The art of Norway, 1750-1914.

Minneapolis, Minnesota: Minneapolis Institute of Arts, 1978

"Art of Norway, 1750-1914"

Docent Copy #1


NK 1903

THE ART OF NORWAY
1750-1914

THE ART OF NORWAY
1750-1914

ELVEHJEM MUSEUM OF ART,
UNIVERSITY OF WISCONSIN-MADISON
November 5, 1978—January 7, 1979

THE MINNEAPOLIS INSTITUTE OF ARTS
February 17—April 1, 1979

SEATTLE ART MUSEUM
May 3—June 17, 1979

Cover Illustration:
The Wise Bird (cat. no. 205)
designed by Gerhard Munthe
executed by Ulrikke Greve

All dimensions are given in centimeters.
Height precedes width and depth.

Edited by Louise Lincoln
Designed by Ruth Dean
Printed and bound in the United States of America

Photo credits:
Folk Art: Sjur Fedje, black and white; Björg Disington, color
Paintings: Per Petterson (O. Værring)
Applied Art: Teigens Fotoatelier

Library of Congress
Catalog Card Number 78-63619

This exhibition is supported by two grants from the National Endowment for the Humanities in Washington, D.C., a federal agency, and by a federal indemnity from the Federal Council on the Arts and Humanities. Further assistance has been provided by the Anonymous Funds Committee of the University of Wisconsin-Madison, and by SAS—Scandinavian Airlines.

TABLE OF CONTENTS

LENDERS TO THE EXHIBITION

Bergen Billedgalleri
Collection of H.M. the King
Drammens Museum
Kunstindustrimuseet i Oslo
Lillehammer Bys Malerisamling
Oslo Kommunes Kunstsamlinger (Munch Museum)
Nasjonalgalleriet, Oslo
Norsk Folkemuseum, Oslo
Stavanger Faste Galleri
Trondelag Kunstgalleri, Trondheim
Vesterheim, The Norwegian-American Museum, Decorah, Iowa

PATRONS

H.R.H. Crown Prince Harald and Crown Princess Sonja of Norway
Vice-President and Mrs. Walter F. Mondale

HONORARY COMMITTEE

Knut Frydenlund, *Minister of Foreign Affairs*
Kjølv Egeland, *Minister of Church and Education*
Albert Nordengen, *Mayor of Oslo*
Søren Sommerfelt, *Ambassador of Norway to the United States*
Martin J. Schreiber, *Acting Governor of Wisconsin*
Irving Shain, *Chancellor of the University of Wisconsin-Madison*
Rudy Perpich, *Governor of Minnesota*
Albert J. Hofstede, *Mayor of Minneapolis*
George Latimer, *Mayor of St. Paul*
Dixie Lee Ray, *Governor of Washington*
Charles Royer, *Mayor of Seattle*
Louis Lerner, *Ambassador of the United States to Norway*

EXECUTIVE COMMITTEE

Knut Berg, *Director, Nasjonalgalleriet, Oslo*
Halvard Bjørkvik, *Director, Norsk Folkemuseum*
Lauritz Opstad, *Director, Kunstindustrimuseet i Oslo*
Eric S. McCready, *Director, Elvehjem Museum of Art*
Samuel Sachs II, *Director, Minneapolis Institute of Arts*
Willis Woods, *Director, Seattle Art Museum*

EXHIBITION COMMITTEE

Magne Malmanger, *Curator, Nasjonalgalleriet*
Trond Gjerdi, *Curator, Norsk Folkemuseum*
Jan-Lauritz Opstad, *Secretary to the Committee*
Carlton Overland, *Curator of Collections, Elvehjem Museum of Art*
Merribell Parsons, *Chairman, Curatorial Division, Minneapolis Institute of Arts*
Rebecca Bruckner, *Educational Consultant, Seattle Art Museum*

CONSULTANT

Marion Nelson, *Director, Vesterheim, The Norwegian-American Museum, Decorah, Iowa*

HONORARY CONSULTANT

Reidar Dittman, *Professor of Art, St. Olaf College*

NORWAY


VARANGER
Trondheim
TRØNDELAG
MØRE OG ROMSDAL
SOGN OG FJORDANE
GUDBRANDSDALEN
ØSTERDALEN
HEDEMARK
HORDALAND
Bergen
Lillehammer
OPPLAND
HALLINGDAL
VALDRES
HARDANGER
Oslo
Drammen
TELEMARK
Stavanger
ROGALAND
SETESDAL
Porsgrunn
Egersund
VEST-AGDER

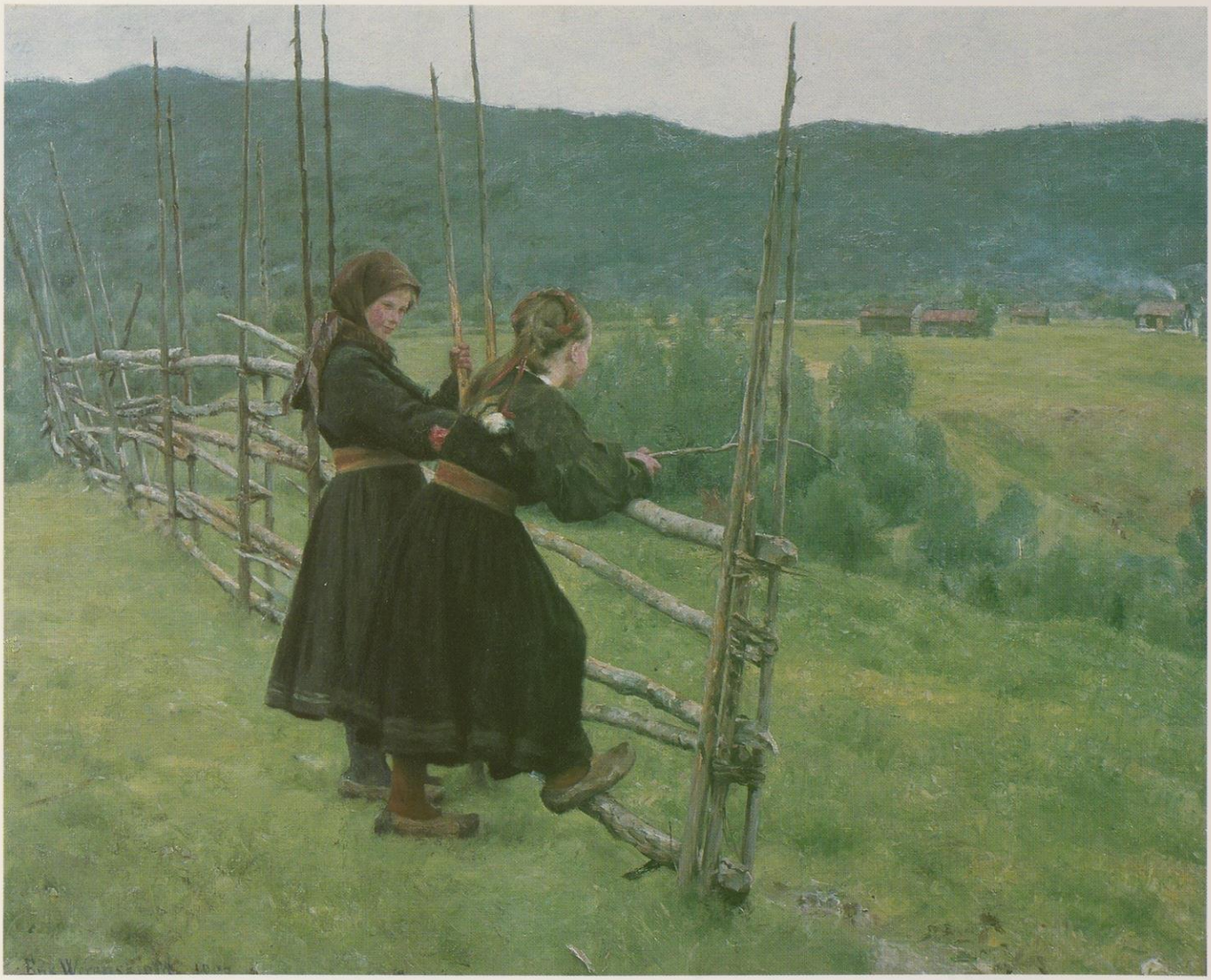


Plate 1 Erik Werenskiold, *The Girls of Telemark*, 1883 (cat. no. 177)

Foreword

Cultural ties with Norway are deeply rooted in this country, particularly in the areas of the Upper Midwest and the Pacific Northwest, where high percentages of the population are of Norwegian ancestry. Thus, when then-Prime Minister of Norway Trygve Brattlie visited the Elvehjem Museum of Art in the fall of 1975 as part of the Sesquicentennial Celebration of Norwegian immigration to the United States, it seemed appropriate to present a proposal for a sweeping exhibition of Norwegian art. This proposal was greeted with enthusiasm by Norwegian museum and governmental officials alike, resulting in the largest and most comprehensive exhibition of Norwegian art ever lent to a foreign country. In addition, the catalog provides the first major survey of Norwegian artistic production—encompassing the folk arts, academic painting, and applied arts— to be available in the English language.

The intense spirit of cooperation that existed between the directors and curators of the Norwegian museums and their colleagues in the American exhibiting institutions culminated in this first-of-a-kind exhibition to be presented to the American public. Special recognition is due Dr. Knut Berg, Director of the Nasjonalgalleriet in Oslo, and his colleagues Mr. Halvard Bjorkvik, Director of the Norsk Folkemuseum and Mr. Lauritz Opstad, Director of the Kunstindustrimuseet in Oslo. Their support of this exhibition, and their willingness to lend large portions of their collections to it, were vital to its realization. Dr. Lars Tangerass, Press and Cultural Affairs Advisor to the Embassy of Norway in Washington, D.C. and Mr. Christopher Prebensen from the Ministry of Foreign Affairs in Oslo lent their assistance in coordinating the various details of this project's organization. On the American side, particular appreciation is extended to Dr. Marion Nelson, Director of Vesterheim, the Norwegian-American Museum in Decorah, Iowa, and a leading scholar of Norwegian art history, whose participation as a member of the exhibition committee, as a catalog essayist, and as general consultant has been invaluable.

An exhibition of this scope naturally requires financial assistance. We are deeply grateful to the National Endowment for the Humanities, which has provided two separate grants in support of this exhibition, and to SAS—Scandinavian Airlines—which has taken a keen interest in this exhibition and has been most helpful in bringing about the final result. The Anonymous Funds Committee of the University of Wisconsin-Madison campus provided funding for the preliminary planning stages of this project, and indemnification for the exhibition was provided under the Federal Arts and Artifacts Indemnity Act.

The Elvehjem Museum of Art is especially pleased, on behalf of the University of Wisconsin-Madison, to present this exhibition in continuance and reinforcement of longstanding ties with Norway and the city of Oslo.

Eric S. McCready

Plate 2 Designed by Johan Lund, made by David Andersen
Coffeepot, 1891-93 (cat. no. 228)

Preface

We are grateful for this opportunity to present an exhibition of Norwegian works of art to the American public. It is not our aim to present the sum total of Norwegian achievement in art throughout the ages. Instead we have concentrated upon three important but very different aspects of the development of our art, each of which, we believe, is uniquely Norwegian in character.

Few other European countries can rival the richness and vitality of our folk art. For centuries Norway was a rather isolated country on the outskirts of European civilization, with no urban culture to speak of, no royal court, no aristocracy, and a rather poor church. In the remote valleys, however, a rich and varied folk art, unsophisticated, but infused with an exuberant love of decorative effects, blossomed during the eighteenth and nineteenth centuries. It was an art expressed in everyday objects, throwing a glimmer of light and pleasure into the grim and harsh life of the Norwegian farmer who, although poor, was nevertheless proud to be a free man.

The situation of painting is somewhat different in the century from 1814 to 1914. It reflects the efforts of a young nation without an academic tradition to become part of a general European culture, while at the same time striving to establish its own national identity. The landscapes of J. C. Dahl, the father of Norwegian painting, opened Norwegian eyes to the beauty of their country and formed a basis for Norwegian art that remained valid throughout the century. The life and landscape of the region have always been the focal point of Norwegian painting. In its development it follows the general trends in European art, yet always retains its national characteristics.

The section devoted to the applied arts represents a more restricted period, the decades around the turn of the century. Somewhat exaggeratedly, one may say that these objects represent the product of a people who have found their identity. There was a conscious attempt to revive a fading tradition that had survived from a glorious past in the Middle Ages, hibernating in our folk art during the centuries of foreign domination. These pieces are the works of a generation bent on proving the "Norwegianness" of Norwegian art.

Small countries tend to be nationalistic, and the art presented in this exhibition expresses a strong national sentiment, but at the same time we believe it has intrinsic qualities that transcend the narrow boundaries of nationalism.

On behalf of the Norwegian organizing committee I want to express our warm thanks to Dr. Eric McCready, Director of the Elvehjem Museum of Art, whose initiative has brought about this exhibition, and to our friends and colleagues at the museums where it will be shown, for all their efforts and friendly cooperation. It is our hope that it will contribute to a deeper understanding between our countries.

Knut Berg

Plate 3 Adolph Tidemand, *Interior from Valle, Setesdal*, 1848 (cat. no. 129)

The Art of Norway, 1750-1914
Historical Context

Twice the people of Norway have experienced periods of exceptional social, economic, politicál, and cultural development which have given them a place in the shaping of Western civilization. The first occurred between the fifth and the thirteenth centuries as part of a broader awakening among all the Germanic peoples of northern Europe. The second took place between the mid-eighteenth and the early twentieth centuries as part of a reawakening among the peoples of Europe in which national liberation, democratization, and industrialization played major roles. Because the character of the second period, with which this exhibition is concerned, was in part determined by what had transpired in the first, and because several striking parallels exist between the two, we must for a moment turn our attention to the Norway of the Middle Ages.

The middle period of Norway's first cultural awakening is the Viking Age, that time of plunder and expansion when the presence of Norsemen made itself fearfully evident in most of the coastal regions and along most of the great rivers of Europe. The developments of greatest importance to Norway's future, however, were the amalgamation of the local tribes into a united kingdom and the rise of a distinctive Norwegian culture.

The process of political unification got under way in Norway during the seventh century, just after the turmoil of the great migrations in Europe had begun to subside, but the task of bringing all the local chieftains under one crown was first accomplished around 872 A.D. by Harald I Fairhair. Three hundred years of unrest followed, during which Christianity was introduced and the conflicts among pretenders to the throne were gradually resolved. By the mid-thirteenth century Norway had become a strong and moderately stable kingdom, encompassing not only the present country but also Iceland, Greenland, most of the smaller inhabited islands of the North Sea, and several provinces to the south and east now belonging to Sweden.

