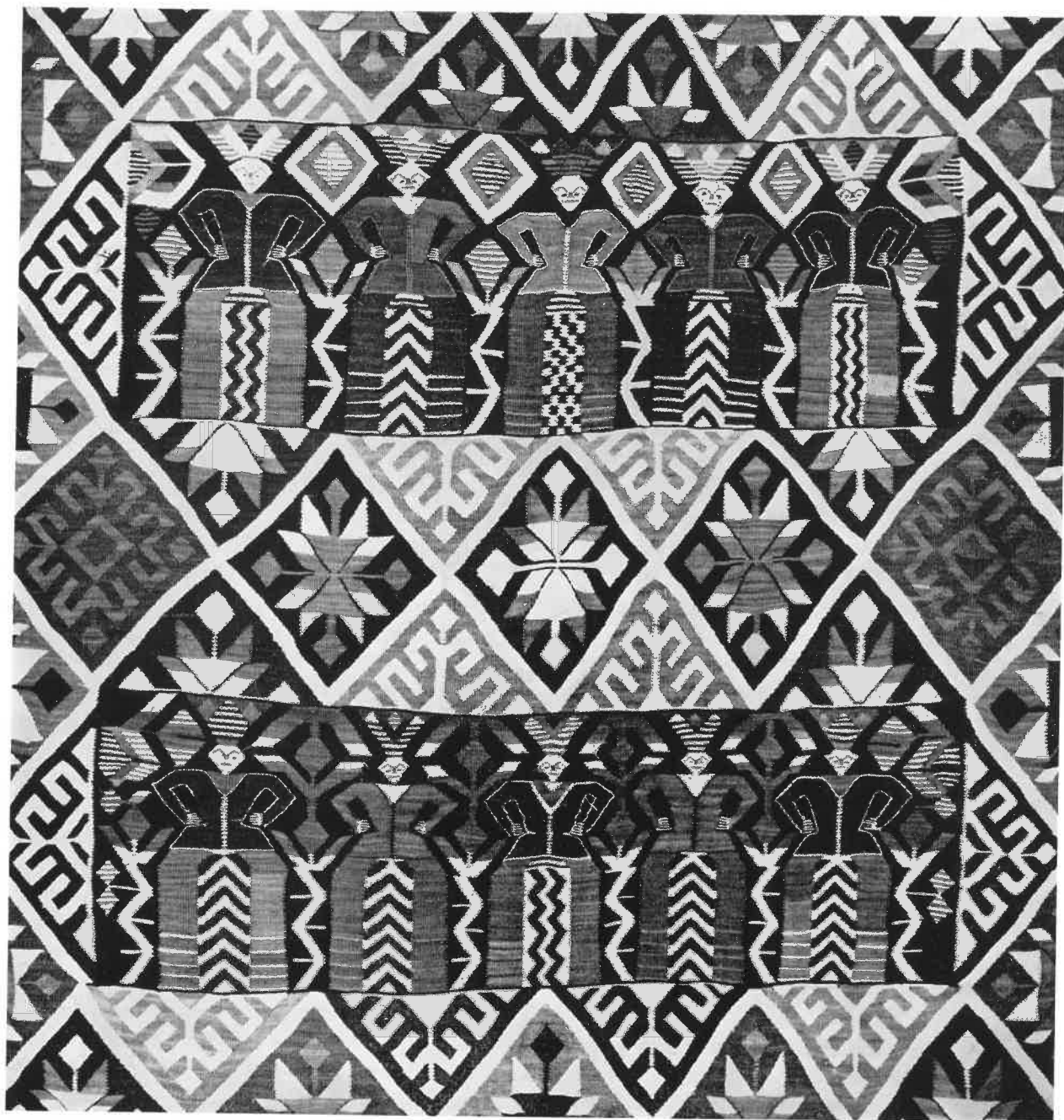
These tapestries present what is almost a fairy-tale world of imagery. Themes have to a great extent been borrowed from contemporary religious literature, or from the Bible: King Solomon receives the Queen of Sheba (no. 5), himself dressed almost like a portrait of Christian IV (1572-1648), and surrounded by courtiers who make an equally distinguished impression. The Three Magi come riding by, on small alert horses with boldly curved necks, to alight with their gifts before the Virgin and her Holy Child. Among the more elaborate compositions is *The Feast of Herod*, which is represented in the exhibition by several versions (nos. 7, 30, 31, 32), of which no. 30 is the earliest and most complete. King Herod is sitting at table, while in the foreground a very proper Salome performs her dance and receives the gory head of St. John the Baptist; fragments of other scenes have been introduced—the Annunciation and the three Magi, together with narrow bands of juxtaposed lions. Like many others of its class, this tapestry must be the copy of a more coherently designed original, now lost. A favorite theme was taken from the New Testament parable of the Five Wise and the Five Foolish Virgins, represented by rows of little maids in aprons and enormous headgear—frequently joined by the Bridegroom and Vendor of Oil (nos. 9, 33-40).

The flat-patterned, conventionalized design

which is the hallmark of primitive art everywhere, is a main characteristic of this group of Norwegian tapestries. The style has arisen as a result of old-fashioned methods of manufacture, with the toothing-technique as the most important feature. These characteristics are also to be found in the tapestry fragment from Baldishol, and bring us to the question of a traditional link between this single example of a lost school on the one hand, and the wealth of existing post-Reformation examples on the other. Could this span over almost four centuries have been bridged by a continuous tradition of tapestry weaving, remotely echoing the art of prominent Continental centers? Could we postulate a domestic school, in which work was done probably with rougher materials and in a less complex manner, with provincial techniques and provincial artistic vision? This has become a favorite bone of contention among experts in the field of cultural history; and despite the disturbing fact that no single existing example can suggest the actual character of this school's products, the author feels strongly inclined to suggest that the flowering of this particular art in post-Reformation times marks a revival, under foreign influence, of a tradition still kept alive at least in the more remote districts of the country.

This is not the place to enlarge further on the very stimulating theories which have been advanced in support of, or against, this proposition. A few remarks should, however, be made concerning the geographical distribution of our material.

Tapestries of the earlier group—the ones most directly inspired from the Continent—can only in exceptional cases be located with any certainty; but there are strong reasons for assuming that they belong to the more prosperous districts of South-Eastern Norway, in close touch with the cultural milieu at the court in Copenhagen or with similar circles even further afield. The far more numerous pieces of a markedly folkloristic character which have been preserved converge, however, on the very limited geographical area formed by the northern branches of the broad valley



39. THE FIVE WISE AND THE FIVE FOOLISH VIRGINS. 63 x 60 in.
Lent by the Norwegian Folk Museum, Oslo.



39. THE FIVE WISE AND THE FIVE FOOLISH VIRGINS. *Detail*

called Gudbrandsdalen, running northwards from the fertile lowlands round Lake Mjøsen, and up into the high mountain districts south of Trondheim. This valley has always carried the main inland traffic between the northern and southern parts of the country. These districts have supported a society of farmers with a largely self-contained economy, and a social pattern where traditional custom has played a dominant rôle even to the present day. Not a few among the local families belong to the oldest in the country. Dominating a numerous although utterly impoverished tenantry, the more prominent farms took on the aspect of locally important country seats, controlling large tracts of pasture land in the mountains, with jealously guarded hunting and fishing rights. Within the limited framework of local possibilities these districts have fostered a material culture noted for a remarkably strong sense for artistic values, and depending to a surprising degree on local artists and craftsmen. Other districts which partake of the same character are found, among other places, in Valdres, in Telemark, or in Setesdal; but nowhere with a

material wealth and solidity equal to that of Gudbrandsdalen.

The tapestry weavers who worked here were skilled specialists who produced for the local market, and to some extent spread their art and made their influence felt in the neighboring districts of South Trøndelag or Valdres as well. In their work external influences were translated into the local idiom, enriched by decorative elements from the store of a traditional folkloristic art, and enlivened through a wealth of pure and undiluted color. From examples we can follow the craft in its growth from the early decades of the 17th century, and see it run through its various stages before it dies out in the latter half of the 18th. Other branches of the art of a less pretentious nature than full-scale tapestry weaving lived on until they were cut off by advancing industrialism towards 1850. When, a few decades later, the William Morris-inspired home craft movement gained ground in Norway, the ancient art was revived with the aid of its old craftsmen, and the old tradition touched hands with the new.

DR. THOR B. KIELLAND

Norwegian Folk Art

At the height of the mediaeval age, Norway was in close touch with art trends in the rest of Europe. The economic and political retrogression that developed in the latter part of the mediaeval age, largely as a result of the Black Plague 1349-50, was followed by stagnation in literary and artistic activities, as well. For several centuries, Norway was destined to become a mere province, without political autonomy, a Royal Court, wealthy burghers, a university, or any other essentials for a milieu in which art could flourish. The best creations of this period were to be found in the fields of decorative handicrafts and provincial arts and crafts.

The 17th century saw the beginnings of a new upturn, accompanied by population growth and expanding cities. Mining and shipping brought new prosperity to Norway, not only to merchants and towns, but gradually also to the rural population. In the latter part of the 18th century, Norway had reestablished its contacts with the intellectual life elsewhere in Europe. But not until the 19th century, after recapturing its political independence, was the nation able to make original contributions to the development of European culture. In other words, for the better part of

the period covered by this exhibition, Norway was strictly at the receiving end, as far as advanced culture is concerned. Meanwhile, the same period produced a folk art, in which the artistic talents of the Norwegian people achieved very independent results as free, decorative art.

During the period of national decline, Norwegian peasants had preserved their individual freedom to a far higher degree than peasants in most European countries. Attempts to feudalize Norway were never fully carried out, nor were farmers completely impoverished. They benefited greatly from the new prosperity, and by the end of the 18th century two-thirds were self-owners.

Norway's peasant society was in the main based on household economy—each farm was self-sufficient in regard to food, clothing and handicraft products. But as domestic commerce became livelier, the system of rural self-sufficiency also limbered up, in part through a greater differentiation within the peasant society. Specialized community crafts developed, thus laying the foundation for the revival of folk art. Folk art was created by people who engaged in arts and crafts as a main or secondary occupation, al-



INTERIOR WITH ROSE PAINTING BY OLAV HANSSON. Heddal, Telemark.

though they did not have the vocational training enjoyed by urban craftsmen. The finest folk art works testify to the talent, interest and wide experience of their creators. The romantic notion, that folk art came about spontaneously, so to speak, and could be created by most anybody, has now been abandoned.