Just preceding the period of political unification, distinctive cultural characteristics began to reveal themselves in Norway. In the fifth century an exceptionally plastic and agitated version of the emerging Germanic animal style, with its blend of zoomorphic motifs and interlacing bands, can be identified. While remaining within the larger Germanic tradition, the Norwegian version of the animal style followed its own course of development, which in its later stages can be seen in the carved decorations on the ninth-century Oseberg burial ship and its furnishings, and more notably in the highly sophisticated and complex carvings

on the portals of the twelfth-century stave churches. Those angular letters called runes, which already in the early centuries of our era appeared in Norway as magic symbols, began by the sixth century to convey short literary messages. By the eighth century the forms of those messages indicate that linguistic differences were beginning to develop between eastern Scandinavia and the area to the west that was to become Norway. In the twelfth and thirteenth centuries the oral literature of Norway's first golden age was recorded in Iceland using the Latin alphabet in a language that was now distinctive to the kingdom. The large corpus of Old Norse literature includes a detailed history of the early kings, much religious and heroic poetry of the pre-Christian period, and numerous works of a more personal nature which might be called the belles lettres of the time.

Due to the severe loss of population in the Black Death and the administrative difficulties which followed as well as to problems of succession and the clever power politics of Denmark, the proud medieval kingdom of Norway fell under Danish rule in 1380.

During the period between 1750 and 1914, from which most of the works in the exhibition come, Norway struggled slowly but successfully to regain the autonomy, prestige, and cultural vigor that it had enjoyed in the Middle Ages. Two new elements, industrialization and democratization, are indications of the international context in which this struggle occurred. A variety of circumstances met, as had happened over a millenium earlier, to make artistic and literary creation go hand-in-hand with political, social, and economic developments, bringing back to international prominence that comparatively barren and remote country no larger than Montana and having in 1800 only about 880,000 inhabitants.

Much of Norway's political history from 1750 to 1914 revolved around the events of 1814 and 1905. In the former year Norway declared its independence from Denmark and established a democratic government with a constitution modeled largely on the French Constitution of 1791, but also reflecting the influence of the Constitution of the United States. Unlike the French and the Americans, however, the Norwegians established their democratic government within the framework of a monarchy, inviting the Danish prince Christian Frederick of the country from under whose yoke they were escaping to serve as king. The life of this independent democratic monarchy, however, was short. Before the end of the year Norway was forced by the great powers Russia, Austria, Prussia, and England to recognize an agreement made in the Treaty of Kiel which placed Norway under the crown of Sweden. Royal power in Sweden at the time rested largely with the recently chosen Crown Prince, Karl Johan, who had previously, as Marshal Bernadotte of France, defended the French Constitution of 1791. He allowed the Norwegians to retain their democratic government and to establish most of their own economic, social, political, and cultural institutions.

These conditions gave the Norwegians the opportunity to establish national identity and to muster political strength, and in 1905 they again declared political independence and again chose a prince from Denmark to serve as king. This time the move was virtually unchallenged even by Sweden, and the new monarch was crowned in the thirteenth-century cathedral in the ancient capital of Trondheim

as Haakon VII, reestablishing the medieval line of Norwegian kings broken in 1380 by the union with Denmark.

The great demonstration of Norway's achievements was the exhibition held in Christiania (now Oslo) commemorating the centennial of the constitution in the spring and summer of 1914. Before the closing of the exhibition, however, the fateful events that were to throw much of the Western world into war occurred in Central Europe, and it was clear that an era had come to an end.

Beneath the political history of Norway from 1750 to 1914 ran a complex network of social and economic currents, most of which were related to developments throughout Europe. Dominating the economic history was the steady increase in population. The census of 1769 shows a population in Norway of about 700,000 people. This had doubled by 1850, tripled by 1900, and quadrupled by 1914. Nearly 700,000 more emigrated to America during the same period. Technological advancements in agriculture and medicine—largely the systematic cultivation of the potato and the development of vaccines—account for much of the growth, but further technological development and industrialization became necessary to provide for the new numbers. All the ingredients for the spiraling growth that characterizes the modern age were found in Norway by the mid-nineteenth century.

The expansion and modernization of agriculture to meet new demands had already begun in the eighteenth century, but reached dramatic proportions in the early nineteenth. Between 1809 and 1855 the total harvests of Norway are thought to have quadrupled. The mountainous terrain and climate conditions, however, put stringent limits on agricultural expansion. The forests and the sea offered greater opportunities for economic development; and from the middle of the nineteenth century on fishing, shipping, and forest products became of ever-increasing importance in providing for the population. The most dramatic growth occurred in the merchant marine, which by 1870 exceeded in tonnage the merchant marines of all countries excepting the United States and Great Britain.

Key to the development of the nonagricultural sector of the economy was the reduction of tariffs and trade restrictions begun by England and followed by most Western countries in the 1840s. This occurred conveniently just at the time Norway was first able to establish a stable monetary system based on silver. The policy of free trade was of special importance for industrialization in Norway, because little mass production was possible there without the use of imported raw materials. A direct consequence of this policy was the establishment of cotton mills, which produced cloth for the local market from imported cotton and provided employment to hundreds of women during the latter half of the nineteenth century. The social consequences of this industry, incidentally, are reflected in Christian Krohg's *Albertine* (cat. no. 175) and *Tired* (cat. no. 174).

The economic developments referred to above, dramatic as they may seem, could not provide for the rapidly increasing population, and emigration to America was the consequence. To quote the economist Fritz Hodne, emigration "acted as a safety valve in maintaining a balance between capital formation and population increase at home." A similar situation one thousand years earlier may

be among the reasons for the Viking expansion during Norway's first golden age, one of numerous parallels between the two periods.

Though the dynamics of Norwegian economy during the period covered by the exhibition were based in the population growth and technical advancements, the social dynamics of the period consist of interaction between what can be roughly classified as rural and urban groups. The terms are somewhat misleading because the distinction lies more in family background and the means of livelihood than in the place of residence. The clergy and other state officials, the non-working land owners, and the older generation of industrialists and merchants make up what will be called the urban group, while the farmers, who often doubled as fishermen, lumbermen, or craftsmen, make up the rural group. Each was proud of its own heritage and harbored varying degrees of disdain for the other.

The urban group, although a small minority during much of the period covered by the exhibition, had nonetheless for several centuries represented authority. It retained the position of an elite in spite of population shifts, political democratization, and the more even distribution of wealth. Many of this bourgeoisie were eighteenth- and nineteenth-century immigrants, primarily from Denmark and Germany, and they continued to regard Copenhagen as their cultural center until well after the break from Denmark in 1814. The foreign orientation of the group, however, did not mean that it opposed the movement toward independence and democratization. On the contrary, it assumed a leading role in the emancipation of Norway from Denmark, and it was responsible for the democratic Constitution of 1814. Had not the currents of enlightenment, liberalism, and nationalism from the continent and England reached the north through this urban group, the second golden age of Norway might never have occurred.

It has been said that Norway had no upper class during the period with which we are concerned; it had only a bourgeoisie and a peasant class. The people with ultimate power and with whatever surplus wealth the country could produce were in Copenhagen or Stockholm. If one accepts this interpretation of Norwegian society during the period of foreign rule, the urban element which we have just defined may be seen as a middle class which functioned as a local elite. This circumstance explains much in the character of Norwegian art before the late nineteenth century.

The rural group was large but initially without power or solidarity. It was recognized by the urban group, however, as symbolic of that lost Norway which had to be restored. Laws that protected the rights of the oldest son to inheritance of the land had ensured the stability and continuity of peasant culture. The stoicism of the farmer and his quaint ways were looked on as a direct inheritance from Norway's heroic period in the Middle Ages. While this made him the man of the hour in the struggle for national identity, it did not for some time raise his social status in the eyes of the urban elite.

Major changes occurred in the nineteenth century that radically altered the relationship between Norway's two social groups. Most important among these were the migration to the city, the rise of the farmer and the laborer to political

power, and the breakdown of cultural distinctions between the rural and urban groups. All these developments came about as a result of industrialization, the democratic constitution, and improved communications.

In 1801 the urban population of Norway was 77,000 and represented only 8.8 percent of the total population. By 1900 there were 806,402 urban dwellers—thirty-six percent of the population. Though indicative of a trend, these urban population figures are for our purpose somewhat misleading because they include the rapidly growing class of urban workers, fishermen, sailors, and small merchants who remained socially and for a time politically associated with the farmer group. The figures also include, however, that new body of bureaucrats, bankers, and merchants arising as a result of Norway's increasing political autonomy and rapid industrialization, a group which was gradually absorbed into the old urban society. Magne Malmanger in his essay on painting in this catalogue has aptly described the cultural dichotomy in the later nineteenth century as consisting of rich and poor rather than urban and rural.

In spite of losing in relative numbers, the rural group was by the mid-nineteenth century gaining in political power. In 1833 it won and held for much of that decade the majority in parliament. The most significant consequences of its power during this period were the Communal Government Acts of 1837, which put control of rural government largely in the hands of locally elected officials. The common man's constitutional rights, however, could not be fully realized until a liberal, democratic, and compulsory school system was established. Due in part to the agitation of the poet-patriots Henrick Wergeland and Bjørnstjerne Bjørnson, this was accomplished between 1848 and the 1890s. By 1884, the common people had organized the Liberal Party, which achieved the double victory first of enacting over royal veto a constitutional amendment vesting all state authority in parliament and second of gaining a clear majority in that parliament. The final victory for majority rule in Norway came with the abolition in 1901 of a property requirement for voting and with full suffrage for women in 1913.

It will be recalled that Norway's democratic constitution and her first attempt to gain independence were the work of an urban elite. The mustering of national strength which led to the successful separation from Sweden in 1905 was carried out by a political party that had its roots in the old rural group but which now included an urban proletariat. The political strength of this new element is evident in the social legislation that characterizes the final years of our period, 1905 to 1914.

The major development in the relationship between Norway's urban and rural groups in the nineteenth century is the merging of their cultures as the new mobility and improved communications bring them into closer contact. The distinctions in life-style, taste, education, and political power that were pronounced at the beginning of the century were rapidly disappearing by the end. Two distinguishing factors, however, have been slow in changing. One such factor is an awareness of having originated in one of the other of the groups. (As late as the 1950s an elderly aunt of mine, raised on a farm but long resident in Oslo, would not join me in my walks down Karl Johan, the main street of Oslo; Karl Johan

Street was for *bedre folk* ["people of higher standing"].) The other distinction that continues as a lasting reminder of the cultural dualism inherited from the long period of foreign domination is the distinction of language. Danish had been the official tongue of Norway before 1814, and this language, with only minor concessions to local speech, was retained thereafter by the urban group. As a reaction against this acceptance of cultural characteristics belonging to the old officialdom, Ivar Aasen between 1848 and 1850 published a dictionary and grammar of rural Norwegian with emphasis on its Old Norse derivation and promoted this *landsmål* ("language of the country") as the true Norwegian. In 1885 it was given equal status with *riksmål* ("language of the kingdom") in the schools. Although *riksmål* has undergone several official changes bringing it nearer to rural speech, significant differences remain between the two languages.

The socio-cultural unification of modern Norway, like its political autonomy and economic growth, marks a return to the status of the Middle Ages. Though the Old Norse poem *Rikstula* tells of the castes in tenth-century society, there is little indication in the archaeological material of any pronounced pluralism in Norway's medieval culture.

Norway's cultural renaissance was her most dramatic achievement during the years between 1750 and 1914. That the ferment revealed itself first among the rural population is perhaps not surprising. A firm cultural foundation existed which could support artistic growth in rural Norway when improved communications, embryonic industrial development, and the introduction of the potato brought better social and economic conditions to the country in the eighteenth century. Even during the period of extreme economic stress in Norway following the Napoleonic Wars, the stability of the rural areas was little affected. Money economy gradually made inroads, but the home or local production of both food and the materials for everyday and festive use continued to be the rule. These were the circumstances under which the flowering of Norwegian folk art occurred.

Increasingly aware of their importance, farmers were especially inclined toward ornament, a characteristic evident in furniture, utensils, and clothing. The rural people now felt in a position to model their lives on those of the bourgeoisie. The hearth with a chimney (cat. no. 151), as opposed to the open hearth (cat. no. 129), and the use of floral decoration, both of which had for several centuries been found in the homes of officials and merchants, broke through and caused a minor revolution in the rural home.

Norwegian folk art of the late eighteenth century announces dramatically that the creative vitality of the Middle Ages was again stirring in the Norwegian people. The organic vigor and ordered complexity of the old design tradition returned, though there is little or no indication of direct dependence on the earlier achievements. The upsurge is not a revival of dormant styles and techniques, but a fresh and daring venture in new directions. The acanthus, which existed only in primitive adaptations in a few geographic areas before the eighteenth century (cat. no. 1), became the basic motif in woodcarving, embroidery, and the virtually new art of painting from the mid-eighteenth century through the remaining his-

tory of traditional folk art in Norway (cat. no. 10). Only in isolated areas, primarily the inner valleys of Setesdal and Telemark, do the palmette, the dragon, and the interlacing bands of the medieval tradition continue a shortlived existence in the period covered by the exhibition (cat. no. 6).

Although they represent a passing tradition, examples of medieval survivals in the folk art of our period have been included in the exhibition, as have examples of their forerunners from the seventeenth and early eighteenth centuries (cat. nos. 43, 11), for these show the context in which the flowering of folk art occurred and also represent that part of the folk tradition picked up by the intelligentsia in their search for links between their own time and the supposedly pure Norwegian culture of the Middle Ages. It is the interiors of medieval type from houses in Setesdal and Telemark that are found in the paintings of Tidemand, Isaachsen, and Sundt-Hansen (cat. nos. 129, 146, 152). The richly decorated interiors of the golden age in folk art went virtually unnoticed by nineteenth-century painters. An exception is Tidemand's late painting *Woman at the Loom* (cat. no. 132).

As in the Middle Ages when skaldic poetry and the saga developed alongside a great decorative tradition, folk literature and music also flourished simultaneously with the visual arts in rural Norway during the late eighteenth and the early nineteenth century. This is the high period of the Hardanger fiddle, a folk violin with four drone strings, and of the folk tales. As we will see shortly, our knowledge of the literature and music of the golden age in Norwegian folk art is due to the preservation efforts of an intellectual elite during the last decades of that age, just as the preservation of Norwegian medieval literature was the work of intellectuals in Iceland at the end of the Middle Ages. These parallels may be of only academic interest, but they are too striking to be ignored.

Lest the impression be created that all the rural arts of Norway reached their highest degree of development in the eighteenth and early nineteenth centuries, mention must be made of pictorial weaving (well covered in Trond Gjerdi's essay on folk arts in this catalog), which enjoyed a golden age in the rural areas of Gudbrandsdalen in the mid-seventeenth century. Special circumstances both in the art of tapestry weaving itself and in the area where it flourished account for its early heyday. Four eighteenth-century examples of the technique used in this tradition are included in the exhibition (nos. 98, 99, 100, 101). To what extent the coverlets with geometric patterns in tapestry weave (cat. nos. 87-94) are related to the pictorial weavings is difficult to ascertain, but there is reason to believe that the geometric coverlets belong to an early weaving tradition that has its own history. The center of their production is not in Gudbrandsdalen but on the west coast, where a geometric style in chip-carving is also prevalent.