This is the background of Norwegian folk art. It developed in a society marked by fixed traditions, coupled with a certain degree of security and prosperity. In this society, every man was obliged to rely on himself, and connections with the outside world were of little consequence compared to life within the immediate community. The isolation was not so strict as to bar foreign impulses. Yet, it was sufficiently strong to en-

able the local craftsman to transform the impulses according to his own concepts. This interplay between independence and foreign influences gave Norwegian folk art its peculiar charm.

The independence of our folk art is revealed by the widely varied ways in which foreign impulses have been absorbed. Each valley community developed its own peculiarities in material, technique, and style, reflected in characteristic objects. In the 17th and 18th centuries, the strongest impulses naturally came from baroque and rococo, though even after the turn of the 19th century there were traces of renaissance. Baroque, rococo and renaissance did not leave the same impact on the various rural communities. Each style was the object of different in-



62. CUPBOARD. 92 x 62 in.
Lent by the Norwegian Folk Museum, Oslo.

terpretations, and certain characteristics were extracted to be incorporated in the local art form.

Norwegian pictorial tapestry weaving, as shown in the majority of the works comprising this exhibit, apparently was centered in Gudbrandsdalen, the largest mountain valley in the eastern part of the country. Here there was solid wealth and large farms and social conditions also were more differentiated than in other mountain valleys. Almost simultaneously with picture weaving, this prosperous milieu produced a flourishing art of wood-carving and interior decoration, with the baroque acanthus leaf as a principal motif. In the period around the year 1700, the acanthus motif spread from decorative town crafts to the rural communities, where it was used especially for church ornamentations. In North Gudbrandsdal, the renowned wood-carver Jacob Klukstad introduced the acanthus leaf in several splendid church decorations around 1750, starting a tradition which endured far into the 19th century. In short order, the acanthus motif began to be used in profane decoration as well. Towards the end of the 18th century, Ola Rasmussen Teigroen, popularly called "Skjåk-Ola," created superb interiors with carved corner and side cupboards, of a type whose origin has not been determined as yet (nos. 62, 66). The acanthus motif was likewise applied to utensils, such as beer bowls, butter cups, mangles, and harnesses (nos. 80, 84, 85). These utensils also were used in certain ceremonial functions, and this might well be the reason why they were preserved, in contrast to all of the other articles of everyday life which have vanished long ago. The carved objects were usually painted in strong contrasting colors—blue, yellow, red and green—to highlight the ornamentation.

Rural craftsmen also developed a closely related type of wood-carving, flat-skurd, in which the ornamentation depended more on lines and exquisite calligraphy, rather than plastic effects (no. 78). An outgrowth of renaissance ornamentation, this type of relief carving was absorbed in Norwegian folk art at a time when European renaissance was long passé. Yet, in the districts

where it struck firm roots—Setesdal and Telemark, it endured far into the 19th century. This retention of style forms was in part responsible for the tenacity and vitality of Norwegian folk art, though it is often difficult to explain just why one style was absorbed and another rejected.

Groove-cutting, one of the most traditional types of wood-carving in Europe, is also found in Norway, especially along the coast. Groove-cutting does not allow for much individual expression. On the other hand, as it requires only such simple tools as an ordinary knife, compass and chisel, it can be practiced without special training. There are many variations of groove-cutting in Norway, but the main motif is everywhere the same—circles divided and intertwined, combined with chequered design or hatching (no. 65). The preference for geometry in groove-cutting, typical of West Norway, has its match in the geometrical designs used extensively in tapestry weaving in that part of the country.

In some districts, wood-carving played such a dominant role in folk art that other materials and techniques have been ignored, by and large. This was the case in Gudbrandsdalen where wood-carving has ruled alone ever since 1750. Conversely, fine decorative painting, but not wood-carving, is found in Hallingdal, southwest of Gudbrandsdal. In Telemark, still farther south, creative talent was expressed in wood-carving, as well as painting and an exceptionally attractive wood architecture. This district is notable for its rich and diversified folk art.

Decorative painting, using flowers as the main motif, or "rose painting," flourished from about 1750 to 1850. Its background was the decorative town painting, found especially in the bourgeois milieu of the 17th century, which corresponded to the exquisite wallpaper and Gobelins of the Court and patrician milieu. The custom of painting walls and ceilings with figure and flower ornaments appeared in the countryside approximately at the same time as it was becoming less prevalent in towns. This type of painting was spread partly through church decorations and also directly by itinerant painters from the towns.



71. BENCH. 42 x 62 in.
Lent by the Norwegian Folk Museum, Oslo.

The rural "rose painting" was mainly patterned after designs from the late baroque, regency and rococo periods; the classicism of the latter part of the 18th century was only to a slight degree a source of inspiration. However, as motifs from urban baroque and rococo were applied to rural "rose painting," they became simplified and tightened. Plastically illusive flowers, painted in clair-obscur and syntonic color nuances were transformed into simple and schematic motifs, depicting roses and tulips with sharp contours and powerfully contrasting colors. The contours emphasized the linear rhythm, making it an important esthetic tool. Gradually, the "rose painting"

developed in the direction of more refined linear rhythm and calligraphic effects, as well as a more finely differentiated color spectrum. The "rose painting" achieved its most impressive results in the decoration of complete rooms, where huge flowers and vines cover walls and ceilings, and certain pieces of furniture—in striking color contrasts—are drawn into the over-all scheme of decoration with daintily painted bouquets and figure motifs (nos. 63, 69, 70, 75, 76).

Despite its name, the "rose painting" used other than plant motifs. Among the tendrils there often are live figures, Biblical and mythological creatures patterned after illustrations in

the Holy Bible or historical epics, and not infrequently situations taken from the painter's own experience. Thus, Samson and the Lion, Adam and Eve, Roland, and the bear-hunting farmer, too, all belong to the range of "rose painting" motifs.

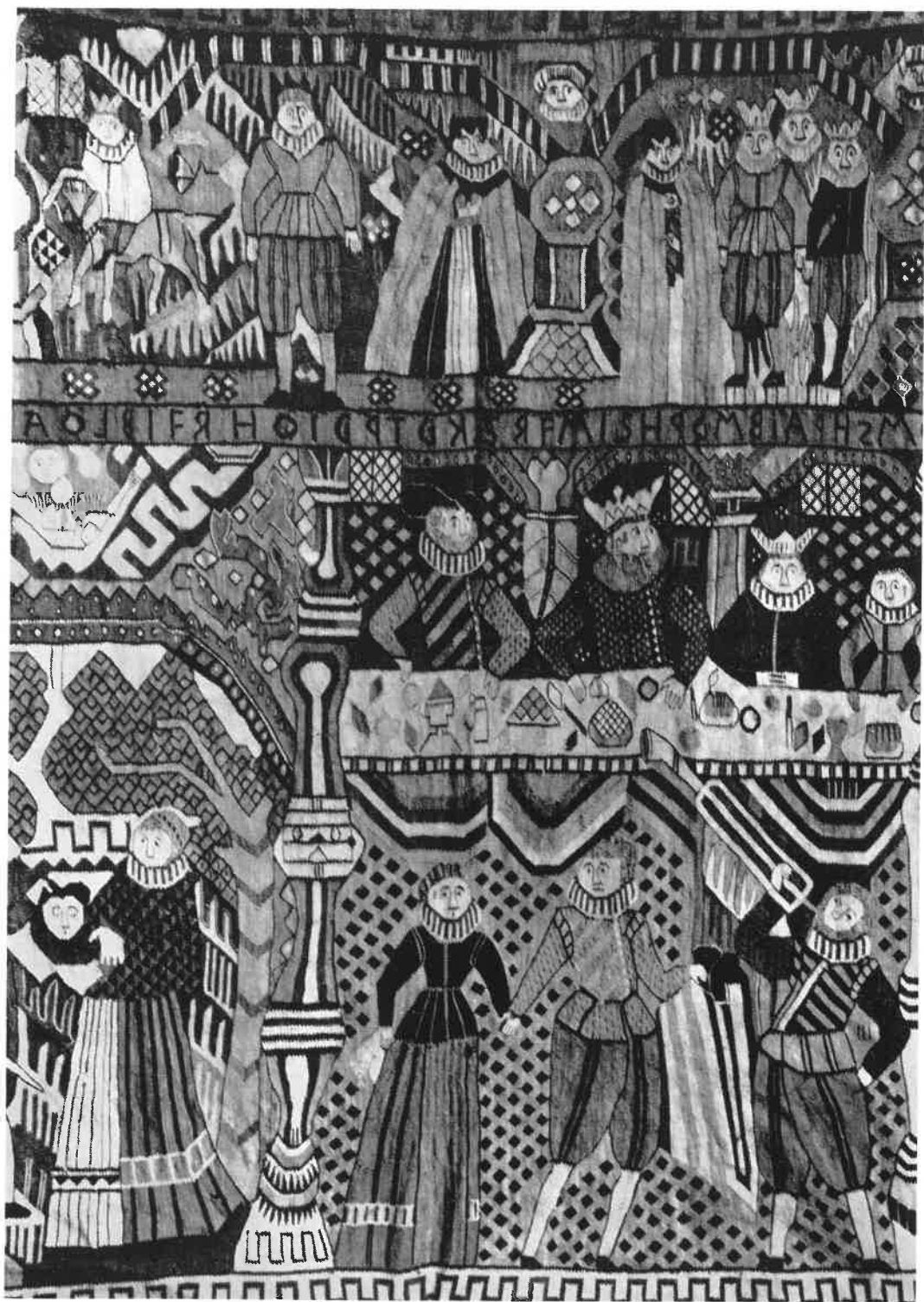
Figure motifs are also used in the plastic art crafts, especially in drinking vessels with more or less stylized animal forms. Once upon a time, in the remote past, these animal forms probably had a symbolic significance. In recent centuries, however, their only purpose was likely to please the eye and lift the spirit at festive and ceremonial parties.

Wood-carvers would occasionally use figure motifs for other objects, such as the beer tankard and the cupboard (nos. 67, 94) created by the gifted Ivar Gundersønn Øvstrud of Numedal. Many anonymous craftsmen possessed creative imagination and a sure knowledge of composi-

tion, such as the master who carved the back-bench shown here (no. 71).