In the decade between 1840 and 1850 the pendulum of artistic creation swung from rural to urban society; simultaneously, a group of intellectuals became interested in Norway's rural culture and medieval past. In 1840 the gifted and prolific historian Peter Andreas Munch began publishing his studies of the Old Norse language, Norse mythology, and medieval Norwegian history. In the same year the first collections of Norwegian folk songs and folk tales gathered by Peter Christen Asbjørnsen and Jørgen Moe appeared. Reference has already been

made to Ivar Aasen's grammar and dictionary of the Norwegian *folkesprog* ("people's language") published in 1848 and 1850 respectively. In 1825 the archaeologically-oriented Bergen Museum was founded, and in the 1840s Eilert Sundt began his pioneering studies of social conditions and craft activities among the poor. These antiquarian endeavors and investigations of peasant culture at midcentury are strongly reflected in the arts of the following decades.

Most of Henrik Ibsen's plays of the 1850s and 1860s draw their subject matter from Norwegian history or folklore. Ibsen's less known but historically important contemporary Bjørnstjerne Bjørnson made his literary breakthrough with a series of peasant novels. The distinctiveness of Edvard Grieg's music resulted largely from his use of idioms from the folk tradition. Of the figures who gained international reputations in Norway's golden age, only Edvard Munch is without obvious roots in midcentury national romanticism. As the nephew of the historian P. A. Munch, however, he too must have felt the presence of the movement. Before more can be said about Munch, a general look must be taken at the place of painting and the urban crafts in the Norwegian renaissance of the late nineteenth century.

The century of Norwegian painting covered by this exhibition—1814 to 1914—falls into two parts, the first ending about 1874. The artists of the first period, Magne Malmanger points out, were involved in the efforts to forge a national identity, as were the other artists of the time. Dahl, in fact, became a key figure in what might be called the antiquarian movement through his publication in 1836-37 of a series of prints which first drew public attention to the uniqueness of Norway's medieval wood churches. He also assumed a leading role eight years later in founding Norway's first society for historic preservation, the Association for the Preservation of Norwegian Antiquities. Dahl was joined in this effort by the young Adolph Tidemand, a painter who, like the sociologist Sundt and the author Bjørnson, documented and brought to public attention the life and culture of the Norwegian peasant.

The concern with Norwegian history, so prevalent in the other arts and sciences, is astonishingly lacking in painting. What Magne Malmanger has termed an "indifferent" attitude toward traditional history painting is especially surprising in light of the importance of historical subjects to the young dramatists Ibsen and Bjørnson and to the later novelist Sigrid Undset. It may relate to the early stage of development at which Norwegian painting stood in the nineteenth century. The rendering of historic, religious, or mythological subject matter involves the use of certain formulas or manners for which there was no tradition in Norway and which could be difficult to acquire in the comparatively short periods most painters spent in the German academies. The Norwegian artists, therefore, tended to paint what they could observe. The same tendency is found among American painters of the period, whose cultural circumstances were not unlike those of the Norwegians and who, incidentally, also studied for the most part in the same academies. It was, after all, not an American who gave us *Washington Crossing the Delaware*, but the German Emanuel Leutze.

Significant visual interpretations of Norway's past do not occur until the turn

of the century, and then they are limited largely to book illustrations. There are two small but important exceptions to this rule in this exhibition: oil studies by Olaf Isaachsen (cat. no. 148) and Eilif Peterssen (cat. no. 167).

The unique contribution of Norway's painters during the middle decades of the nineteenth century lies in the landscape. Here, direct observation and national consciousness meet to create what one is tempted to consider a distinctive style in Western art. It was not by accident that the two Norwegians who held distinguished professorships in Germany were landscape painters, Dahl in Dresden and Hans Gude in Düsseldorf. The two and the academies they were associated with have traditionally been looked on by Norwegian scholars as opposite poles in nineteenth-century landscape painting. Wisely, Malmanger has rather considered them representatives of two generations. To the foreign observer the chain of development in Norwegian landscape is remarkably consistent, with Fearnley between Dahl and Gude and with Amaldus Nielsen and Kitty Kielland following. Such unique creative spirits as Balke, Cappelen, and Hertervig represent another strain in Norwegian painting which will be considered later.

Ironically, social and economic conditions in Norway during this nationalistic period in her art forced most Norwegian painters to establish residence abroad. Times were hard for several decades after 1814 while a national debt was being paid off and stability in currency was being established. Many of the old official and commercial families went bankrupt, and others lived in austere simplicity, which deprived the arts of their old base of support; meanwhile, the new bourgeoisie had not yet reached a level of either economic or cultural development to be art patrons. Consequently, professional artists found practically no market in Norway. Political and social circumstances had, in other words, led to an awakening in the arts for which the economy of the country was not yet ready. The problem was not a rift between the artist and his national public. On the contrary, the artists of the national romantic period enjoyed great popularity at home where their works were known largely through the inexpensive medium of the print.

No pronounced break exists between the first sixty years of the period and the forty years that follow 1874, but a shift in emphasis occurred. A strain of nationalism continued in the painting of such artists as Carl Sundt-Hansen (cat. no. 151) and Erik Werenskiold (cat. no. 177) and in attempts to revive medieval and folk styles such as those made by Gerhard Munthe (cat. no. 164). Themes from folklore now appeared in the visual arts, primarily in the work of Theodor Kittelsen. In spite of a lingering nationalism, however, subject matter generally became wider in range and more cosmopolitan in character. Styles, too, reflected the international currents, which stemmed primarily from Paris.

The situation of the preceding period when artists lived abroad and painted national subjects was now reversed. As Norwegian painting became more international in style and in subject matter, the artists became increasingly attached to the homeland and even began to find patrons there. This shift occurred in those last decades of the nineteenth century when, as we have seen, the urban economy had surpassed the rural and when Norway was on the brink of winning complete

political autonomy. By the time that autonomy was achieved in 1905, the nation was already a new entity with a stronger and quite different cultural and economic base than that on which it had begun its modern history in 1814.

A meeting of the rural and the urban, or let us now say the national and the cosmopolitan, has been seen in the fine arts of Norway during the latter half of the nineteenth century, but nowhere is this meeting more evident than in the decorative arts of the period around 1900. Appropriately, these constitute the third division of the exhibition.

International directions of the late nineteenth century, such as Victorian eclecticism, German Jugendstil, and French art nouveau all left their mark on Norwegian decorative arts at the turn of the century, but the motifs that dominate and that have lent a national character to the works are the intertwined animals of the medieval period, painted or carved acanthus foliage, and the geometric designs of folk weaving. The one subject most generally present, however, is the dragon, a motif that has given much of the decorative art of the time the general designation "dragon-style." The background and character of the style are discussed in the essays on the decorative arts elsewhere in this catalog.

Some objects from the period are executed purely in one or the other of current international styles. The furniture designs of Harald Olsen in particular represent this stylistic purism (cat. nos. 1, 5, 6, 10). It is also found in the ceramic arts, the styles and techniques of which are drawn largely from Copenhagen. The conservatism of design in this medium may reflect its early stage of development in Norway at the time.

But much of Norway's decorative art at the turn of the century is daringly eclectic, combining characteristics of several styles in a single piece. Art nouveau blended easily with the animal style because both were based on organic forms and a dynamic play of line. The acanthus motif could also be used in this mixture. To keep these energetic styles in control, they were occasionally placed in a basically neo-Renaissance framework, as Inger-Marie Lie has pointed out in her discussion of the dragon-style furniture of Henrik Bull (cat. no. 3). The geometric style of folk weaving related well to the structural tendencies of Jugendstil, a combination that characterizes the designs of Gerhard Munthe (cat. no. 164), Oluf Wold Torne (cat. no. 206), and occasionally Frida Hansen (cat. no. 208).

While weaknesses so often present in an art that is is consciously national or eclectic have not been totally avoided, much of Norwegian decorative art from around 1900 possesses the exuberance and fantasy of a living art tradition. These characteristics are strikingly evident in the wood carving of Lars Kinsarvik, a craftsman of country origin who was able to work creatively in the style he was reviving (cat. no. 12). It is also pronounced in the weaving of Frida Hansen, an artist of such exceptional originality that all but her earliest works rise well above the eclectic. Though within the idiom of their time, Hansen's works are individual artistic creations of the highest order (cat. nos. 209-217).

The careers of Frida Hansen and Lars Kinsarvik typify the way in which rural and urban tradition came together at the turn of the century. Both artists were close to the crafts revival movement, which brought together academically trained

designers and country craftsmen. Among the weavers in Frida Hansen's shop there were undoubtedly women who had learned the art in the traditional way at home. Her own early training in weaving was, in fact, with such people. Rural woodcarvers were often chosen to execute the dragon-style designs of trained architects. In spite of the strong rural element in such works, they were generally intended for an urban or even an international audience.

We have considered works in various media and diverse styles in their historic context and have found that they all represent significant aspects of Norwegian culture during the struggle for national independence. But is there anything in the works themselves that distinguishes them as Norwegian? Magne Malmanger will with caution and apology ask the question about painting. We will be so daring as to ask it about Norwegian art in general, primarily the categories found in this exhibition.

In an article on Norwegian painting published in *Kunsten Idag* in 1955, the Norwegian art historian Peter Anker states that he is tempted to suggest that the only consistent element in that category of Norwegian art is its total lack of consistency. In 1951, his slightly older contemporary Henning Alsvik, in the study of Norwegian art in the nineteenth and twentieth centuries, had been no more successful in defining what makes Norwegian art Norwegian, but he did not surrender the belief in some unifying factor. "In spite of everything, " he writes, "there is a thread in our art which time after time breaks through and which runs from the Baldishol tapestry [a twelfth-century work] through our textiles and the folk tradition in color right down to our modern painting." Although the nature of the thread is unspecified, Alsvik implies that it has to do with color. Here he is in agreement with the turn-of-the-century art historian Andrea Aubert and with most later scholars who have commented on the subject.

Henrik Grevenor in his *Introduksjon til norges kunst i 99 billeder* dares to be more specific. His characterization of the Norwegian in Norwegian art might be summed up as barbarian expressiveness and emotion constrained by a sense of form. These characteristics are, according to Grevenor, best exemplified in the art of the Viking period, which he regards as the beginning of the Norwegian tradition in art.

Grevenor's generalization is dangerously sweeping, but it does loosely define characteristics that often surface in the art of Norway. The contradictory elements of expressiveness and formal restraint run through the Viking and medieval periods and continue in folk carving and painting down to the nineteenth century. One might be tempted to argue that these characteristics are found in all so-called primitive art traditions, but this is not the case. In the art of certain tribes in Africa, for example, the formal elements dominate the expressive. In Norway this is generally true only in the textile tradition.

Grevenor's characterization does not hold true for the fine and decorative art tradition of the official and merchant class, which we have referred to as urban, before the mid-nineteenth century. This need not, however, be considered a serious contradiction, because the class was small and looked largely to foreign cultures for its models. When Norway's urban culture acquired a broader base

through the population shifts and cultural developments of the late nineteenth century, the qualities Grevenor identified do make their appearance both in the consciously Nordic work of such artists as Gerhard Munthe and Lars Kinsarvik and in the boldly expressive works of that new creative force, Edvard Munch (cat. nos. 183-190). In both of these tendencies in Norwegian art at the turn of the century, the artistic power of the works rests largely in the tension between strong emotion and restraining form.

Though there is much that is convincing in Grevenor's description, I would like to modify it somewhat and suggest that individualism is perhaps the most dominant element in Norwegian art. Expression is, after all, an individual contribution to art, and because the individualistic tendencies of Norwegian art are to some degree tempered by traditions in form, I have not strayed far from Grevenor's conception. He himself, in fact, recognizes in his *Introduksjon* the relationship of his characterization to the idea of individualism. By putting Grevenor's characterization in this light, we can also accomodate Peter Anker's observation that the most consistent feature in Norwegian painting may be its lack of consistency.

The decorated objects in the ninth-century Oseberg Viking ship bear such clear marks of their makers that the first scholar of this material, Haakon Shetelig, classified the pieces by artist. The folk artists of Norway—contrary to the usual conception of folk artists—also tend to impart so much individuality to their work that they come forth as distinct artistic personalities. The expressive range of the folk objects in this exhibition testifies to that. In easel painting, too, the range of individual expression is pronounced. The fresh color of Stoltenberg is without parallel in Norwegian art of the time (cat. nos. 116-118). The highly abstracted landscapes of Peder Balke are also unique in the painting of the mid-nineteenth century (cat. nos. 121-127). Lars Hertervig and August Cappelen took from the academy at Düsseldorf only the technical means necessary to convey through landscape their melancholy moods (cat. nos. 137-144). Nikolai Astrup makes of his humble surroundings in western Norway a magic world of mystic energies bejeweled with luminous flowers (cat. no. 204). Edvard Munch is the most individualistic of them all, creating out of personal anguish a style so distinctive that its impact was felt throughout the Western world. It would appear that the rugged individualism which is part of the Norwegian stereotype might, in fact, be the characteristic that comes out most strongly in surveying the examples of art in this exhibition.

Marion Nelson

FOLK ART

Plate 4 Nils Bæra, *Cupboard*, 1835, Ål, Hallingdal (cat. no. 2)

Norwegian Folk Art

The term *folk art* is relatively new and is used to describe the decorative products of rural home industry and craft of the preindustrial period. Folk art items were produced before an expanded road network and railway system increased trade and travel, and together with the advent of radio upended a whole way of life. These great changes in traditional country culture began just over a hundred years ago and brought with them a new and very different way of thinking. The old rural society had provided an established environment with social and economic traditions not easily broken. Now, however, people began to think in terms of progress, change, and improvement.

The heart of the old society was the farm, the community, and the valley. Although most of the individual communities were not totally isolated, the inhabitants were practically self-sustaining with little need of contact with the towns except, perhaps, for occasional trading. The chief means of communication between country dwellers and the outside world were the church, local government officials, and occasional trade. Thus, when new artistic trends from urban society penetrated the country districts, they were only partially adopted and were to a large degree modified and given distinctive local characteristics. The regional variations that resulted have been evaluated differently throughout the years. Today we prize them highly as a valuable part of our heritage.

Who, then, were the makers of this "art" in rural Norway? Only exceptionally was it the large landowning farmer, heir to the ancestral farm rich in grain and livestock. Rather, folk art was created mainly by small freehold and tenant farmers working in their spare time. We find, too, itinerant craftworkers going from farm to farm, carrying out orders from individual patrons. Other artisans remained at home producing goods in their own workshops, after which they would travel about selling their finished wares. The majority of the so-called folk artists were people forced to seek extra work in order to supplement their meager incomes. Only in exceptional cases do we find the independent farmer doing decorative painting, carpentry, or carving on furniture and household utensils unless driven to it by economic necessity. As the folk art researchers Robert Kloster and Peter Anker have stated earlier, it is important to keep in mind that the prerequisite for folk art in Norway was the hardship of existence. This in no way diminishes the quality of folk art, but helps to explain to us today the social and economic conditions which were decisive in the development of folk art in the old agrarian society.

As we have said earlier, the inhabitants of the country districts lived in far greater isolation than they do today. Nevertheless, by the seventeenth century,

many ideas reached them from the towns, which in their turn received new impulses through their contact with the world at large. This took place in many ways. First of all, the church played an important role in the dissemination of artistic styles. Here we find the rich ornamental and figurative art of urban areas introduced by professional artisans. At times foreign craftsmen were commissioned to decorate churches and in that way brought knowledge of the latest art styles and color to the local inhabitants. These same craftsmen occasionally made decorated furniture while they were in the rural districts and sold it to the farmers. Local government officials often brought urban fashions into their homes, where they were undoubtedly seen by craftsmen of the district. Finally, many country craftworkers learned a great deal by working for periods in the towns. On closer examination, then, we find that the rural artisans of earlier times were by no means a homogeneous group. While most of them remained in their country communities and were self-taught, there were others who spent some time in the towns apprenticed to qualified craftsmen and later returned to their home districts.

MEDIEVAL TRADITIONS

If we go back in time, to the Middle Ages, it becomes difficult to draw a line between the urban artisan and the country craftworker as we have defined them, and it is not at all certain that there was any difference between them. There may well have been groups of specialized craftsmen, but these did not necessarily fall into our modern categories of urban and country handcraft. Because many medieval articles are executed in an unacademic and seemingly primitive manner, it is often too easily concluded that they were made in the country.

Dating older objects presents a similar problem. Many are medieval in style and may in fact date to the Middle Ages; they may, on the other hand, be late products of medieval tradition. As Peter Anker has stated in his book *Folkekunst i Norge*, "designs of a completely medieval type, clearly related to the Romanesque style period, partly also to the Gothic and even to pre-Christian art, still appear in architectural ornamentation and furnishings as late as the middle of the 1700s." These anachronistic pieces are found mainly in the central areas of southern Norway, Telemark, Hallingdal, and Setesdal, areas that long clung to the old traditions. These objects are made with a simplicity and sturdiness belonging completely to the Middle Ages when the carpenter not only built houses but made furniture as well. The cabinetmaker as such did not exist. The form of the ornamentation and figural scenes on these articles shows clearly their affinity to such examples of Romanesque and Gothic art as the carvings in the stave churches of the twelfth and thirteenth centuries. These carvings, in turn, show elements of pre-Christian art in such motifs as dragons, snakes, and fanciful animals. This very ancient type of ornamentation lived on in everyday country articles, and we find it in furniture and household utensils, doorjambs and gallery posts, until the eighteenth century (cat. nos. 30, 43).

LATER FOLK ART

The Reformation of 1537 marked a dividing point in Norwegian history, not only in regard to religion, but also in economic and cultural terms. It coincided with increased prosperity and improved communications between the towns of Norway and cultural centers on the Continent, which gave a new impetus to folk art. This was reflected first of all in urban handcrafts. With the growing demand, the number of craftworkers increased. New European stylistic motifs were introduced in a number of ways. Those who were ordering new works were increasingly familiar with the outside world; Norwegian journeymen were traveling under the auspices of the guild system to countries such as Germany and Denmark. Many craftsmen came to Norway from Germany, for example, and received commissions to refurbish the reformed churches. Finally, imported articles were used as prototypes in domestic crafts.

In the carpentry craft, which became increasingly important, we notice a marked change. Many special tools were introduced and construction methods became more refined. Typical of the new fashion is the use of panels in doors and furniture and on walls. One of the most important characteristics of Renaissance style is this use of framed and paneled constructions. After this style made its appearance in Norway in the seventeenth century, it was highly developed in the towns.

The cabinetmakers' craft was far from being a simple matter of sawing and planing flat smooth surfaces. What we call wood carving or sculpting was also part of their art. In certain towns there were craftsmen doing only this and they were called sculptors, but the carpenters undoubtedly practiced wood carving as well. They carved acanthus foliage and figural motifs of both religious and secular nature. In folk art, as in all other branches of art, "tradition and impulse," as Robert Kloster has expressed it, became interwoven in new combinations. Country craftsmen adopted new ideas from European arts and crafts but there were no fixed rules for the way in which these were fused with local traditions. This is exactly what gives rural art its own distinctive quality. One of the most conspicuous characteristics of folk art is the way in which imagination transformed academic art through many stages to a vigorous local style. This is evident, for example, in the way in which the colors of rural art were exploited to their maximum strength. During the 1600s it was not unusual for the walls and ceilings of upper middle-class urban homes to be painted and decorated in what we call rosemaling, although in form and color it was more academic than that which we usually associate with the term. This painting style, distinctly urban in origin, has been preserved mainly in churches throughout the countryside. The professional painters who decorated them worked in the Renaissance and baroque styles of the seventeenth century. It was this rosemaling that rural craftsmen learned, copied, and transformed. They incorporated vine tendrils, flowers, and human figures in imaginative compositions, borrowing motifs from illustrated bibles and combining them with scenes from everyday life.

Folk art took many forms of expression. A great variety of techniques and available materials were put to use. It was natural that wood in particular should

play a dominant role. In addition, however, iron, wool, flax, and dyestuffs were among the natural resources to be found. In the following we shall examine the techniques and materials used by rural craftsmen.

WOOD CARVING

A distinctive type of wood carving called *karveskurd* or chip-carving has rich traditions in Norway. This type of ornamentation is recognizable by its geometric patterns made with the help of compass and ruler: stars of six or eight points, triangular and square patterns. The variations within this framework were endless. Chip-carving was usually done with the aid of a V-shaped chisel *(geisfuss)*, so that the pattern was delineated by grooves that were sharply angular at the bottom. The technique of chip-carving is widespread throughout Europe. In Norway, it is found especially in the western part of the country and the coastal area further north and south, although it is not unknown in any part of the country. Even though ornamentation similar to chip-carving is known sporadically in Norway from far back, it is in the seventeenth century that we first find it in its pure form. A typical example of chip-carving from this period is a bed front from Setesdal in which the high planks at the head- and footboards are crowned by large roundels with circular chip-carved ornamentation (cat. no. 12).

The origin of chip-carving is difficult to trace. From the seventeenth century on, however, many decorative articles were imported from Denmark and Germany with a thinner and denser ornamentation than that of the older Norwegian chip-carving. It is evident that these items sparked new interest in the decoration of smaller wooden articles, such as chests, boxes, caskets, and mangle boards, with this more delicate carving (cat. no. 25). Chip-carving existed side by side with other forms of wood carving and rosemaling in country districts, although in certain areas rosemaling completely replaced it.

A number of Renaissance style elements came to Norway in the sixteenth and seventeenth centuries. *Flatskurd*, or carving in low relief, appeared first in urban works and later in rural art. The vine tendrils are often simple, with leaves extending perpendicularly in regular sequence. The tendrils may also be double, as we find especially on supporting posts of Telemark storehouses and on mangle boards (cat. no. 22). Typical of the style also is an emphasis on architectural motifs, such as columns, pilasters, moldings, and arcades, as well as the use of decorative hardware. The source of these ornamental mountings was the blacksmiths' work. Other characteristics of Renaissance carpentry were panel and frame construction and the use of moldings.

The earliest examples of Norwegian Renaissance art that are preserved are from the late sixteenth century. These are mainly associated with new church interiors: altarpieces, pulpits, paneling of lower wall sections, and so forth. Subsequently, many elements of Renaissance carving and carpentry work appeared in rural handcrafts, somewhat earlier in western Norway than in the east. Carving in low relief gradually became known throughout large parts of southern Norway, but was especially developed in Valdres, Hallingdal, and Telemark. The simple

Plate 5 *Tankard*, about 1800, Heidal, Gudbrandsdalen (cat. no. 54)

vine tendril in low relief carving is a much-used motif on furniture, particularly cupboards (no. 1). In Telemark it lasted an exceptionally long time. In the 1800s, the use of panel and frame construction for interior decoration was carried to such extremes that all the furnishings of the house were treated in this manner.

The period from about 1700 on was an important one in Norwegian wood carving. New inspiration from continental handcrafts revived wood-carving traditions in the eastern regions. One of the main elements of the new style was the sculpted acanthus. This thistle-like plant has richly articulated leaf foliage and accentuated leaf veins and is very ancient as an art motif. It was used ornamentally in classical Greek and Roman art, later became an important element in decorative arts throughout Europe, and is still in use in the present. Renaissance foliage decor was based on the acanthus, but it was during the baroque period that it reached its most vigorous form.

The decoration of the Oslo Cathedral in 1699 marked the introduction of the new carving style to Norway. It is believed to have been a Dutchman who was commissioned to carve the new altarpiece and pulpit, and thus it was the work of a professional artisan which formed the basis for a school of rural carving in all of eastern Norway, spreading through the valley of Gudbrandsdalen to the north. This kind of wood carving is so typical of Norway that it has become almost an emblem. Its distinguishing feature is first and foremost the acanthus vine tendril, but flower motifs, figure carvings of angels, and other biblical themes are also important decorative elements. A number of urban carvers whose names we know worked in rural churches.[1] Local craftsmen, too, received important commissions throughout the countryside, although such work was supposedly reserved for professional town craftsmen.[2]

This particular type of wood carving was not, however, found only in monumental public works done by well-known wood carvers. Their style left its mark on many lesser-known wood carvers as well, who made ordinary utility articles such as cupboards, tables, log chairs, ale bowls, ladles, and mangle boards. The smaller articles also display the plasticity and dynamism of acanthus carving, and it is these that we emphasize in this exhibition (cat. nos. 3, 4, 16, 54, 69).

SCORCHING AND STAMPING ON WOOD *(Sviornamentikk)*

Scorching and stamping on wood is a simple technique which produced many and varied designs even though the number of motifs was somewhat limited. Patterns were embossed on the ends of special scorching irons and consisted of dots, lines, circles, rosettes, various crosses, and running designs in classical style. The irons were heated red-hot and stamped on the wood. Many variations could be obtained by repeating a pattern several times or by combining several patterns in different sequence. Illustrations 65, 66, 67, 68, and 79 show examples of such work. Scorching and stamping on wood is not a very old technique; it was used frequently in the eighteenth century and experienced a renaissance in the nineteenth.

ROSEMALING

The term rosemaling refers to a style of decorative painting characterized by vine foliage and flowers but also including live figure representations and landscapes in religious and secular scenes. It was used to decorate furnishings and equipment, drinking vessels and eating utensils, and the interiors of houses and storehouses. This colorful decorative painting flourished for a comparatively short time in the country districts of Norway. Roughly speaking, it lasted from the beginning of the eighteenth century to the last half of the nineteenth, a factor it has in common with European rosemaling in general. In certain parts of central Europe such as Bavaria and Switzerland, a similar style of decorative painting penetrated the country districts about a hundred years earlier. Geographical conditions there made an early diffusion from urban to rural areas comparatively easy. The high point in rosemaling in Europe was reached about 1800. At that point, decorative painting activity declined or took other forms, such as imitations of the grain of costly wood.

The growth of rosemaling in Norway must be seen against a background of economic and cultural conditions. Growth and prosperity in both urban and rural society came as a result of improvements in agriculture as well as expansion of trade and communications. Farmers had more money in their pockets and this affluence, especially among freehold farmers, led to greater possibilities for the development of the arts and crafts. Among other things, this was expressed by improvements in farmhouses. By the eighteenth century, most houses had a fireplace with flue and chimney instead of the earlier open hearth in the center of the room with a smoke vent in the ceiling. The smoke nuisance, previously very great, was reduced considerably and walls and furniture were now relatively free of soot. In many places, windows and wooden floors appeared simultaneously with the fireplace as new elements in rural building patterns. More and finer furniture was also to be found, much of it painted and decorated.

The inspiration for rosemaling in the countryside came from the professional handcrafts in the towns. Into Renaissance and baroque styles decorative painting was incorporated, with vine foliage and flowers as important elements in style expression. Urban artisans took rosemaling as well as wood carving to the country churches. In the seventeenth century more and more country churches were painted; on ceilings, walls, and furnishings vine foliage and flowers now appeared in happy combination with religious scenes deriving from European art. Gradually the more urbanized upper classes and wealthy farmers acquired articles in the new fashion for their homes.

It took several generations, however, before rural craftsmen adopted this urban style. It was well into the eighteenth century, when urban painters were already turning to a rococo manner, that a few rural painters began to apply Renaissance and baroque motifs to domestic painting. A contributing factor in the slow development of decorative painting may have been the absence of such a tradition in country regions. It is not without significance that, because the craft of painting was new, working methods had to be learned, tools made, and un-

familiar materials obtained. Then, too, urban painters regarded their rural counterparts as competition, and offered resistance rather than encouragement.

URBAN ROSEMALING AND PROFESSIONAL PAINTING IN RURAL CHURCHES

When country painters did turn to rosemaling, there was more than a geographical distance between them and the urban members of their craft. In the first place, urban artisans were well schooled. According to the guild articles of 1684, the training period was four years for an apprentice if he could pay for his training and six years if he could not. In addition there was a four-year journeyman period before he could become a master. For part of this time he was expected to practice his craft in other countries and to move from place to place to gain experience. He had to make his own tools and be thoroughly schooled in the mixing of colors. It was also obligatory for him, before becoming a master, to paint "a religious or secular story" and a "pretty landscape." This shows how greatly both the schooling and field of work differed from present-day standards. It was not just a matter of painting plain wall surfaces in a single color. The painters decorated both walls and furnishings with flowers, vine foliage, and figurative painting. They had their guild and could maintain their rights. The guild not only allotted commissions, but controlled access to the crafts as well. Among other things, it was forbidden for a sculptor to paint or gild, and a mason was not permitted to do any paintwork. As in other handcrafts, there was specialization in painting; in the eighteenth century portrait painters formed a separate group. They worked on prepared canvas which was framed and hung on the wall, as opposed to decorative painters' use of walls and furnishings. Even though this division took place relatively early, it was not until well into the nineteenth century that academic art emerged in Norway.

Professional urban painters were by no means original or creative in their art. On the contrary, they were schooled to copy old masters, often using engravings of master works from continental art centers as models. It is not so strange, therefore, that in many Norwegian churches we find copies of works by well-known painters in Germany, France, Holland, Spain, Italy and other countries.

RURAL ROSEMALING

Such imitation of older works was far from simple, however. Purely technical problems arose in attempting to duplicate colors, motifs, and artistic effects. It is not hard to understand that the first rural painters had problems in mastering the new craft with all its technical and artistic difficulties, and attempted to simplify technically difficult methods.

The rural painters used glue or oil as a medium for their paints, although the pigments were the same in both instances. In glue-paint, or tempera, as it is often

called, the medium may also consist of other substances, such as egg yolk. Tempera is, however, rather fragile, and was therefore used by country painters on ceilings and on the interiors of chest lids. Tempera was not difficult to make. Country dwellers were accustomed to preparing glue from calf bones, among other things, and these made a good medium. Casein, a milk substance, was also used in tempera. Oil paint was far more difficult to prepare. When oil is boiled too long it becomes sticky and difficult to apply with the brush. If not boiled long enough, on the other hand, it will not dry properly. To check the temperature, country artisans dipped pig bristles into the boiling oil; if they curled, the oil was exactly right.

The pigments, which were difficult to obtain, also required special treatment. They were sold as coarse powder or in lumps, and in either form had to be ground between a stone and a hard wooden board. This part of the process was important for the quality of the pigment.