The most important prerequisites for Norway's ancient folk art were lost in the transition from a natural economy, based on self-sufficiency, to a modern agricultural society, marked by mechanical operation and close intercourse with the outside world, both materially and culturally. During this period, quite a few of the rural wood-carvers and rose painters emigrated to the United States to seek a better livelihood. In the course of fifty years, from 1850 to 1900, long established traditions were almost forgotten. Subsequent attempts to restore wood-carving and rose painting to the place they once held, though enjoying some measure of success, have as yet failed to give them a natural function in the new, modern and technologically developed Norway of today.

PETER ANKER, M.A.



31. THE FEAST OF HEROD. 75 x 55 in.
Lent by Mr. Thor Furuholmen, Oslo.

CATALOGUE OF THE EXHIBITION

In the measurements given below, height precedes width.

Tapestries

THE DEVELOPMENT OF THE POST-REFORMATION TAPESTRY STYLE

1. ABDUCTION OF THE SABINES.

This scene has also been interpreted as HELENA AND PARIS.

Norwegian, possibly Sleswickian.

Latter half of the 16th century.

Warp of flax, interwoven with wool. Light yellow, light green, blue, pink, and deep red, somewhat faded.

93 x 68.5 in. (236 x 174 cm.)

LENT BY THE OSLO MUSEUM OF APPLIED ARTS.
(OK 3587)

2. LOT AND HIS DAUGHTERS.

In the upper section, wine being poured for Lot; in the lower section, the flight from Sodom.

Traced to Telemark, East Norway.
1579.

North German type of handicraft. Warp of flax, interwoven with wool, flax, and metal thread. Yellowish brown, brown, blue, and blue-green.

89 x 84 in. (227 x 215 cm.)

LENT BY THE NORWEGIAN FOLK MUSEUM, OSLO.
(NF 0.695-17)

Illustrated

3. REVELATION OF CHRIST ON THE MOUNT.

Christ, the prophets, and three disciples depicted against a background of flowers, fruit, and birds.

Possibly Norwegian, district unknown.
Circa 1620.

Warp of flax, interwoven with wool, silk, and metal thread. Yellow, olive, beige, and green with sections of blue and brown.

94 x 74.5 in. (239 x 189 cm.)

LENT BY THE OSLO MUSEUM OF APPLIED ARTS.
(OK 10.165)

4. DAVID AND BATHSHEBA.

In the upper section, the Magi and the Adoration. The major theme has also been interpreted as ESTHER AND AHASVERUS.

Traced to Hallingdal, East Norway.
End of the 17th century?

Warp of flax, interwoven with wool. Yellow, yellow-brown, blue, blue-green, and black.

92 x 57.5 in. (235 x 146 cm.)

LENT BY THE NORWEGIAN FOLK MUSEUM, OSLO.
(NF E.771-06)

5. KING SOLOMON AND THE QUEEN OF SHEBA.

Solomon is represented as King Christian the Fourth.

From Heidal, Gudbrandsdalen, East Norway.
Middle or second half of the 17th century.

Warp of flax, interwoven with wool. Fallow, light blue, demi-blue, pink, and deep red. Inverse inscription.

75 x 55 in. (191 x 139 cm.)

LENT BY THE SANDVIG COLLECTIONS, LILLEHAMMER.
(SS 2078)

6. KING SOLOMON'S WISDOM.

King Solomon surrounded by his court. In the upper left, the roofs of Jerusalem. The three scenes inserted at the top and right depict peasants on the way to market.

From Gudbrandsdalen, East Norway.
Second half of the 17th century.

Wool. Red, blue, yellow, some brown, white, and faded green.

76 x 53 in. (193 x 134 cm.)

LENT BY THE OSLO MUSEUM OF APPLIED ARTS.
(OK 1709)

7. THE FEAST OF HEROD.

In the upper section, the First Judgment of King Solomon; in the lower section, Salome's Dance and the Beheading of St. John.

From Gudbrandsdalen, East Norway.
Middle or end of the 17th century.

Wool. Red, blue, green, and yellow. Inscription.
76.5 x 55 in. (194 x 140 cm.)

LENT BY THE OSLO MUSEUM OF APPLIED ARTS.
(OK Dep. 7)

8. THE MAGI AND THE ADORATION.

The subjects are enclosed in an oval frame.

From Gudbrandsdalen, East Norway.
1717.

Wool. Red ground, green oval, blue, white, deep green, and citron-colored figures.

77 x 60 in. (195 x 152 cm.)

LENT BY THE OSLO MUSEUM OF APPLIED ARTS.
(OK 8316)



12. FIDDLER AND TWO DANCING MAIDENS, DEER AND BIRDS. 51 x 47 in.
Lent by the Oslo Museum of Applied Arts.

9. THE FIVE WISE AND THE FIVE FOOLISH VIRGINS.

Region of origin unknown.
18th century.

Wool. Cinnabar, deep pink, demi-blue, blue-green, yellow, faded olive-green, white, and black.
72 x 46.5 in. (182 x 118 cm.)

LENT BY THE NORTHERN MUSEUM OF APPLIED ARTS, TRONDHEIM. (NK 7265)

10. BRIDAL TAPESTRY.

Bridal couple, surrounded by birds and conventional flowers.

From Sogn, West Norway.
Mid 18th century.

Red, blue, yellow, and white on a black background.

51 x 64 in. (129.5 x 163 cm.)

LENT BY THE NORWEGIAN FOLK MUSEUM, OSLO. (NF 346-31)

11. DEER, FOX, HARE, AND CONVENTIONAL PLANT SHAPES.

From Western Norway.
18th century.

Light red, ultra-marine, yellow, grey-green, and white on a black background.
62 x 49 in. (158 x 125 cm.)

LENT BY THE NORTHERN MUSEUM OF APPLIED ARTS, TRONDHEIM. (NK 53-1897)

12. FIDDLER AND TWO DANCING MAIDENS, DEER AND BIRDS.

The figures are surrounded by a broad border with a geometrical pattern of leaves and stars.

From West Norway.

Inverse inscription: "SAD 1745" (or "1742").
51 x 47 in. (130 x 120 cm.)

LENT BY THE OSLO MUSEUM OF APPLIED ARTS. (OK 3786)

Illustrated

INDIVIDUAL MOTIFS AND
THEIR VARIATIONS

13. THE TALE OF LOT.

In the left background, the fire of Sodom and Lot's wife turned into a pillar of salt. Below, Lot's flight. On the right, Lot's daughters pouring wine for their father.

Traced to Vang vicarage.
End of the 16th century.

Warp of flax, interwoven with wool. Blue, blue-green, yellow, yellow-brown, and red.
98 x 79 in. (250 x 200 cm.)

LENT BY THE OSLO MUSEUM OF APPLIED ARTS.
(OK 5432)

14. LOT AND HIS DAUGHTERS.

Traced to Heddal, Telemark.
"DM 1575" in embroidery.

Type of professional handicraft from Northern Germany. Warp of hemp, interwoven with wool. Yellow-brown, brown, blue-green, and blue.
102 x 64.5 in. (261 x 163.5 cm.)

LENT BY THE NORWEGIAN FOLK MUSEUM, OSLO.
(NF 696-17)

Illustrated

15. KING SOLOMON'S WISDOM.

The two babies judged by Solomon, and their mothers, are in the lower section.

Region of origin unknown.
Early 18th century.

Warp of flax, interwoven with wool. Marine and green-blue tones, apple green, olive green, yellow-brown, pink, dark brown, and white.
82 x 54 in. (208 x 137 cm.)

LENT BY THE NORTHERN MUSEUM OF APPLIED ARTS, TRONDHEIM. (NK 4156)

16. KING SOLOMON'S WISDOM.

From Gudbrandsdalen, East Norway.
Second half of the 17th century.

Wool. Red, blue, and yellow on a black background.

86 x 58 in. (221 x 148 cm.)

LENT BY THE OSLO MUSEUM OF APPLIED ARTS.
(OK 9416)

Illustrated

17. KING SOLOMON'S WISDOM.

Region of origin unknown.
Probably late 17th century.

A late, strongly conventionalized variant of the subject. Warp of linen, weft of wool and some linen. Blue, bluish-green, yellow, and brown.
89 x 60 in. (227 x 152 cm.)

LENT BY THE RÖHSSKA MUSEUM OF APPLIED ARTS, GÖTEBORG, SWEDEN. (RKM 54-34)

18. JUSTICE AND PATIENCE.

In the upper sections, the two Virtues; in the lower section, flower vases, birds, and hares.

From Gudbrandsdalen, East Norway.
Probably middle of the 17th century.

Red, blue, green, and yellow.
75 x 58 in. (190 x 148 cm.)

LENT BY THE SANDVIG COLLECTIONS,
LILLEHAMMER. (SS 2081)

19. JUSTICE AND PATIENCE.

Region of origin unknown.
Middle or late 17th century?

Warp and interweaving of wool. Red, blue, yellow, and green.

70 x 57 in. (178 x 145 cm.)

LENT BY THE NORWEGIAN FOLK MUSEUM, OSLO.
(NF 0.1802-15)