The painters' palettes were limited by the availability of pigments. Until the eighteenth century their choice of colors was restricted to pigments extracted from minerals and natural organic matter found in the earth. A number of chemical substances became available in the next century and these, together with ready-mixed pigments, simplified the painters' work and expanded the spectrum of available colors. The new pigments so altered the appearance of nineteenth-century rosemaling that traditionalists thought painters went too far in their search for stronger and more intense color effects.

While discussing purely technical questions in the execution of rural painting, we may note that the motifs were rarely planned or even sketched on the ground. The painter, more or less at random, worked his way from one of the sides towards the central motif. The result could be a lack of symmetry and somewhat casual compositions. True enough, there were illustrated bibles and other models to copy, but this did not prevent a degree of chance from prevailing. Despite the method of composition, one can find many large wall and ceiling paintings executed with great assurance, without mistakes or corrective overpainting.

It is not easy to find the names of the first rural painters to blend professional painting with country tradition. We know the names of a few skilled painters whose reputations live on, but little of how they learned their art. Special mention must be made of Peder Aadnes (1739-1792). He received his training at the hands of professional craftsmen and therefore cannot be considered a completly rural artist. He founded a school; as a result, countless pieces of furniture supposedly made by Aadnes more probably are by his pupils. They painted in the rococo manner, using C-motifs and graceful, luxuriant, richly flowered foliage designs. Another of these is Ola Hansson (1750-1820?). He worked in East Telemark and decorated countless interiors about 1800. He has become particularly well known because his style is easily recognizable, especially his inimitable figurative painting. He painted folk scenes of working and hunting, fiddle-playing and fighting, as well as biblical scenes. His painting, both technically and artistically, reveals close contact with professionals. Ola Hansson is an important

figure because his style develops in a more independent and less academic direction. In Hallingdal the major early painter is *Herbrand Sata* (1753-1830) from Ål (cat. no. 53). Like Hansson, he worked originally in a rococo style and was clearly in touch with urban painters. His own distinctive style, however, places him among the great creative painters of Norway. Sata was a successful painter of decorative designs, but is also noted for his representations of clergymen, kings, and military figures. These he painted on a number of cupboards and wall plaques, the latter intended to mark the so-called high seat or place of honor belonging to the head of a household.[3]

These painters are cited not only because their works are well known, but also because they belong to the generation that introduced a more professional, urban type of painting into the country districts. Undoubtedly there were others who played a role in this transition, but many of them remain anonymous. It is interesting to see that many of these early painters worked in the rococo style, indicating contact with more advanced contemporary painters. It appears, however, that traditional rococo motifs changed character in the hands of rural craftsmen and a freer, less restricted flower and vine foliage decor prevailed. A revival of the flower baroque style began to overshadow the use of true rococo motifs. Without doubt, the decorated interiors of nearby churches inspired this development. Many of the numerous churches decorated in baroque style during the seventeenth century were still standing when the golden epoch of rosemaling began in the second half of the eighteenth century.

In Hallingdal, baroque flowers, tulips, and vine tendrils were prominent motifs. Herbrand Sata's two sons, Embrik and Niels, followed in their father's footsteps, but Niels seems to have had a greater feeling for the rococo (cat. nos. 2, 13, 71). He belongs among the important Hallingdal painters of the 1800s who retained typically rococo curvilinear forms.

Telemark gradually became one of the richest rosemaling districts in Norway. A distinctive style took shape there around 1800. Earlier we have mentioned Ola Hansson as a pioneer; his style revealed elements of baroque color and composition. It was the use of rococo motifs, however, that gave Telemark painting its individuality. In this we find a local difference from Hallingdal tradition.

Telemark style is distinguished by its asymmetric leaf and vine tendril designs in which interlacing *(smøyging)* is a distinctive feature. Dynamic forces seem to sweep the brush along in the organic flowing curves of the rococo style. The most important element in the design of the composition is the rococo C-motif. From this form vine tendrils swirl out in complicated rhythms to cover the surface (cat. no. 40). Rosemaling in Telemark, which has been thoroughly researched by Øystein Vesaas, was at its height in the first half of the nineteenth century, and over a hundred painters have been identified.

It has been established that central rosemaling regions such as Telemark and Hallingdal influenced the western districts, including Hordaland. Painters from the Luraas family and Torstein Sand of Hallingdal crossed the mountains, taking with them their distinctive styles to the districts around Bergen. Schools were founded in the western part of the country about 1800, especially in Hardanger.

Among the productive painters of this region was *Gunnar Anfinsen Årekol.* His painting technique is spontaneous, although his designs are frequently repetitive. The colors are lively, often consisting of red, blue, and white (cat. no. 27). Both Årekol and another Hardanger painter, Per Andersen Århus, were inspired by the great masters of Telemark and Hallingdal.

Numedal, lying between Telemark and Hallingdal, shows influences from both these districts. Hallingdal painters came into the northern part of the valley, leaving their mark there, while Telemark inspiration is apparent in the south. Although these influences are quite pronounced, certain Numedal painters such as Thore Kravik (1748-1810) and *Sebjørn Kverndalen* (1786-1875) created distinctive styles. Kravik made great use of the rococo C-motif and painted in vivid colors—red, white, and blue. Kverndalen's work is recognizable by his use of chinoiserie: Far Eastern vegetation, flowers, and buildings are important motifs. Illustration 18 shows one of his paintings which, although lacking this exotic flavor, reveals his characteristic painting technique.

Norway is a country with many communications barriers, a fact of importance in the shaping of artistic styles in the more isolated regions. As a result, works from these areas display an originality and individuality that is not apparent in pieces from a country such as Denmark, where distances are shorter and communications easier. The regions south of Telemark were particularly isolated; in Setesdal, for example, medieval wood carving traditions persisted and rosemaling arrived late. Several Telemark painters were clearly influential in establishing the Setesdal painting style.

The coastal regions of southern Norway, on the other hand, were linked by their ocean trade routes to continental art. Renaissance and baroque styles were especially pronounced there, even though this trend began relatively late. Few traces of the rococo are to be found in these districts. In Rogaland, in the southwestern part of the country, we can see that painters from both Telemark and Hallingdal have been visitors. Local artists, however, have made more use of contrasting colors and have added dark brown, yellow ochre, and white to the palette. As a result of organized study and training trips to this region, modern American rosemaling shows many characteristics of the Rogaland style.

A distinctive rosemaling style also developed in the Trøndelag region, one which has often been considered dry and heavily influenced by the towns. The painting is clear and simple, however, with a characteristic use of blue, green, and red as ground colors. On cupboards and other furniture, the framework and panels are particularly richly executed. Large patterns and foliate designs are formed in a kind of low relief carving and painted in clear, simple colors (cat. no. 14). In Oppdal, a very distinct school was founded by Knut Horne (1763-1848). Although his design and color choices were rather limited, he and his followers produced rosemaling that has a natural and assured place in Norwegian folk art.

Along the lengthy coastline of northern Norway, many examples of rosemaling were produced, but the craft itself seems to have been practiced in a rather quiet and desultory way, undoubtedly due in part to the remoteness of the regions. The more or less sporadic nature of trade and shipping, moreover, meant

that examples of continental crafts arrived infrequently, and a number of elements were adopted from European furniture decoration and painting which can be traced to several quarters.

The country districts in the easternmost parts of Norway were influenced by the low-lying regions of Østlandet and by Trøndelag. In Østerdalen significant features of Swedish painted wallcovering can be found. Itinerant tradesmen brought with them Swedish work in the form of painted canvases and paper to be glued to living-room walls.

LATER ROSEMALING

In the second half of the nineteenth century, rosemaling experienced what Peter Anker calls a late stage and a disintegration. Demand decreased and taste turned in the direction of surface effects such as painted imitations of mahogany, oak, and other wood grains. Pure rose or foliage painting was very often limited to small decorations on the edges and in corners of cupboard panels, door panels, and chest sides. Much of the painted wood imitation was quite skillfully executed, and it is often easy to mistake it for the genuine article. Country furniture, which previously bore the mark of having been made by unschooled district carpenters and decorated in traditional local style, now partially disappears. After 1850 rural furnishings imitate city fashions to a greater extent. Pieces in Empire and Biedermeier and later in various revival styles were produced by rural craftsmen. A new familiarity with finer surface finishes such as staining and shellac polishing led decorative painting in the direction of wood imitations as mentioned above.

At the same time, rosemaling itself developed in an entirely different way, as colors were intensified and designs exaggerated. A number of new pigments became available during the nineteenth century, and these expanded the color range of the painter considerably. In the late nineteenth century in Vest-Agder, schools developed which used the brightest possible colors and so filled the surfaces with flowers and foliage that the painting takes on a tangled and chaotic quality.

A similar, although less extreme, tendency is apparent in Os in Midthordland, but the colors and designs are more balanced. Annanias Tveit was a painter in this style, who late in the 1800s created a tradition. His painted chests are especially well known. He was drawn into the growing handicraft industry and for a time worked as a painter and craftsman in Strandgaten in Bergen. Later, towards the end of the century, he returned to Os where he had many assistants and pupils. Followers of Tveit have continued on almost up to the present day.

In the latter half of the nineteenth century, certain regions began to produce groups of objects of standardized shapes and decoration. Viksdalen in Vestlandet is especially well known for boxes, bowls, and dishes with a very distinctive decor. This development transpired in areas where the farms were small, the means of livelihood poor, and the population increasing. Many rural people turned to home industry and handcrafts in order to supplement their meager incomes. Typically, individuals in a particular valley would specialize in one single article in a kind of

Plate 6 *Candlestick*, about 1800, Hol, Hallingdal (cat. no. 86)

collective local production. Illustrations 32, 33, and 34 show examples of this work. The colors are simple and the designs uniform. The painting is carried out in a routine manner and implies a large production. Boxes of this type were sold in great quantity along the coast and in the interior of the country.

OTHER HANDCRAFTS

Rural artisans were skilled practitioners of their crafts. They were carpenters, wood carvers, painters, smiths, clockmakers, tailors, shoemakers and many other things. These crafts were not accorded equal prestige in their time, nor have they been appreciated equally by posterity. Present-day evaluation of the artistic aspects of folk art has favored the wood carvers and painters. Attention should be given, however, to the craft of turning on the lathe, which was the means of producing ale bowls, candlesticks, and other wooden items. This was a very demanding craft, but skilled artisans made items that were remarkably beautiful in shape. It was common for one craftsman to be responsible for the turning and another for the decoration. In some instances these lathe-turned articles were painted long after being carved. The shape of a tankard (cat. no. 57) is very old. The piece was probably imported in the seventeenth century and was painted by Herbrand Sata in 1792. Illustration 59 shows a jug decorated at an early period by scorching and stamping and subsequently painted in the nineteenth century by Torstein Sand from Hol in Hallingdal.

Nor should the work of the smiths be forgotten. Usually they made fittings for cupboards, chests, and doors, but they also produced many other articles such as candlesticks, bell collars for animals, and knives and forks (cat. nos. 80-84). The smith who made rougher utility articles was allowed to practice his craft in the country, whereas the smith who did finer work was restricted to the towns. It was, however, difficult to prevent the rural smith from making finer decorative objects as well. The candlestick (cat. no. 86) is a typical example of the rural smith's craft. Clockmakers were forbidden to work in the country in earlier times, but by the eighteenth century the craft flourished in rural areas. Throughout the countryside, weaving and braiding of long, thin birch roots into utility items was common. Illustration 72 shows a birchroot basket made with great skill and imagination.

WEAVING AND TEXTILES

Textiles with both figures and ornamental designs are known in Norway from before the year 1000. The Oseberg Viking ship find, which dates to the ninth century, contained fragments of narrow tapestries showing processions of horsemen and carriages, battle scenes, and men and women in various costumes. A few medieval figurative hangings have also survived, probably from the twelfth and thirteenth centuries. An embroidered hanging from Høylandet Church de-

picts the story of the Three Wise Men. A fragment of another, woven in tapestry technique, is from the Baldishol Church in Hedmarken and shows two months, April and May, of what was once a complete twelve-month cycle.

On the basis of the material that has survived it is difficult to say much about these early weaving traditions in Norway. Isolated examples tell us only that decorative hangings such as these were found in churches or in the homes of the upper classes. Of the weavers themselves we know nothing. Neither do we have any certain knowledge about late medieval weaving, which may have extended the early tradition up to the next period of weaving activity in the sixteenth century.

We know with greater certainty that at the end of the sixteenth century and into the seventeenth, the foundations were laid for a distinctively Norwegian weaving style. The new style, however, was brought in by itinerant craftsmen. Marta Hoffmann, an art historian and ethnographer, writes: "Anonymous itinerant craftsmen from third-rate provincial workshops in the Netherlands or north Germany, and women who had learned the technique by helping them, are presumably the masters of many of the hangings in tapestry technique which have survived here." One imagines more or less professional Flemish weavers, men or women, weaving tapestries to order for government officials, large landowners, and other members of the upper classes in the eastern part of the country. Doubtless some interested and skillful local country women learned something of the technique, colors, and motifs by watching and perhaps assisting these wandering weavers. A great deal of the material extant must have been made by Norwegian weavers. As the designs are limited in number, it is probable that copying took place on a large scale. With repetition, these designs became stylized and simplified.

The two oldest known tapestries from this period are to be found in the Norsk Folkemuseum and are dated 1575 and 1579. Both depict Lot and his daughters. The two pieces show great similarity to provincial north German work, as do tapestries from the same period in Denmark and Sweden. Thus far, it has not been possible to ascertain whether any of them were woven in provincial German workshops or in the countries where they are now found. Both display certain characteristics of international tapestry weaving style that originated in Flanders in the sixteenth century. A sense of perspective is achieved through the use of light and shadow which sets the figures apart from the background. The use of faded bluish-greens and yellows distinguishes these tapestries from Norwegian works of a later period. Later tapestries are smaller, take the form of bedspreads and are used to cover beds on festive occasions.

Over the course of the seventeenth century, the designs of Norwegian tapestries became, as we have noted, simplified and flattened. Brighter dyes came into use in place of the muted tones typical of the professional workshops. These later weavings were made in the countryside for farm families.

The various motifs of the early tapestries are clearly related to designs in use in other branches of folk art. The subjects are almost without exception biblical, especially narrative or dramatic scenes. These provide ample material to fill the picture surface with both large figure compositions and smaller decorative de-

Plate 7 *Coverlet*, 19th century, Herdla, Hordaland (cat. no. 93)

tails. One of the most popular subjects was that of the Wise and Foolish Virgins. In the earliest tapestries it is quite obvious which are the wise ones—they stand with their lamps lit awaiting the arrival of the bridegroom. In later pieces, both the content of the story and its descriptive details may be lost as the motif becomes purely ornamental, depicting rows of women without the attribute of lamps. Another favorite subject was the Three Wise Men; sometimes on smaller items a single horseman, probably one of the Magi, appears (cat. no. 99). The designs on cushion covers are first and foremost of flowers in baroque style (cat. no. 98), but motifs of birds or men on horseback are not unusual. A third important motif is the Feast of Herod in which Salome is given the head of John the Baptist as a reward for her dance.

Pictorial weaving of the type described occurs most frequently in the eastern part of the country, especially in Gudbrandsdal and in Valdres. The Virgin motif is rather widespread in western Norway also, but here it is given a different form.

Most characteristic of decorative weaving in western Norway are tapestry-weave coverlets of the general type called *rølaken* in Sweden, a category comprising many different types of geometric patterns. In this tapestry technique, the changes of color generally follow distinct horizontal and vertical lines. The patterns are based on a small square unit as if designed on a grid.

Among the most popular designs is the eight-pointed star in which the points radiate in pairs from a quadratic center and are distinguished from each other by alternating colors (cat. no. 94). Frequently the eight beams will radiate separately and not be organized in pairs. Octagonal or diamond forms usually surround the star. We also find patterns based on the Celtic knot, the cross (cat. no. 88), the diamond (cat. no. 87), and other geometric figures. Besides the purely quadratic patterns in tapestry weave, zigzag designs also exist (cat. no. 101).

Other techniques, each with their own design traditions, were also used for coverlets, among them the plain "tabby" weaves with striped or toothed designs. Especially common was a variant of the "rosepath" type generally referred to as "bound weave." In this, as in the tapestry technique, the warp is completely hidden by the weft (cat. no. 97). Overshot weaves also occur in which both the warp and the weft of the tabby ground fabric is of linen, while the overshot weft threads which form the pattern are of wool (cat. no. 96).

The coverlets have a fairly simple color scheme. Reddish purple, black, yellow, and white predominate. Black is frequently replaced by greenish and brownish color tones. The origin of the choice and arrangement of colors may lie in the use of gold, silver, red, blue, black, and green in heraldry.

Hardanger coverlets often feature a small checked design, although the eight-pointed star and other patterns are worked in. The colors most often used are red, white, yellow, and black; more rarely blue and green appear.

In Sogn, Sunnfjord, and Nordfjord the designs and colors are stronger and the motifs vary greatly. The colors used are red, yellow, white, brown, green, and blue. The Celtic knot motif and the cross pattern are frequently found. Nordhordland coverlets are predominantly blue and reddish purple and are, therefore, much darker.

We do not find the geometric *rølaken* coverlet only in Vestlandet, however. In the southern part of the country, in Ryfylke, Vest-Agder, and Telemark, the eight-pointed star motif is particularly widespread. The small checked patterns of Numedal are strongly influenced by those of Hardanger. In Gudbrandsdal, Valdres, and Hallingdal the weavers have clearly been influenced by the strong colors and pronounced patterns of the Sogn tapestries.

PICTORIAL MOTIFS IN FOLK ART

Pictorial motifs have received increased attention in the literature of folk art as their origins are studied and their iconography interpreted. Scholars can now provide some answers to the questions of what kinds of models may have been available to the rural artisans and what meanings were attached o the images they produced.

Illustrated Bibles were an important source of pictorial compositions. Illustrations from the Old Testament and from the Gospel According to St. John were particularly popular in folk art. Perhaps this is because the episodes in these sections lend themselves to dramatic presentation. The Reformation Bible was printed in an edition of 3,000 copies and most likely found its way into all Norwegian churches. In addition, so-called chapbooks, such as the Chronicle of Charlemagne and the Chronicle of Holger the Dane, with their many illustrations, inspired rural craftsmen. All of these books served to introduce compositions and motifs of European art into the folk repertoire. Some retained their original meaning; others came to be associated with ancient rural traditions. Holger the Dane, for example, was depicted, with many local variations, on horseback and with raised sword (cat. no. 17). Horses also appear frequently on mangle boards and the motif originates in a far older tradition. The symbol of the horse played an important role in the pre-Christian Scandinavian world view, and connoted strength and virility. Its appearance at a later date does not carry the same symbolic meaning, but the horse has nevertheless lived on in folk art through the ages as a decorative motif and as an echo of an old tradition (cat. nos. 21, 22, 23, 44).

The lion, too, has an interesting history in folk art. It appears in medieval wood carving and can be found as a painted motif in the nineteenth century (cat. no. 20). This may not represent an unbroken tradition, however, but rather a variety of sources and meanings. In the Middle Ages, the lion was a symbol of strength and power. For this reason, we find it frequently incorporated in decorative designs framing door openings. In a religious context, the lion is the symbol of good in the fight against evil. When the lion appears in eighteenth century works, fighting with Samson for example, the illustrated Bible is clearly the model. The lion is also depicted with an ax or halberd as its attribute and in such cases must be modeled on the lion in the Norwegian coat of arms. Peter Anker suggests that the lion was strongly implanted in folk art because the coat of arms so frequently decorated iron ovens.

Different kinds of birds appear as motifs in pictorial art, and drinking vessels are often in the shape of birds. Although it is difficult to generalize about the symbolic meaning of birds, we do know that in early folk beliefs they were considered omens of the future and that chickens and geese were connected with fertility. Drinking vessels in the form of chickens or geese may thus have been intended to ensure good crops (cat. nos. 45, 48, 49). It is well to remember, however, that symbolic content is frequently lost in folk beliefs, while the purely decorative element continues in use.

Trond Gjerdi

FOOTNOTES

1 Torstein Hoff and Lars Borg are two of these whom we know worked in the eastern part of the country. A third, Thomas Blix, worked in Telemark.

2 Among the well-known masters are Lars Pinnerud, who decorated Veldre Church In Hedemarken, Kristen Listad, who made the altarpiece for Sødorp Church in Nord-Fron, and Jakob Klukstad, who worked on the Lesja Church. During the second half of the eighteenth century, Sjåk-Ola carved a number of fine cupboards. Other important wood carvers were Sylfest Skrinde, Jakop Sæterdalen, Bjørn Olstad, and Johannes Segelstad.

3 Other pioneers were Truge Gunhildgard from Ål in Hallingdal and Talleiv Målar from Lårdal in Telemark. Målar was obviously influenced by Thomas Blix, who worked in West Telemark.

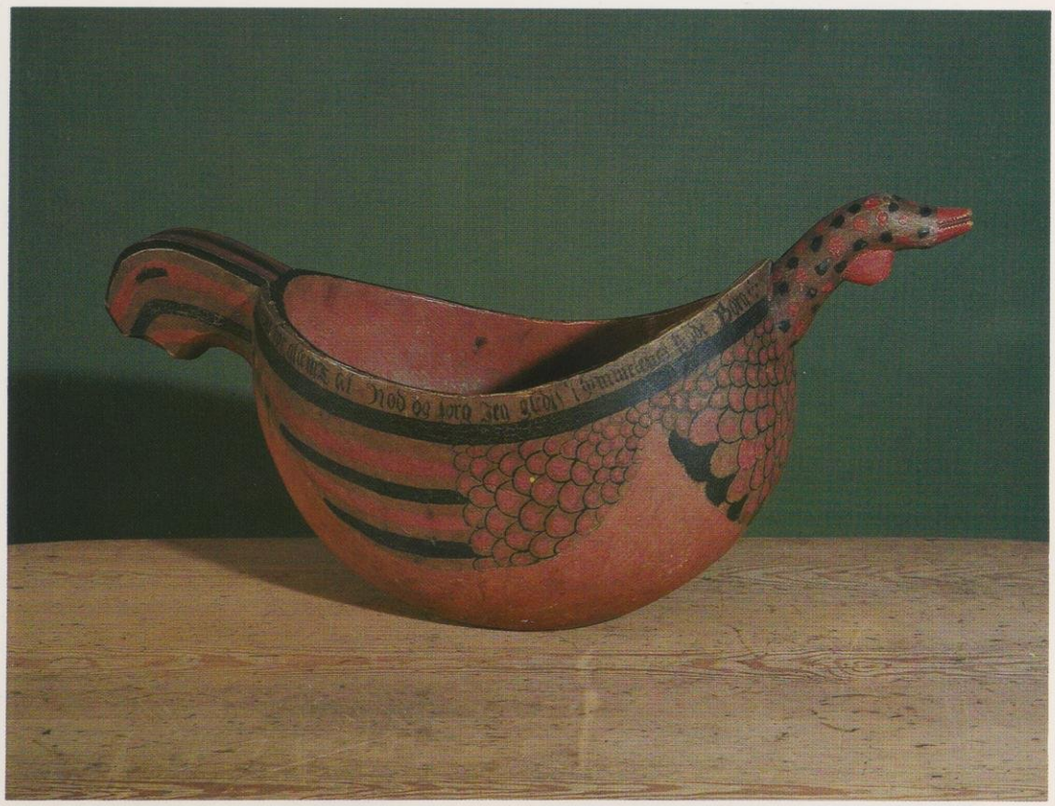
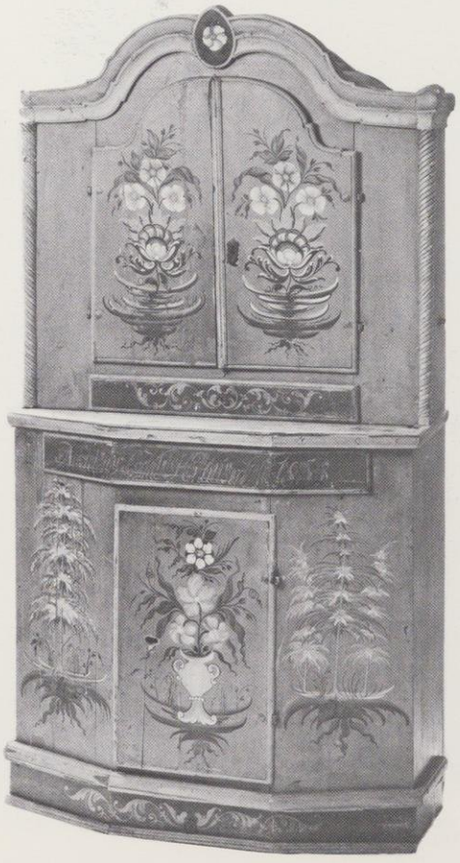
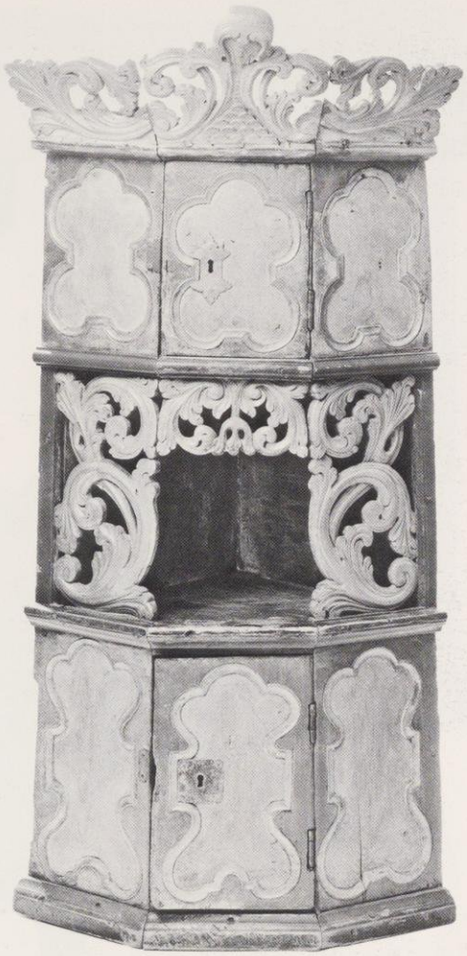


Plate 8 *Ale bowl* (ølhane), probably 18th century, Valle, Setesdal (cat. no. 45)

1. Cupboard
Upper Telemark
Pine, 186.5 x 117
Running clover decoration carved in low relief; unpainted
Norsk Folkemuseum Inv. 679-98

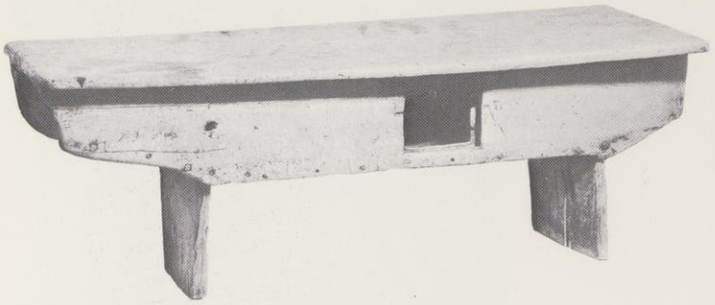


2. Cupboard, 1835
Ål, Hallingdal
Coniferous wood, 157 x 84
Rosemaling on green ground
Painted by Nils Bæra (1785-1873)
Inscription: *Malet for Nils Olsen Sael 1838.* Superimposed painted inscription: *Mekkel Knudsen 1835.*
Norsk Folkemuseum Inv. 380-11
(see color plate 4)



3. **Corner cupboard**, late 18th century
Vågå, Gudbrandsdalen
Coniferous wood, 132
Carved acanthus motif; painted
Norsk Folkemuseum Inv. 575-12

4. **Table**, late 18th century
Probably from Gudbrandsdalen
Coniferous and deciduous wood, 73 x 91
Carved acanthus motif; painted
Norsk Folkemuseum Inv. 990-95



5. **Table chest** *(kistebord)*, probably 17th century
Hjartdal, Telemark
Pine, 64 x 208
Top and sides made from one piece of wood; unpainted
Norsk Folkemuseum Inv. 227-33

5a. **Bench**
Valle, Setesdal
Coniferous wood, 35 x 248 x 34
Painted
Norsk Folkemuseum Inv. 1097-11
(not illustrated)

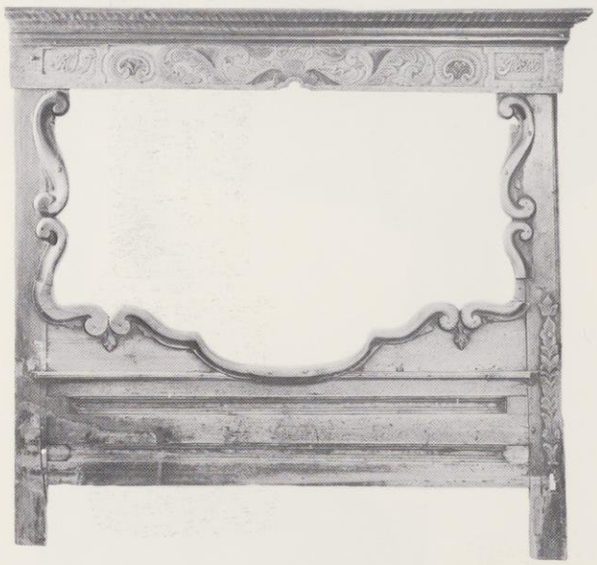
6. **Bench with back**, probably 18th century
Valle, Setesdal
Pine, 110 x 153
Equestrian figures, two armed men, and vine foliage carved on bench back in low relief; unpainted
Norsk Folkemuseum Inv. O.741-19

7. **Chair**, probably 17th or 18th century
Rygylke, Rogaland
Coniferous wood, 96 x 58
Decorated in chip-carving technique; unpainted
Norsk Folkemuseum Inv. 396-99

8. **Chair,** probably late 18th century
Grue, Hedemark
107 x 47.5
Carved acanthus motif; painted brown
Norsk Folkemuseum Inv. 963-95