Illustrated



14. LOT AND HIS DAUGHTERS. 102 x 64.5 in.
Lent by the Norwegian Folk Museum, Oslo.

20. HEAD OF MEDUSA ON A SHIELD.
The shield is supported by two unicorns and surrounded by conventional foliage and clusters of grapes.
From Gudbrandsdalen, East Norway?
Mid 17th century.
Wool. Red, green, blue, and yellow.
83 x 55 in. (213 x 140 cm.)
LENT BY THE OSLO MUSEUM OF APPLIED ARTS.
(OK Dep. 10)
21. CHERUB or MEDUSA HEAD.
The head is a schematically conventionalized development of either a cherub's head or a Medusa's head, whose significant details, the wings or the snakes, have disappeared. The head is surrounded by conventional flowers and leaf shapes.
From Western Norway, possibly Ryfylke, Southwest Norway.
1707.
Bedspreed? Wool. Yellow, olive-yellow, blue, and faded deep red. Inscriptions: "HBD" "BHD" "SHI" "OBA" "7071."
69 x 49 in. (176 x 124 cm.)
LENT BY THE OSLO MUSEUM OF APPLIED ARTS.
(OK 3805)
Illustrated
22. KING CHRISTIAN THE IV'S LARGE COAT OF ARMS.
(Also called "skillingsteppe" after the king's coat of arms on the coins "skilling.") In the middle are Denmark's three lions surrounded by the coats of arms peculiar to the thirteen provinces, from the top left corner counterclockwise: Norway's lion, Sweden's three crowns, the Gothic lion over nine hearts, the worm-dragon of the Vends, Gothland's Agnus Dei, Iceland's crowned stockfish, Sleswick's two lions, Holstein's nettle leaf, the swan of Stormarn, the horseman of Ditmarsken, the beams of Oldenburg, the cross of Delmenhorst, and the eagle of Øsel.
Region of origin unknown, possibly Gudbrandsdalen, East Norway.
End of the 17th century, possibly early 18th century.
Warp of flax, interwoven with wool. Deep red, blue, green, and white.
69 x 53 in. (176 x 134 cm.)
LENT BY THE NORWEGIAN FOLK MUSEUM, OSLO.
(NF.E 1076-06)
Illustrated
23. THE LEGEND OF GUIAMAR.
The two upper sections represent the Knight Guiamar shooting the deer; the lower sections, the spirit of the deer shooting back, killing the hunter. In the middle is a shield with Medusa's head. Possibly from Gudbrandsdalen, East Norway.
Mid 17th century.
- Wool. Deep green, deep red, yellow, and blue.
77 x 51 in. (195 x 130 cm.)
LENT BY THE OSLO MUSEUM OF APPLIED ARTS.
(OK Dep. 11)
24. THE MAGI AND THE ADORATION.
In the lower section, the Magi and the Adoration; in the upper section, either Noah driving the animals out of the Ark, or Adam in the Garden of Eden.
From Gudbrandsdalen, East Norway?
The date in the inscription is possibly 1661.
Wool. Azure blue, demi-blue, red, green, and pale yellow.
70.5 x 59 in. (179 x 150 cm.)
LENT BY THE OSLO MUSEUM OF APPLIED ARTS.
(OK 8329)
25. THE MAGI AND THE ADORATION.
In four sections.
From Gudbrandsdalen, East Norway?
Late 17th century.
Wool. Red, blue, yellow, and green.
73 x 50 in. (185 x 127 cm.)
LENT BY THE OSLO MUSEUM OF APPLIED ARTS.
(OK 8315)
Illustrated
26. THE MAGI AND THE ADORATION.
In four sections.
Region of origin unknown.
Approximately 1700.
Warp of hemp, interwoven with wool. Red, yellow, blue, and light grey-blue.
72 x 48.5 in. (183 x 123 cm.)
LENT BY THE NORWEGIAN FOLK MUSEUM, OSLO.
(NF 890-98)
Illustrated
27. THE MAGI AND THE ADORATION.
In an oval frame containing animal designs.
From Gudbrandsdalen, East Norway.
Inscribed 1661 (inverse, and upside down).
Wool. Green, blue-green, deep blue, and mustard on a deep red background; yellow oval.
77 x 57 in. (195 x 144 cm.)
LENT BY THE OSLO MUSEUM OF APPLIED ARTS.
(OK Dep. 16)
Illustrated
28. THE MAGI AND THE ADORATION.
Enclosed by an oval frame.
Region of origin unknown.
Late 17th or beginning of the 18th century.



21. CHERUB OR MEDUSA HEAD. 69 x 49 in.
Lent by the Oslo Museum of Applied Arts.

Wool.

70.5 x 47 in. (179 x 120 cm.)

LENT BY THE HISTORICAL MUSEUM, BERGEN
UNIVERSITY. (BM Bd. 114.37)

29. THE MAGI AND THE
ADORATION.

In an oval frame containing animal designs. The figures are strongly conventionalized, and the composition vague.

Region of origin unknown, possibly Gudbrandsdalen, East Norway.

First half of the 18th century.

Warp of flax, interwoven with wool. Deep red, ultra-marine, blue-green, green, yellow, and white. 73 x 53 in. (185 x 135 cm.)

LENT BY THE NORTHERN MUSEUM OF APPLIED
ARTS, TRONDHEIM. (NK 57-1916)

30. THE FEAST OF HEROD.

The Feast of Herod in the right center, with the Dance of Salome and the Beheading of St. John in the lower section and the Adoration in the upper section.

From Gudbrandsdalen, East Norway.

Inscribed 1613 and 1631.

Wool. Red, pink, pale yellow, pale green, and blue. Faded.

86 x 59 in. (220 x 150 cm.)

LENT BY THE OSLO MUSEUM OF APPLIED ARTS.
(OK 8324)

31. THE FEAST OF HEROD.

In the lower section, the Feast of Herod. In the upper section, on the left, the Flight into Egypt (?), and on the right, the Magi and the Adoration.

From Gudbrandsdalen, East Norway?

Late 17th or early 18th century.

Wool. Blue, pink, cinnabar, deep red, faded green, yellow, white, and black.

75 x 55 in. (190 x 140 cm.)

LENT BY MR. THOR FURUHOLMEN, OSLO.
Illustrated. Cover plate (detail).

32. THE FEAST OF HEROD.

The Feast of Herod, Salome's Dance, and the Beheading of St. John in the lower section. In the upper section, the Magi and the Adoration and the Flight into Egypt (?). Mirrored composition and quite conventionalized.

Region of origin unknown, possibly Gudbrandsdalen, East Norway.

Fragmentary inscription in which the year 1726 is visible.

Warp of hemp or flax, interwoven with wool. Red, blue, and yellow.

79 x 57.5 in. (200 x 146 cm.)

LENT BY THE WEST NORWAY MUSEUM OF APPLIED
ARTS, BERGEN. (VK, no identification number)

33. THE FIVE WISE AND THE
FIVE FOOLISH VIRGINS.

In the upper half, the Wise Virgins, holding candles, are represented with the Celestial Bridegroom. In the lower half, the Foolish Virgins, weeping with handkerchiefs in their hands, are accompanied by a person called "Merchant of Eros" in the prototype of the tapestry. Inverse inscription: "De fem iomfruer vise og de andre fem vare daarlige."

From Gudbrandsdalen, East Norway.

Mid 17th century.

Wool. Red, green, blue, and yellow. Faded. 71 x 55 in. (180 x 140 cm.)

LENT BY THE OSLO MUSEUM OF APPLIED ARTS.
(OK 8318)

34. THE FIVE WISE AND THE
FIVE FOOLISH VIRGINS.

The figure accompanying the Foolish Virgins in the lower half is called "Iosen." The inscription is difficult to decipher.

From Romerike, East Norway.

Mid 17th century.

Wool. Deep red, green, and blue.

77.5 x 61 in. (197 x 155 cm.)

LENT BY THE OSLO MUSEUM OF APPLIED ARTS.
(OK 3804)

35. THE FIVE WISE AND THE
FIVE FOOLISH VIRGINS.

Some of the Virgins wear caps. Others, and the Celestial Bridegroom, wear crowns. The composition is tight.

Region of origin unknown.

Inscribed 1646. Probably a copy, done after 1700.

Warp of flax, interwoven with wool. Red, blue, yellow, and brown.

72 x 58.5 in. (182.5 x 148.5 cm.)

LENT BY THE NORWEGIAN FOLK MUSEUM, OSLO.
(NF 375-53)

Illustrated

36. THE FIVE WISE AND THE
FIVE FOOLISH VIRGINS.

The composition and figure style are highly ornamentalized.

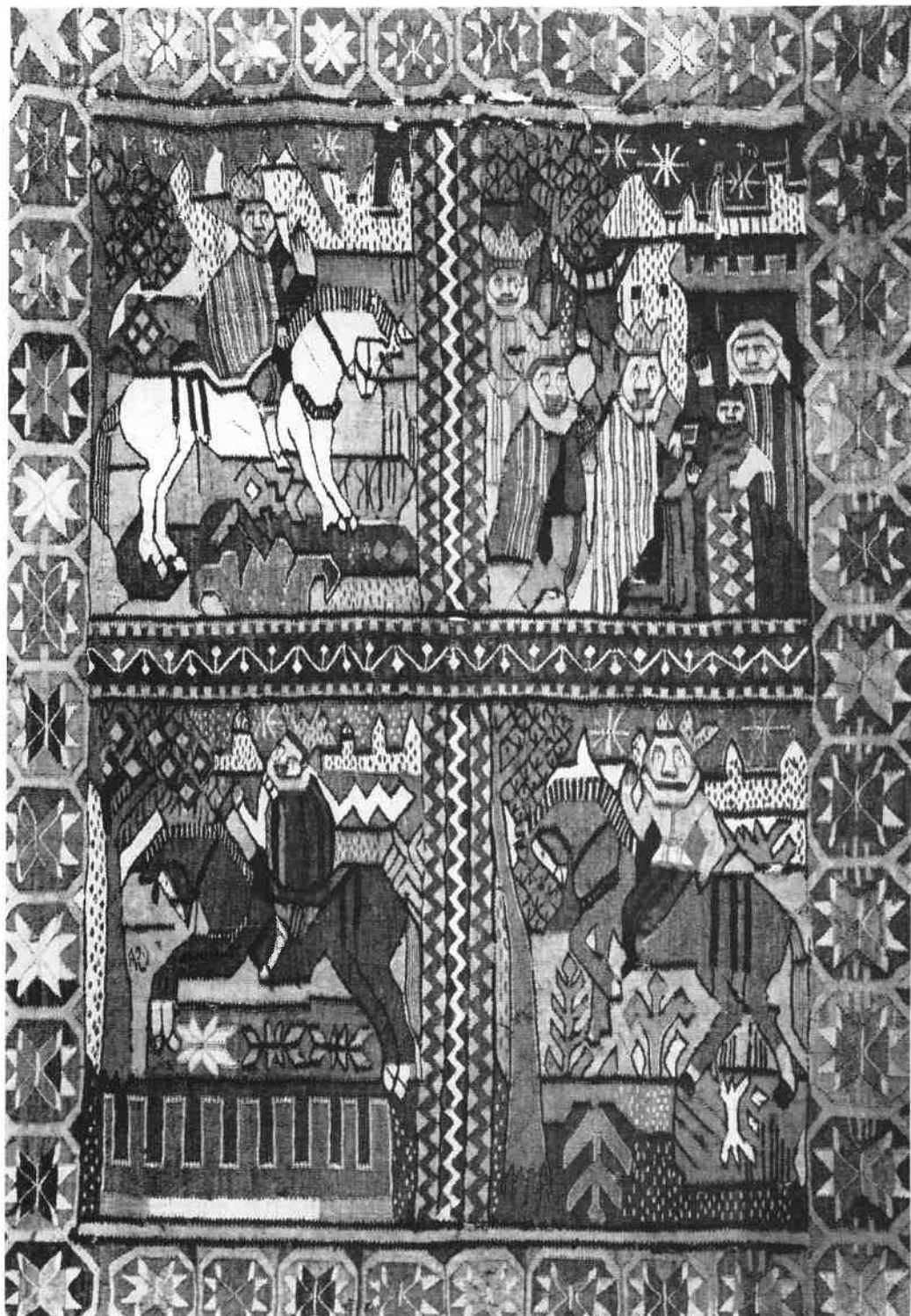
From Gudbrandsdalen, East Norway?

18th century.

Wool. Red, yellow, green, pink, cobalt blue, and white.

72.5 x 50 in. (184 x 127 cm.)

LENT BY THE OSLO MUSEUM OF APPLIED ARTS.
(OK 8328)



25. THE MAGI AND THE ADORATION. 73 x 50 in.
Lent by the Oslo Museum of Applied Arts.



35. THE FIVE WISE AND THE FIVE FOOLISH VIRGINS.
72 x 58.5 in.
Lent by the Norwegian Folk Museum, Oslo.

37. THE FIVE WISE AND THE FIVE FOOLISH VIRGINS.

In the section above the Virgins are Joseph, the Virgin Mary with the Holy Child, and the Magi "from Sheba." The figure style is entirely ornamentalized.

From Gudbrandsdalen, East Norway.
1760.

Warp of wool, wool interweaving, and metal thread. Marine blue, emerald green, scarlet, mustard, citron yellow, and white.
72 x 47 in. (182 x 120 cm.)

LENT BY THE NORWEGIAN FOLK MUSEUM, OSLO.
(NF E. 841-06)

38. THE FIVE WISE AND THE FIVE FOOLISH VIRGINS.

The Virgins, a horse, and a stag are surrounded by a conventionalized plant design.

From West Norway (compare nos. 10, 11, and 12).
18th century.

Wool. Red, yellow, blue, and white on a black background.
54 x 72 in. (137 x 182 cm.)

LENT BY THE HISTORICAL MUSEUM, BERGEN UNIVERSITY. (BM x 125.71)

39. THE FIVE WISE AND THE FIVE FOOLISH VIRGINS.

Possibly from Sogn, West Norway.
Circa 1800.

Warp of flax, interwoven with wool. Red, blue, white, green, and yellow on a black background.
63 x 60 in. (160.5 x 153 cm.)

LENT BY THE NORWEGIAN FOLK MUSEUM, OSLO.
(NF 348-31)

Illustrated—also detail

40. **THE FIVE WISE AND THE FIVE FOOLISH VIRGINS.**
 Bedspread. A complete conventionalization of the subject as depicted in no. 38.
 Region of origin unknown. Possibly from West Norway.
 Circa 1800.
 Warp and weaving of wool. Red, blue, and white on a black background.
 64 x 48.5 in. (162 x 123 cm.)
 LENT BY THE NORWEGIAN FOLK MUSEUM, OSLO.
 (NF E. 1034-06)

BENCH COVERS AND CUSHION COVERS

41. **BENCH COVER.**
 Picture weaving. Vines with clusters of grapes.
 From Gudbrandsdalen, East Norway.
 Wool. Green, red, and blue on a black background.
 22.5 x 22 in. (57.5 x 56 cm.)
 LENT BY THE SANDVIG COLLECTIONS,
 LILLEHAMMER. (SS 9101)
42. **BENCH COVER.**
 Picture weaving. Loose leaf and branch design.
 From Gudbrandsdalen, East Norway.
 Wool. Blue and green on a red background.
 69 x 22.5 in. (176 x 57 cm.)
 LENT BY THE SANDVIG COLLECTIONS,
 LILLEHAMMER. (SS 2177)
43. **BENCH COVER.**
 Picture weaving. Vase motif, surrounded by double ribbon braiding.
 Region of origin unknown.
 Wool. Pink, green, blue, and yellow on a brown background.
 72 x 25 in. (183 x 63.5 cm.)
 LENT BY THE OSLO MUSEUM OF APPLIED ARTS.
 (OK Dep. 17)
44. **BENCH COVER.**
 Picture weaving. Parrots in wreaths on a flower background. Initials H.R.P.S.—M.L.D.G., representing Herr Rasmus Pedersen (Vicar of Strande-barn, Hardanger, West Norway) and his wife Maren Lauritz Datter Galtung.
 From Hardanger, West Norway.
 Circa 1650-1676.
 Wool. Blue, purple, green, yellow, brown, red-dish-grey, and white on a black background.
 164 x 18.5 in. (420 x 47 cm.)
 LENT BY THE HISTORICAL MUSEUM, BERGEN
 UNIVERSITY. (BM 6687)
45. **BENCH COVER.**
 Picture weaving. Four deer surrounded by conventional flowers and leaves.
 From West Norway.
 Circa 1700.
 Wool. Blue and yellow animals and beige and pink flowers on a black background.
 71 x 20.5 in. (180 x 52 cm.)
 LENT BY THE OSLO MUSEUM OF APPLIED ARTS.
 (OK 10.264)
46. **CUSHION COVER.**
 Floss weaving.
 From Gudbrandsdalen, East Norway.
 Red and blue design on a black background.
 21 x 21 in. (54 x 54 cm.)
 LENT BY THE SANDVIG COLLECTIONS,
 LILLEHAMMER. (SS 2189)
47. **CUSHION COVER.**
 Floss weaving. Crowned double monogram.
 From Gudbrandsdalen, East Norway.
 Yellow and red flowers on a blue background.
 29 x 25.5 in. (74 x 65 cm.)
 LENT BY THE SANDVIG COLLECTIONS,
 LILLEHAMMER. (SS 6105)
48. **CUSHION COVER.**
 Half floss. Blue and yellow stars, and blue coffer motifs with black contours on a red background.
 From Gudbrandsdalen, East Norway.
 26 x 23 in. (65.5 x 59 cm.)
 LENT BY THE NORWEGIAN FOLK MUSEUM, OSLO.
 (NF 289-99)
49. **CUSHION COVER.**
 Picture weaving. Trees of Life within a square center.
 From Gudbrandsdalen, East Norway.
 Warp of flax, interwoven with wool. Green, blue, citron yellow, and cinnabar.
 27 x 25 in. (69 x 63 cm.)
 LENT BY THE SANDVIG COLLECTIONS,
 LILLEHAMMER. (SS 2214)
50. **CUSHION COVER.**
 Picture weaving. Conventional trees in four octagonal sections with ribbons.
 From Gudbrandsdalen, East Norway.
 Warp of flax, interwoven with wool. Deep cinnabar, blue-green, blue, and brown.
 24.5 x 22 in. (62 x 55 cm.)
 LENT BY THE SANDVIG COLLECTIONS,
 LILLEHAMMER. (SS 2122)



59. CUSHION COVER. 24 x 22 in.
Lent by the Oslo Museum of Applied Arts.

51. CUSHION COVER.

Picture weaving. Geometrical motif with a star in the center.

From Gudbrandsdalen, East Norway.

Warp of flax interwoven with wool.
20 x 19 in. (51 x 48 cm.)

LENT BY THE SANDVIG COLLECTIONS,
LILLEHAMMER. (SS 2181)

52. CUSHION COVER.

Picture weaving. Ribbons and branches.

From Gudbrandsdalen, East Norway.

Warp of flax interwoven with wool. Backed with animal hide. Blue, green, and red on a pink background.

24 x 21 in. (61.5 x 54 cm.)

LENT BY THE NORWEGIAN FOLK MUSEUM, OSLO.
(NF 557-96)

53. CUSHION COVER.

Picture weaving. Flower wreath with a parrot.

From Solør, East Norway.

Mustard, blue, pink, and deep pink on a brown-black background.

21.75 x 21.75 in. (55 x 55.2 cm.)

LENT BY THE OSLO MUSEUM OF APPLIED ARTS.
(OK 13518)

54. CUSHION COVER.

Picture weaving. Large flowers in red, blue, white, and green on a brown background.

From Gudbrandsdalen, East Norway.

Warp of flax, interwoven with wool.
29 x 25.5 in. (74 x 65 cm.)

LENT BY THE SANDVIG COLLECTIONS,
LILLEHAMMER. (SS 6107)

55. CUSHION COVER.

Picture weaving. Flower branches with roses and tulips.

From Gudbrandsdalen, East Norway?

Warp of flax interwoven with wool. Pink, yellow, white, and blue on a brown-black background.
24.5 x 23.5 in. (62 x 59.5 cm.)

LENT BY THE SANDVIG COLLECTIONS,
LILLEHAMMER. (SS 2232)

56. CUSHION COVER.

Picture weaving. Conventional flower branches with roses and tulips on a blue background.

From Gudbrandsdalen, East Norway.

Warp of flax interwoven with wool.
24 x 22 in. (61 x 56 cm.)

LENT BY THE SANDVIG COLLECTIONS,
LILLEHAMMER. (SS 2218)

57. CUSHION COVER.

Picture weaving. Conventional flower branches with roses and tulips on a blue background.

From Gudbrandsdalen, East Norway.

Warp of flax, interwoven with wool and metal thread.

25 x 21.5 in. (63.5 x 54.5 cm.)

LENT BY THE NORWEGIAN FOLK MUSEUM, OSLO.
(NF 986-95)

58. CUSHION COVER.

Picture weaving. Branches and foliage with conventional clusters of grapes.

From Gudbrandsdalen, East Norway.

Warp of flax interwoven with wool. Green, yellow, and blue on a red background.

26.5 x 20 in. (67 x 51 cm.)

LENT BY THE SANDVIG COLLECTIONS,
LILLEHAMMER. (SS 2149)

59. CUSHION COVER.

Picture weaving. A knight surrounded by conventional branches and flowers.

Region of origin unknown.

Warp of flax interwoven with wool. Blue, green, and pink on a deep pink background.

24 x 22 in. (60 x 56 cm.)

LENT BY THE OSLO MUSEUM OF APPLIED ARTS.
(OK 3574)

Illustrated

60. CUSHION.

Cover with picture weaving and coffer motif.

From Gudbrandsdalen, East Norway.

Wool. Green, blue, and red on a red background.