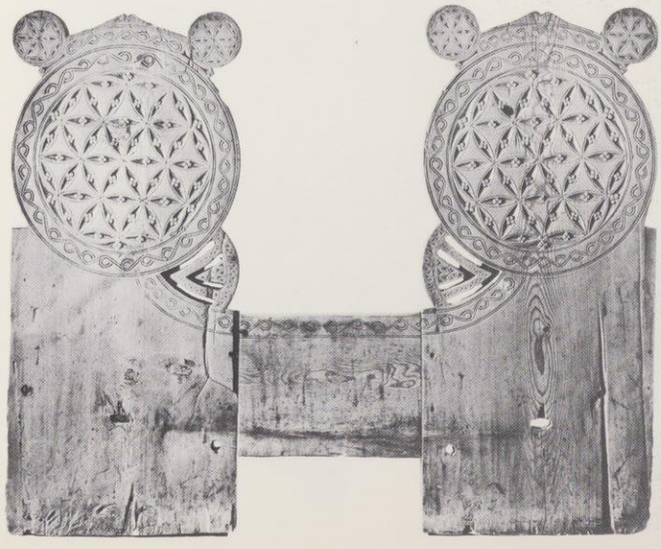
9. **Log chair,** 19th century
Provenance unknown
101 x 68.5
Carved acanthus motif; painted red and blue
Norsk Folkemuseum Inv. x-33

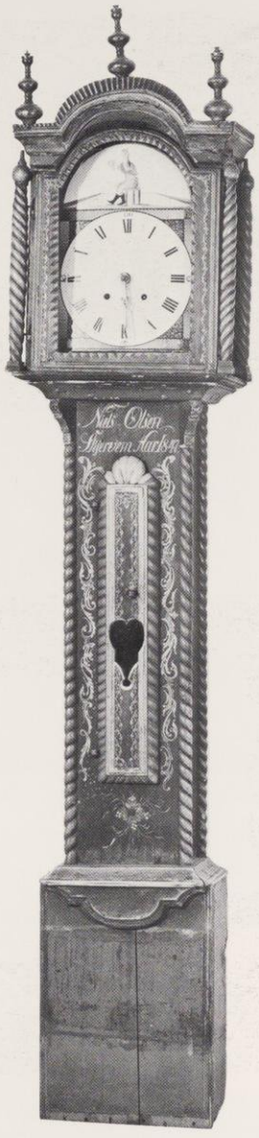
10. **Chest**, 1843
Fyresdal, Telemark
Coniferous wood, 153.5 x 79.5
Rosemaling on black ground
Inscription: *Ole Giermund Sen Hougen 1843, Fød 24. juli 1818.*
Norsk Folkemuseum Inv. 212-01



11. **Bed**, 1800
Tinn, Telemark
Coniferous wood, 185 x 107.5
Canopy frame carved in low relief, acanthus motif; painted on brown ground
Inscription: *KOS ITS 1800*
Norsk Folkemuseum Inv. 264-12

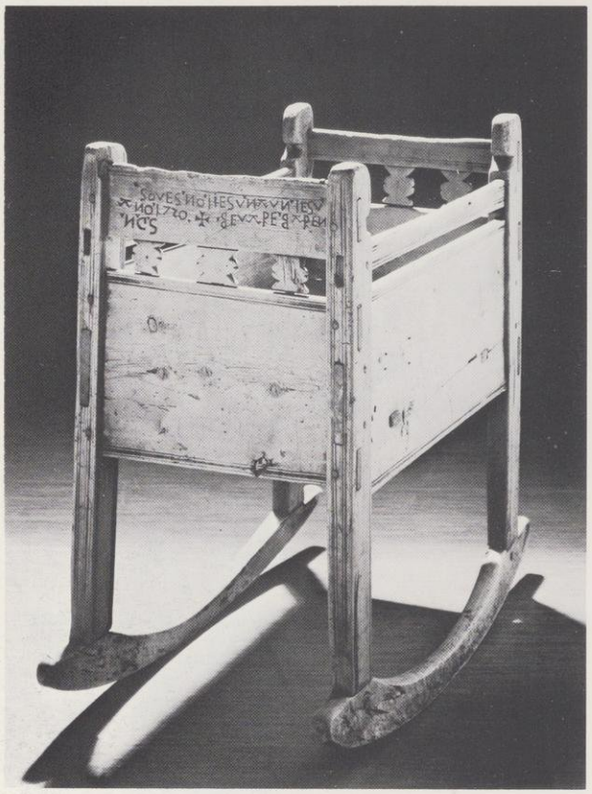
12. **Bed front**, 1732
Probably Telemark or Setesdal
Pine, 174 x 144
Decorated in chip-carving technique; unpainted
Norsk Folkemuseum Inv. 773-48





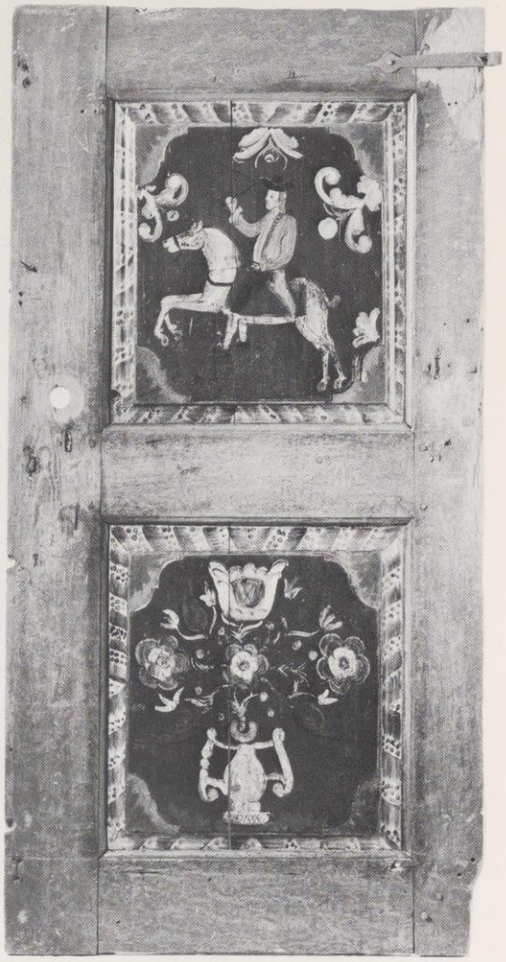
13. **Case clock**, 1847
Ål, Hallingdal
Coniferous and deciduous wood, metal;
231 x 48
Rosemaling
Painted by Nils Bæra (1785-1873)
Inscription: *Nils Olsen Skjerven Aar 1847*
Norsk Folkemuseum Inv. 410-23

14. **Shelf**, early 19th century
Byneset, South Trøndelag
Pine, 86 x 62.8
Carved motif; painted decor on blue
and white ground
Norsk Folkemuseum Inv. 387-96



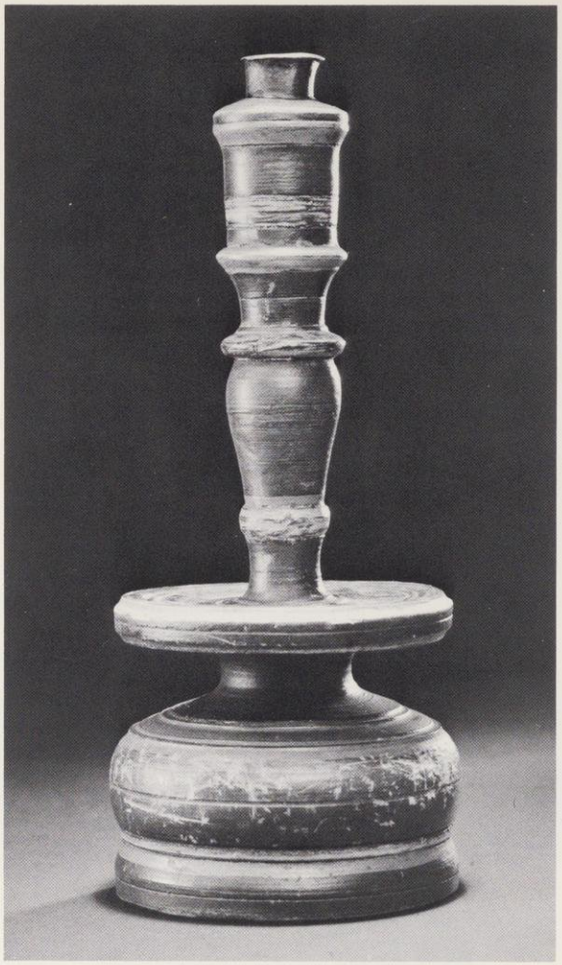
15. **Cradle**, 1720
Voss, Hordaland
Pine, 92.5 x 83
Unpainted
Inscription: *SOVES NO I IESU NAVN IESU / ANO 1720+ BEVARE BARNEN / N C(?) S.*
Norsk Folkemuseum Inv. 938-24

16. **Shelf** with rack for ornamental towel *(bostkast)*, about 1790
Sel, Gudbrandsdalen
103 x 54.5
Carved acanthus motif; painted on blue ground
Probably carved by Sylfest Nilson Skrinde (b. 1732)
Norsk Folkemuseum Inv. 610-43



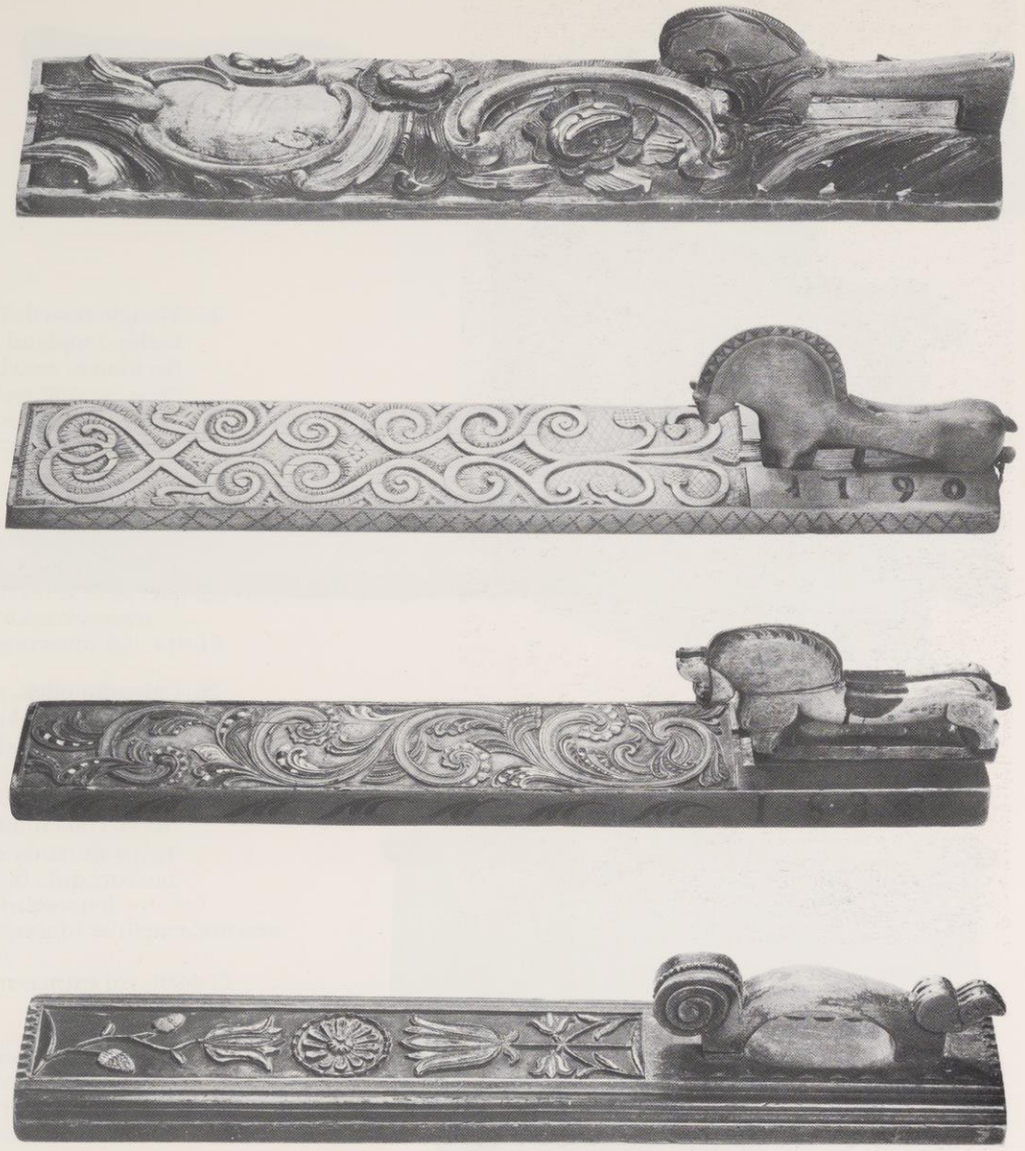
17. **Door**, early 19th century
Gyland, Vest-Agder
Coniferous wood, 148.5 x 75.5
Rosemaling on blue ground
Norsk Folkemuseum Inv. 195-25

18. **Door panel of cupboard**, early 19th century
Uvdal, Numedal
Coniferous wood, 30.5 x 35.2
Painted decor on red ground
Probably painted by Sebjørn Kverndalen from Nore (1786-1875)
Norsk Folkemuseum Inv. 140 A-12



19. **Candlestick**, early 19th century
Soknedal, South Trøndelag
Deciduous wood, iron; 24.2
Turned on the lathe; painted, blue ground
Norsk Folkemuseum 1405-27

20. **Candlestick**, early 19th century
Valle, Setesdal
Deciduous wood, 30.8 x 28.8
Carved in the shape of a lion; painted, red ground
Norsk Folkemuseum Inv. 415-29

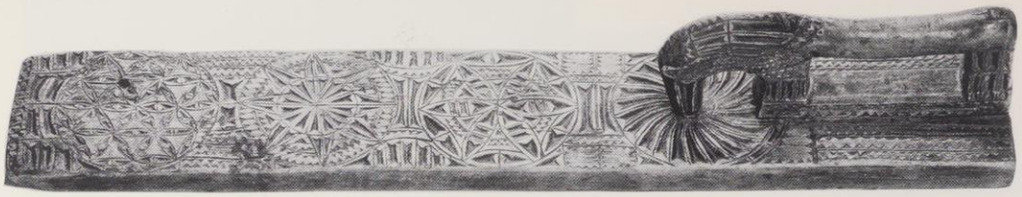


21. **Mangle board,** early 19th century
Gjerpen, Telemark
Deciduous wood, 65.4
Carved acanthus motif, handle in the shape of a horse; painted, black ground
Inscription: *AND*
Norsk Folkemuseum Inv. 813-98

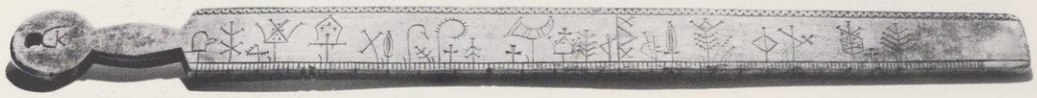
22. **Mangle board,** 1790
Solum, Telemark
Birch, 74.3
Carved in low relief, double vine tendril motif, handle in the shape of a horse; unpainted
Inscription: *PHDN 1790*
Norsk Folkemuseum Inv. 38-27