LENT BY THE SANDVIG COLLECTIONS,
LILLEHAMMER. (SS 2112)

Folk Art

PEASANT FURNITURE, PAINTING, AND WOOD-CARVING

61. CUPBOARD.

From Valdres, East Norway.
Early 18th century.
75 x 57 in. (191 x 144 cm.)
Norwegian pine with carved architectural motifs.
Renaissance style.
LENT BY THE NORWEGIAN FOLK MUSEUM, OSLO.
(NF 296-99)

62. CUPBOARD.

From Gudbrandsdalen, East Norway.
Second half of the 18th century.
Made and carved by the well-known wood-carver Ole Rasmussen Teigroen (1744-1802).
92 x 62 in. (235 x 157 cm.)
Norwegian pine with carved acanthus motifs.
Baroque style. The wood-carvers from Gudbrandsdalen, East Norway, used the acanthus leaf as their favorite motif in the middle of the 18th century. They developed a pronounced formal and rhythmic style with many individual variations. (See also nos. 66, 77, 80, 84, and 85.) The cupboard has been painted several times and since treated with lye.
LENT BY THE NORWEGIAN FOLK MUSEUM, OSLO.
(NF 384-36)
Illustrated

63. CUPBOARD.

From Hallingdal, East Norway.
Inscription: "Malet for Nils Olsen Saetre, 1838."
Possibly the work of the rose painter Nils Baera. (1785-1873).
61 x 33 in. (155 x 84 cm.)
Decorated with rose painting on a green ground.
LENT BY THE NORWEGIAN FOLK MUSEUM, OSLO.
(NF 380-11)
Illustrated

64. DOOR PANEL.

From Akershus, East Norway.
Mid 18th century.
63.5 x 20 in. (161 x 51.5 cm.)
Norwegian pine. Blue frame and white panel with the landscape motif in blue. Such rococo painting in blue-green tones is typical of the lowlying regions and the coastal districts of Eastern Norway.
LENT BY THE NORWEGIAN FOLK MUSEUM, OSLO.
(NF 831-27)

65. HANGING CUPBOARD.

From Valdres, East Norway.
Probably 18th century.

25 x 25.5 in. (64 x 64.5 cm.)

Norwegian pine. This type of carving is a geometrical decor prevalent all over Europe from the Middle Ages until our own time. In Norway it can be traced to the Western districts and along the coast.

LENT BY THE NORWEGIAN FOLK MUSEUM, OSLO.
(NF 68-31)

66. HANGING CUPBOARD.

From Gudbrandsdalen, East Norway.
Second half of the 18th century.
Possibly the work of Teigroen (see no. 62).
40.5 x 29 in. (103 x 74.5 cm.)
Norwegian pine, painted blue and red. Carved top piece.
LENT BY THE NORWEGIAN FOLK MUSEUM, OSLO.
(NF 53-98)
Illustrated

67. HANGING CUPBOARD.

From East Norway.
Inscription: "Det Er De Tolv Apostler 1758."
Carved and painted by the woodcarver Ivar Gundersønn Øvstrud from Numedal, East Norway (1711-1775).
36 x 34 in. (90.5 x 86 cm.)
Norwegian pine. Red, green, blue-green, ocher, and yellow on a white background. Richly carved with Biblical scenes. On the upper left side, Abraham's Sacrifice. Below, the Four Evangelists. On the upper right side, Elijah's Ascension. Below, The Last Supper. On the front, upper left panel, Moses with the Tablets of the Law. Below, Jacob's Dream. On the door, The Beast of the Apocalypse. Above and below the door, angels and lions. On the upper right panel, Jacob's Fight with the Angel. Below, Elijah in the desert.
LENT BY THE NORWEGIAN FOLK MUSEUM, OSLO.
(NF 350-31)

68. HANGING CUPBOARD.

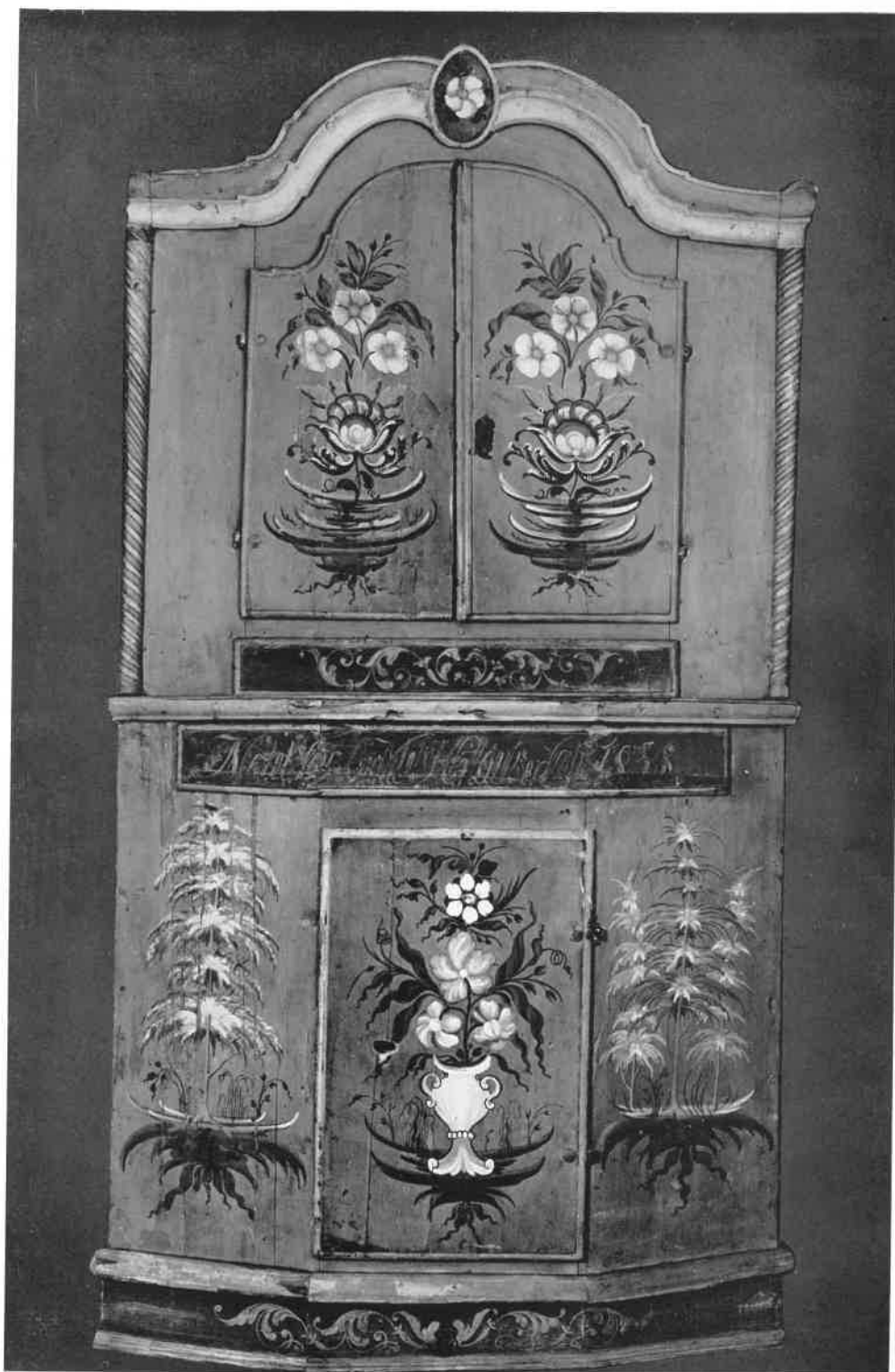
From Hallingdal, East Norway.
Inscription on the top: "Malet den 20. November 1835."
Carved by Sletten and painted by Nils Baera (1785-1873). (See no. 63.)
41 x 44 in. (105 x 111 cm.)
Norwegian pine, painted and carved with animal motifs. Inscriptions: on the left door, "Løven - Ulven - Griffen - Bjørn"; on the right door, "Chokedille - Dragen - I Johannes Aabenbaring Dyret med 7 Hoveder og 10 Horn."
LENT BY THE NORWEGIAN FOLK MUSEUM, OSLO.
(NF 841-10)

69. HANGING CUPBOARD.

From Lower Telemark, East Norway.
1787.
29.5 x 33 in. (75 x 83 cm.)
Norwegian pine. Blue marbled ground. A flower



66. HANGING CUPBOARD. 40.5 x 29 in.
Lent by the Norwegian Folk Museum, Oslo.



63. CUPBOARD. 61 x 33 in.
Lent by the Norwegian Folk Museum, Oslo.

vase is painted on the door panel. The conventionalized rose painting of the mountain districts sprang from the naturalistic, urbanized painting style of the coastal areas.

LENT BY THE NORWEGIAN FOLK MUSEUM, OSLO.
(NF 140-99)

70. HANGING CUPBOARD.

From Telemark, East Norway.

Inscription inside: "Mallet og Arbeidet af Ingebret Gullaksen Brekke af Thudal - T.D.S.W.E. 1835 - Født 1787."

41 x 31 in. (104 x 79.5 cm.)

Norwegian pine. Rose painting on a red ground. The conventional "C" shaped leaves and stems in a symmetrical composition are characteristic of Telemark painting.

LENT BY THE NORWEGIAN FOLK MUSEUM, OSLO.
(NF 1610-23)

71. BENCH.

From Setesdal, South Norway.
1765.

42 x 62 in. (107 x 158 cm.)

Norwegian pine. Biblical motifs carved on the back. In the center, Moses. On the left, cherubs. On the lower right, scenes from the Apocalypse with the Angel, the Chained Satan, and the Beast. On the upper right, Samson and the host of the Philistines. This type of bench, called *brugdebenk* (bench with a back), was placed close to the open fire in the medieval living rooms which were common in this valley until 1700. The benches can still be seen in some houses today.

LENT BY THE NORWEGIAN FOLK MUSEUM, OSLO.
Illustrated
(NF 423-11)

72. CHAIR.

From Vestfold, East Norway.
Date uncertain.

Height 31 in. (77.7 cm.); diameter 22 in. (55.5 cm.)

Birch. In the niches on the base are 12 figures, possibly the Apostles.

LENT BY THE NORWEGIAN FOLK MUSEUM, OSLO.
(NF 339-99)

73. CHEST.

From Setesdal, South Norway (compare no. 71).
First half of the 18th century?

22 x 53.5 in. (56 x 136 cm.)

Norwegian pine. Black stain. Carving and conventional Trees of Life on the lid and front. The halberd-like Tree of Life with circular motifs in the center is a common decor in Lombard art from the 8th to the 9th centuries A.D.

LENT BY THE NORWEGIAN FOLK MUSEUM, OSLO.
(NF 882-11)

74. CHEST.

From Numedal, East Norway.
Possibly 18th century.

20.5 x 40 in. (52 x 101.5 cm.)

Norwegian pine with mounted fittings. Red, green, and yellow on a black background.

LENT BY THE NORWEGIAN FOLK MUSEUM, OSLO.
(NF 418-97)

75. CHEST.

From Hallingdal, East Norway.

Inscription: "Sven Sven Sen ANNO 1779."

Possibly the work of the rose painter Kristen Aanstad.

22 x 52.5 in. (55.5 x 133 cm.)

Norwegian pine. Green ground. On the front are a unicorn and a lion in rococo style. The inside of the lid is painted red, with a knight in blue mounted on a yellow-white horse.

LENT BY THE NORWEGIAN FOLK MUSEUM, OSLO.
(NF 777-97)

76. CHEST.

From Tvedestrand, South Norway.
1803.

22 x 51 in. (56 x 129 cm.)

Norwegian pine. Green-blue ground with lighter vines and flowers.

LENT BY THE NORWEGIAN FOLK MUSEUM, OSLO.
(NF 64-09)

77. CHEST.

From Hedemark, East Norway.
Inscribed in paint: "1735."

Carved by the woodcarver Lars Pinnerud (1700-1762).

31.5 x 51 in. (80 x 130 cm.)

Carved acanthus decor. Pinnerud was one of the most outstanding local wood-carvers in the 18th century, preceding the acanthus carvers of Gudbrandsdalen. He is famous for the furnishings he made for a number of churches in Eastern Norway.

LENT BY THE SANDVIG COLLECTIONS,
LILLEHAMMER. (SS 2854)

78. MANGLE BOARD.

From Telemark, East Norway.
Possibly early 19th century.

Length: 29 in. (73.7 cm.)

Birch. Red, green, yellow, and white carving on a green ground. Horse shaped handle. This type of carving, with vegetable motifs in low relief and a largely linear, conventionalized effect, is called *flat-skurd*. *Flat-skurd* can be traced back to renaissance ornamentation, and flourished most strongly in Telemark towards the end of the 18th and in the beginning of the 19th centuries.

LENT BY THE NORWEGIAN FOLK MUSEUM, OSLO.
(NF 16-99)

79. MANGLE BOARD.

From Heddal, Telemark, East Norway.
1839.

Length: 27.5 in. (69.5 cm.)

Birch. *Flat-skurd* carving in red, yellow, and light blue on an olive-green ground. The mangle board with a roller was used for pressing linen. It was frequently given as an engagement gift.

LENT BY THE NORWEGIAN FOLK MUSEUM, OSLO.
(NF 15-99)

80. MANGLE BOARD.

From Gudbrandsdalen, East Norway.
Second half of the 18th century.

Length: 31 in. (78.5 cm.)

Birch. Carved acanthus motifs in yellow and red on a green ground.

LENT BY THE NORWEGIAN FOLK MUSEUM, OSLO.
(NF 92-98)

81. MANGLE BOARD.

From Buskerud, East Norway.
1784.

Length: 29 in. (73 cm.)

Birch. Carved flower vase, deer, and an angel. Red and white on a blue-green ground.

LENT BY THE NORWEGIAN FOLK MUSEUM, OSLO.
(NF 95-29)

82. MANGLE BOARD.

Region of origin unknown.
1766.

Length: 27.5 in. (70 cm.)

Birch. Unpainted. Carved figure motifs, tree with birds, and the Norwegian Lion.

LENT BY THE NORWEGIAN FOLK MUSEUM, OSLO.
(NF 700-57)

83. POWDER HORN.

Region of origin unknown.

Signed "Mass Massøn Egen Hand 1697."

Length: 9.5 in. (24 cm.)

Adam and Eve, Samson and Delilah, Diderik of Bern, the Lion and the Worm-dragon, the Count, Gonslin and Ivar Blå, and Burmann (the Pagan King) are represented. Powder horns decorated with carved figures are peculiar to the coastal areas and valleys in the South of Norway and can be traced back to the period 1650-1750. The motifs are taken from the Bible, the old Nordic legends, and folk ballads. Mass Massøn, whose work is extant from the years between 1696-1707, was one of the most famous powder horn carvers.

LENT BY THE NORWEGIAN FOLK MUSEUM, OSLO.
(NF 726-34)

84. HARNESS WITH COLLAR AND TOP PIECE.

From Gudbrandsdalen, East Norway.

Probably second half of the 18th century.

Length of collar: 24 in. (61.5 cm.); width of top piece: 20 in. (51 cm.)

Birch. Painted blue, with gilt, carved acanthus vine. Sleds and harnesses used for festive occasions were frequently carved and painted with rich decorations.

LENT BY THE NORWEGIAN FOLK MUSEUM, OSLO.
(NF 297-99)

Illustrated

85. COVERED BUTTER BOWL.

From Gudbrandsdalen, East Norway.

Possibly late 18th century.

Height: 9.5 in. (24 cm.)

Norwegian pine. Open-work acanthus carving.

LENT BY THE NORWEGIAN FOLK MUSEUM, OSLO.
(NF 1314-97)

86. KIT BOX.

From Nordmøre, West Norway.
1763.

Height: 9 in. (23.3 cm.); diameter: 19.5 in. (49.4 cm.)

Norwegian pine. Brown stain. Carved design.

LENT BY THE NORWEGIAN FOLK MUSEUM, OSLO.
(NF 409-27)

87. LARGE KIT BOX.

From Numedal, East Norway.

Probably 18th or first half of the 19th century.

Height: 14 in. (35 cm.); length: 28.5 in. (72 cm.)

Oval shaped. Carved geometrical design on the sides. Dark blue ground with red, yellow, and green ornamentation. Used for storing garments.

LENT BY THE NORWEGIAN FOLK MUSEUM, OSLO.
(NF 369-97)

88. PITCHER WITH SPOUT.

From Telemark, East Norway.

18th or 19th century.

Height: 12.5 in. (32 cm.)

Unpainted Norwegian pine with burnt design.

LENT BY THE NORWEGIAN FOLK MUSEUM, OSLO.
(NF 625-12)

89. TWO SMALL PITCHERS WITH SPOUTS.

Possibly from Telemark, East Norway.

Date uncertain.

Height: 8 in. (19.5 cm.)

Varnished birch.

LENT BY THE NORWEGIAN FOLK MUSEUM, OSLO.
(NF 0.1918 and NF 0.1919-06)

90. DIPPER.

From Telemark, East Norway.

"1698" carved under the handle. Inscription: "Jeg er en øse så vaker og fin, driker du meget av mige så bliver du svine --Anno 1787."

Length (with handle): 15.5 in. (39.5 cm.)

Birch root. On the outside, carved Romanesque vine. On the inside, red and green flowers painted on a yellow ground.

LENT BY THE NORWEGIAN FOLK MUSEUM, OSLO.
(NF 1011-97)

Illustrated

91. DIPPER.

From Telemark, East Norway.
1775.

Length (with handle): 16.5 in. (41.5 cm.)

Birch root. On the outside, carving painted red and blue.

LENT BY THE NORWEGIAN FOLK MUSEUM, OSLO.
(NF 202-97)

92. TANKARD.

From Østerdalen, East Norway.

Circa 1700.

Height: 8 in. (20 cm.)

Birch root. Varnished. On the lid and side,

carved animals and flowers, deer, a camel, and birds. Probably urban production.

LENT BY THE NORWEGIAN FOLK MUSEUM, OSLO.
(NF 459-96)

93. TANKARD.

From Gudbrandsdalen, East Norway.
18th century.

Height: 7 in. (18 cm.)

Birch root. Varnished. Lid carved with the Norwegian Lion and flower garlands.

LENT BY THE NORWEGIAN FOLK MUSEUM, OSLO.
(NF 130-98)

94. TANKARD.

Region of origin unknown, probably Numedal. Probably carved by Ivar Gundersønn Øvstrud (1711-1775) (Compare no. 67).

Height: 10 in. (25.2 cm.)

Norwegian pine. Carved and painted vine and figure decor. Red, blue, and green. On the sides, the Four Evangelists and the Last Supper.

LENT BY THE NORWEGIAN FOLK MUSEUM, OSLO.
(NF 716-57)

95. CANDLESTICK.

From East Norway.



90. DIPPER. Length (with handle) 15.5 in.
Lent by the Norwegian Folk Museum, Oslo.

- Carved and painted by Kristen Listad, from Ringebu, Gudbrandsdalen, East Norway (1726-1802).
51 x 22.5 in. (129.5 x 65 cm.)
Wood, carved in the shape of a soldier with his arms stretched out. Painted red, blue, white, and gilt.
LENT BY THE SANDVIG COLLECTIONS,
LILLEHAMMER. (SS 15130)
96. BOWL WITH SPOUT.
From Gudbrandsdalen, East Norway.
Probably second half of the 18th century.
Height: 10 in. (25 cm.); length: 13.5 in. (34 cm.)
Green *trøys* in the shape of a hen with a spout in its chest. A bowl with a spout called *trøys*, was used to pour beer into smaller cups. Dippers and drinking bowls in the shape of birds, hens, geese, ducks, etc., were very popular.
LENT BY THE NORWEGIAN FOLK MUSEUM, OSLO.
(NF 1320-97)
97. BOWL.
From Telemark, East Norway.
Probably 18th century.
Length: 9 in. (22.5 cm.)
Cock shaped. Painted.
LENT BY THE NORWEGIAN FOLK MUSEUM, OSLO.
(NF 711-98)
98. BOWL.
From Telemark, East Norway.
1726.
Length: 8 in. (20 cm.)
Cock shaped. Unpainted.
LENT BY THE NORWEGIAN FOLK MUSEUM, OSLO.
(NF E.254-06)
99. BOWL.
From Telemark, East Norway.
Probably 18th century.
Length: 8 in. (19.5 cm.)
Birch. Shaped like a duck. Blue and white on a red ground.
LENT BY THE NORWEGIAN FOLK MUSEUM, OSLO.
(NF 277-06)
100. BOWL.
From Setesdal, South Norway.
1841.
Length: 9 in. (22.5 cm.)
Shaped like a hen. Feathers and wings outlined. Green and blue on a red ground.
LENT BY THE NORWEGIAN FOLK MUSEUM, OSLO.
(NF 588-95)
101. BOWL WITH SPOUT.
From Numedal, East Norway.
1741.
Length: 25 in. (63 cm.); height: 12 in. (30.5 cm.)
The spout is carved in the shape of a ram's head.
LENT BY THE NORWEGIAN FOLK MUSEUM, OSLO.
(NF 406-97)
102. BEER BOWL.
From Sogn, West Norway.
1751.
Length from head to head: 28.5 in. (72.5 cm.); height: 17 in. (44 cm.)
Kjenge of Norwegian pine, painted black. The *Kjenge*, a beer bowl with two handles in the shape of horses' heads, is characteristic of Western Norway.
LENT BY THE NORWEGIAN FOLK MUSEUM, OSLO.
(NF 271-28)
103. BEER BOWL.
From Setesdal, South Norway.
1764.
Diameter: 18.5 in. (47 cm.)
The exterior is carved with a Romanesque vine motif. Yellow, red, and blue. An offshoot of early medieval vine ornamentation was still a common motif for decor in the isolated mountain areas of Telemark and Setesdal in the middle of the 18th century.
LENT BY THE NORWEGIAN FOLK MUSEUM, OSLO.
(NF 45-97)
104. BEER BOWL.
From Telemark, East Norway.
1805.
Probably the work of the well-known rose painter Ola Hanson (circa 1750-1820).
Diameter: 21 in. (53.5 cm.)
Birch. In the bottom is painted a horseman surrounded by leaves. Red, blue, and green on a white background. Inscription: "Store gubben er mitt navn/deslige fins ikke i Nârges land/ti jeg vel felder femten Mann. Heller kan du mig utsupe/Så skam få din strupe."
LENT BY THE NORWEGIAN FOLK MUSEUM, OSLO.
(NF E.427-06)
105. BEER BOWL.
From Telemark, East Norway.
1802.
The work of Sondre Person Busterud (1763-1842).
Diameter: 18 in. (45.5 cm.)
Birch. The inside is painted red and green on a yellow ground. A leaf design is painted along the rim. In the center are the King and Queen of Denmark with a tower between them.



105. BEER BOWL. Diameter
18 in.
*Lent by the Norwegian Folk
Museum, Oslo.*

LENT BY THE NORWEGIAN FOLK MUSEUM, OSLO.
(NF 651-96)
Illustrated

106. LARGE BEER BOWL.
From Telemark, East Norway.
First quarter of the 19th century.
Diameter: 29 in. (74 cm.); height: 10 in. (25.6
cm.)
Oak.
LENT BY THE NORWEGIAN FOLK MUSEUM, OSLO.
(NF E.962-06)

107. BEER BOWL.
From Telemark, East Norway.
1761.
Diameter: 8 in. (20.5 cm.)
Green and red leaves on a white ground. Inscrption: "Drikk med måde/lad din hustru seg selv ei råde." Called a *Nopebolle*, it has a raised center with a hole in it, resembling a pudding mold in shape. "*Nopebolle*" is derived from the word "*nopen*"—"miserly", because the apparently large bowl can be filled with little beer, due to its raised

center.

LENT BY THE NORWEGIAN FOLK MUSEUM, OSLO.
(NF 225-36)

108. BOWL WITH SPOUT.
From Hallingdal, East Norway.
1782.
Painted by Herbrand Sata (1753-1830), father of Nils Baera (see no. 63).
Diameter (spout included): 16.5 in. (41.7 cm.)
Trøys. Painted green inside, with flowers. Red rim. Inscription: "Når her kommer gjester fra Norden og Sønden, så går jeg til kanden og kanden til tønden."
LENT BY THE NORWEGIAN FOLK MUSEUM, OSLO.
(NF 566-98)

109. GOBLET.
From Telemark, East Norway.
1786.
Height: 4.5 in. (11.6 cm.)
Wood, turned on a lathe. White with red and blue flowers. For brandy.



112. INDIVIDUAL CUP. Length
7 in.
*Lent by the Norwegian Folk
Museum, Oslo.*

LENT BY THE NORWEGIAN FOLK MUSEUM, OSLO.
(NF 668-96)

110. GOBLET.

From Telemark, East Norway.
End of the 18th century.
Height: 4.5 in. (11.4 cm.)
Wood, turned on a lathe. Blue rose painting with
red flowers.
LENT BY THE NORWEGIAN FOLK MUSEUM, OSLO.
(NF 34-11)

111. GOBLET.

From Telemark, East Norway.
End of the 18th century.
Height: 4.5 in. (11 cm.)
Wood, turned on a lathe. Rose painting. White,
green, and red.
LENT BY THE NORWEGIAN FOLK MUSEUM, OSLO.
(NF 178-99)

112. INDIVIDUAL CUP.

From Telemark, East Norway.
18th or early 19th century.
Length: 7 in. (17 cm.)
Two handles, carved with vine. The individual
cup (*einskilskopp*) was used by one person in con-
trast to the medium-sized beer bowls, which made

the round of the party.

LENT BY THE NORWEGIAN FOLK MUSEUM, OSLO.
(NF 110-33)
Illustrated

113. INDIVIDUAL CUP.

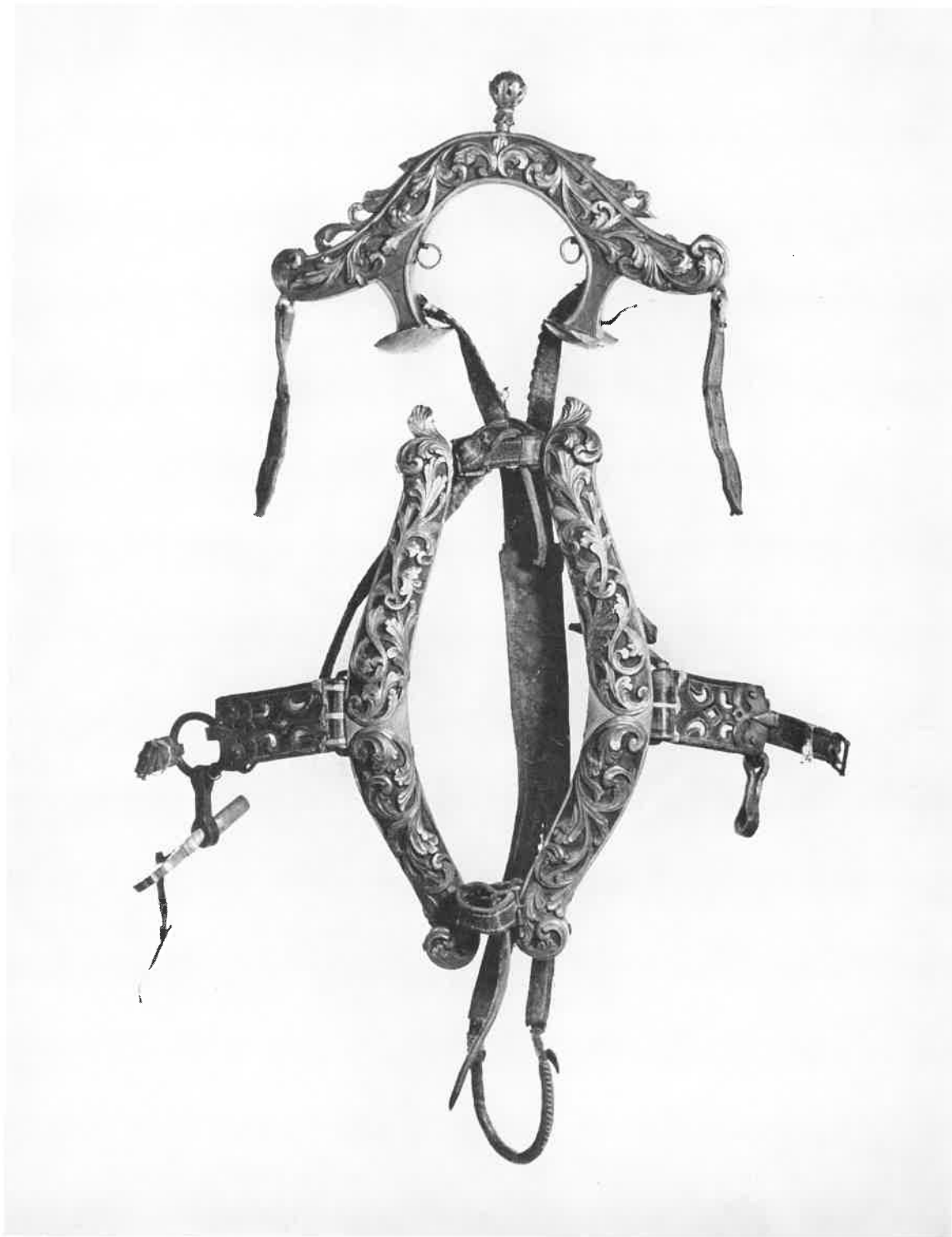
From Telemark, East Norway.
1700.
Length: 6 in. (15.6 cm.)
Birch. Low relief carving.
LENT BY THE NORWEGIAN FOLK MUSEUM, OSLO.
(NF 281-99)

114. INDIVIDUAL CUP.

Region of origin unknown.
18th century.
Length: 4.5 in. (11 cm.)
Birch. Low relief carving.
LENT BY THE NORWEGIAN FOLK MUSEUM, OSLO.
(NF E.243-06)

115. INDIVIDUAL CUP.

Region of origin unknown. Possibly from Tele-
mark, East Norway.
18th century.
Length: 3 in. (7.5 cm.)
Toy of birch. Low relief carving.
LENT BY THE NORWEGIAN FOLK MUSEUM, OSLO.
(NF 31-16)



84. HARNESS WITH COLLAR AND TOP PIECE. Length of collar 24 in.; width of top piece 20 in.
Lent by the Norwegian Folk Museum, Oslo.

List Of Abbreviations

- BM: Historisk Museum, Universitetet i Bergen (Historical Museum, Bergen University).
- NF: Norsk Folkemuseum (The Norwegian Folk Museum), Oslo.
- NK: Nordenfjeldske Kunstindustrimuseum (The Northern Museum of Applied Arts), Trondheim.
- OK: Kunstindustrimuseet i Oslo (The Oslo Museum of Applied Arts).

- OK Dep.: Deposited at the Oslo Museum of Applied Arts.
- RKM: Röhsska Konstslöjdmuseet (The Röhsska Museum of Applied Arts), Göteborg, Sweden.
- SS: Sandvigske Samlinger (The Sandvig Collections, Folk Museum), Lillehammer.
- VK: Vestlandske Kunstindustrimuseum (The West Norway Museum of Applied Arts), Bergen.

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