23. **Mangle board,** 1838
Hjartdal, Telemark
Deciduous wood, 78.5
Carved acanthus motif, handle in the shape of a horse; painted, brown ground
Inscription: *BMADL 1838*
Norsk Folkemuseum Inv. 160-95

24. **Mangle board,** probably 18th century
Biri, Oppland
Deciduous wood, 69.5
Carved motif, tulips and rosette; painted, brown ground
Norsk Folkemuseum Inv. 539-30



25. **Mangle board**, 1738
Kolbu, Oppland
Deciduous wood, 67.5
Chip-carving technique, handle in the shape of a horse; unpainted
Norsk Folkemuseum Inv. 638-34

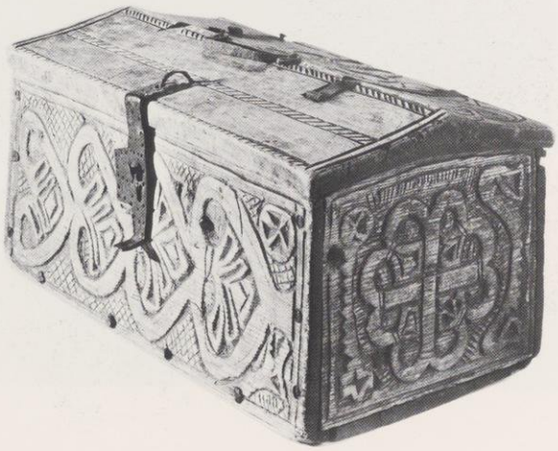


26. **Calendar stick**, probably 18th century
Provenance unknown
Deciduous wood, 89.5
Chip-carving technique; unpainted
Inscription: *CK/E*
Norsk Folkemuseum Inv. O. 987-15

27. **Casket**, 1756
Ullensvang, Hardanger
Coniferous wood, 19.5 x 35
Rosemaling on red ground
Norsk Folkemuseum Inv. 592-52

28. **Double box**, about 1800
Gauldal, South Trøndelag
Coniferous and deciduous wood, 15.2 x 18.9
Bentwood construction; chip-carving technique; stained brown
Norsk Folkemuseum Inv. 1471-23

29. **Double box**, about 1800
Probably from Selbu, South Trøndelag
Coniferous and deciduous wood, 19.2 x 21.5
Bentwood construction; chip-carving technique; stained brown
Norsk Folkemuseum Inv. 449-10



30. **Casket** *(kistill)*, 16th or 17th century
Valle, Setesdal
Pine, iron mounts; 15.4 x 31
Low relief and chip-carving techniques; unpainted
Back panel thought to depict Samson and the Lion
Norsk Folkemuseum Inv. 1024-13

31. **Box**, 1822
Valle, Setesdal
Coniferous wood, 18 x 31.8
Bentwood construction; rosemaling on red ground
Inscription: *JOSV 1822* (carved on inside of lid); *JOSW* (painted on side)
Norsk Folkemuseum Inv. 1105-11

32. Box, 19th century
Askvold, Sogn og Fjordane
Pine, 9.5 x 26
Bentwood construction; rosemaling on reddish-brown ground
Norsk Folkemuseum Inv. 818-24

33. Box, 1862
Årdal, Sogn og Fjordane
Pine, 15.5 x 34.3
Bentwood construction; rosemaling on reddish-brown ground
Inscription: *Anna EriksDatter Ofredal 1862*
Norsk Folkemuseum Inv. 453-96

34. Box, 19th century
Flesberg, Numedal
Pine, 17.7 x 40
Bentwood construction; rosemaling on reddish-brown ground
Norsk Folkemuseum Inv. 1622-21

35. Box, 19th century
Hemne, South Trøndelag
Pine, 18.4 x 38
Bentwood construction; rosemaling on bluish green ground
Norsk Folkemuseum Inv. 843-29

36. Ale bowl, 1839
Bygland, Setesdal
Birch, 19 x 54
Rosemaling on brown ground
Inscription: *O Store Gud Lad Ægtestand af dig velsignet være ieg ingen bedre gave kan for Brudefolk Frembære, en at ieg med andektighed dem Ønske vil til lykke gid Herrens fred og Kierlighed dem sire maa./ FOSV 1838.*
Norsk Folkemuseum Inv. 116-12

37. Ale bowl, 1607
Ål, Hallingdal
Birch, 16.5 x 43.2
Rosemaling on yellow ground
Turned and painted by professional urban craftsmen
Inscription: *Naar Landzknechtte selff skulle stege och siude, och presten till tinge raade och biude, och quinder de drage mands hoser paa, da will dett wistt enn ond ende faa, aar effter Christi naaderige fødsell 1607 / Jeg er en skaal . . . from, Thi er ieg bedre fuld end tom, ber mig till den rette tønne, da lad gaatt øll ij mig Rine, dricker du mig 7 gange paa hoffue, da maa du gaa att soffue. 1607.*
Norsk Folkemuseum Inv. 781-97

38. Ale bowl, 1824
Eiken, Vest-Agder
Deciduous wood, 13 x 51
Rosemaling on yellow ground
Inscription: *Drik Fra Morgen Solen Rinder Til Den Rinder Op Igjen, At du Dør paa Væg ey Finder, Da Blir Sængen Vist Din Vend Siger T.A.S.G. 1824 / Hva Som Af mig Vil Ledske Sig Skal Finde Nok Fulkomelig Om Hand End Gandske Tørstig Er Jeg Ledsker Alle Og En Hver.*
Norsk Folkemuseum Inv. 620-98

39. Ale bowl, 1829
Seljord, Telemark
Oak, 26.7 x 73.5
Rosemaling on blue ground
Inscription: *Vil Du Vide Boldens Navn, Jide Guben Saa Heder Han Hør Da Det Du Kielderman Pa mig Ful og Ber mig Frem, Skal Jeg Forløste Mangen Man. JTSA 1829.*
Norsk Folkemuseum Inv. E. 962-06

40. Bowl with spout, 1800
Gransherad, Telemark
Deciduous wood, 16.5 x 52.6
Rosemaling on brown ground
Inscription: *Jeg er en Trøs saa skøn, bedre ful en tom og naar Jeg er ful er jeg bedre n gul. SOS 1800.*
Norsk Folkemuseum Inv. 72-00

41. **Bowl with spout**, 1843
Hol, Hallingdal
Pine, 15 x 60.7
Rosemaling on red ground
Inscription: *En stor Trøys fyldt med Øl paa Bord, Er meget bedre end mange søde Ord. Erik Sandersen Ruud 1843 / P. Willand.* (burnt into the underside)
Painted by Syver Halstensen, b. 1816 in Hol; emigrated to America, 1848.
Norsk Folkemuseum Inv. 496-09

42. **Bowl with spout** *(trøys)*, probably late 18th century
Dovre, Gudbrandsdalen
Birch; 12 x 40
Carved acanthus motif; painted blue
Inscription: *T. P. S.* (burnt into underside with stamping iron)
Norsk Folkemuseum Inv. 78-98

43. **Drinking vessel** *(kane)*, 1612 (?)
Probably from Telemark
Deciduous wood, 28.9
Carved design with dragon heads; interior rosemaling on brown ground
Inscription: *KNUD SVENSØN / HELDØL - N.K. / NET SOM MIG STEL / ALVERSKABT.* (carved on underside)
Norsk Folkemuseum Inv. 268-06

44. Drinking vessel *(kjenge)*, 1791
West Norway
Deciduous wood, 20.2 x 34.2
Carved, two handles in the shape of horses' heads; painted
Inscription: *DRIK DIN LOST TAK GUD SINE GAWER IHSO 1791 / E H H*
(carved on underside)
Norsk Folkemuseum Inv. 215-17

45. Ale bowl *(ølhane)*, probably 18th century
Valle, Setesdal
Pine, 38.7 x 82.5
Carved in the shape of a goose; painted red, brown, and black
Inscription: *Jeg haver for glæmt al Nød of Sorg Jeg gledis i himmelens fryde borg, al verslig glæde haver Jeg for lat(?) i Himmelen er min siæ lis Skat.*
Norsk Folkemuseum Inv. 699-97
(see color plate 8)

46. **Drinking vessel** *(ølhøne)*, 1757
Setesdal
Deciduous wood, 26.5 x 46.5
Carved in the shape of a hen; unpainted
Inscription: *GGS / EH / 1757* (carved on underside)
Norsk Folkemuseum Inv. O. 1098-15

47. **Drinking vessel** *(ølhøne)*, 1777
Bygland, Setesdal
Deciduous wood, 12.4 x 20.5
Carved in the shape of a hen; painted on red ground
Inscription: *LAS 1777* (carved on underside)
Norsk Folkemuseum Inv. 446-97

48. Drinking vessel *(ølhøne)*, 1721
Valle, Setesdal
Deciduous wood, 15.5 x 23.7
Carved in the shape of a hen; unpainted
Inscription: *Bjørgvfi Targu:Søn Eeggenni Hand Ano 1721* (carved on underside)
Norsk Folkemuseum Inv. 1197-11

49. Drinking vessel *(koks)*, about 1800
Singsås, South Trøndelag
Birch, 17 x 11.1
Carved in the shape of two attached birds; painted reddish-brown, blue, and white
Norsk Folkemuseum Inv. 1327-95

50. **Ale bowl** *(snippeskal)*, 1792
Jæren, Rogaland
Coniferous wood, 5.3 x 15.2
Painted on brown ground
Inscription: *H-S (?) -B-D 1792.*
Norsk Folkemuseum Inv. 906-38

51. **Dipper,** 18th century
Voss, Hordaland
Deciduous wood, 32.5 x 18.8
Chip-carving technique
Norsk Folkemuseum Inv. 34-33

52. **Dipper,** 1759
Fyresdal, Telemark
Deciduous wood, 13.4
Carved vine-tendril motif; painted on green ground
Inscription: *K* (?) *OLS ... 1759* (carved on underside)
Norsk Folkemuseum Inv. 1037-97

53. **Goblet,** late eighteenth century
Hol, Hallingdal
Coniferous wood, 21.1 x 14
Turned on the lathe; rosemaling on red ground
Inscription: *C7 / B;* painted by Herbrand Sata from Ål (1753-1830)
Norsk Folkemuseum Inv. 313-09

54. Tankard, about 1800
Heidal, Gudbrandsdalen
Coniferous and deciduous wood, 25.2 x 15
Coopered; carved acanthus motif; painted
Inscription: *L*(?) *IS* (burned into underside)
Norsk Folkemuseum Inv. 357-95
(see color plate 5)

55. Tankard, 1766
Gudbrandsdalen, Oppland
Coniferous and deciduous wood, 21.4 x 14.1
Coopered; acanthus motif in flat-carving technique; unpainted
Norsk Folkemuseum Inv. 795-24

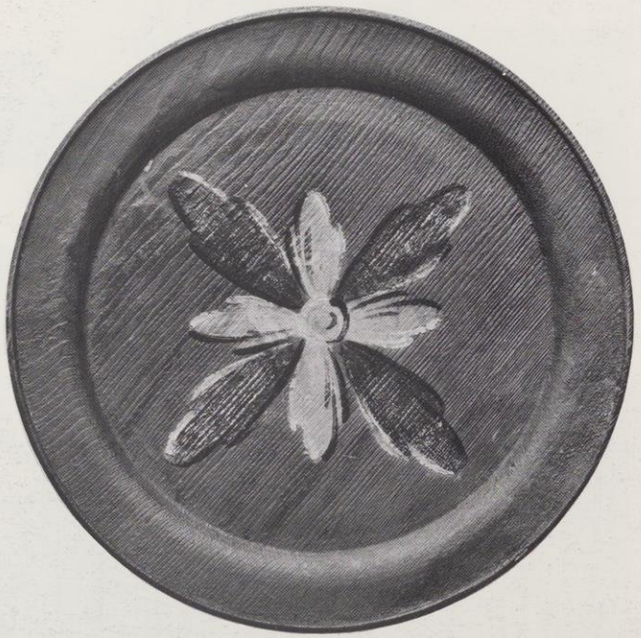
56. Tankard, mid-eighteenth century
Probably from Numedal
Coniferous wood, 25.5 x 16.9
Coopered; carved biblical motifs depicting the Last Supper; painted on red ground
Probably carved by Iver Gundersen Ovsterud, Rollag, Numedal (1711-1775)
Norsk Folkemuseum Inv. OK 1716-57

57. Tankard, probably 17th century
Hol, Hallingdal
Deciduous wood, 42.7 x 16.9
Turned on the lathe; rosemaling on yellow ground
Inscription: *TAS ANNO 1792*
Painted in 1792 by Herbrand Sata from Ål (1753-1830)
Norsk Folkemuseum Inv. 555-98

58. **Jug with spout,** probably late 18th century
Sauherad, Telemark
Deciduous wood, 26.6 x 19.8 (diameter)
Turned on the lathe; rosemaling on green ground, painted 1835
Inscription: *AOSG 1835*
Norsk Folkemuseum Inv. 18-99

59. **Jug with spout,** probably 18th century
Hol, Hallingdal, Buskerud
Coniferous wood, 32.5 x 20.2
Coopered; scorching technique; overpainted on red ground
Inscription: *Knud Larsen Fossgaard 1853 / ASS* (carved on underside)
Painted by Torstein Sand, Hol (1808-1887)
Norsk Folkemuseum Inv. 520-96

60. **Jug with spout**, 18th century
Nes, Akershus
Pine, 45.5 x 31.3
Coopered; scorching technique; unpainted
Inscription: *KHS IP* (on the underside)
Norsk Folkemuseum Inv. 832-24



61. **Plate**, 19th century
Nord-Møre, Møre og Romsdal
Pine, 19.1 (diameter)
Turned on the lathe; rosemaling on brown ground
Inscription: *AH* (painted on underside)
Norsk Folkemuseum Inv. 209 C-31

62. **Plate**, about 1800
Stangvik, Møre og Romsdal
Coniferous wood, 21.3 (diameter)
Turned on the lathe; rosemaling on light blue ground
Inscription: *MH*
Norsk Folkemuseum Inv. 786-12

63. **Plate**, mid-19th century
Halsa, Møre og Romsdal
Coniferous wood, 20.4 (diameter)
Turned on the lathe; rosemaling on white ground
Inscription: *DLD*
Norsk Folkemuseum Inv. 757-12

64. **Plate**, about 1800
Rindal, Møre og Romsdal
Coniferous wood, 18.3 (diameter)
Turned on the lathe; rosemaling on black ground
Norsk Folkemuseum Inv. 1035 B-27

65. **Butter container**, 19th century
Sunnfjord, Sogn og Fjordane
Coniferous and deciduous wood, 24.2 x 14.5
Coopered; scorching technique; unpainted
Inscription: *SIK AA* (on underside)
Norsk Folkemuseum Inv. 39-94

66. **Butter container,** 19th century
Nordfjord, Sogn og Fjordane
Pine, 22.6 x 29.6
Coopered; scorching technique, chip-carving on the inside of the lid; unpainted
Norsk Folkemuseum Inv. 183-35

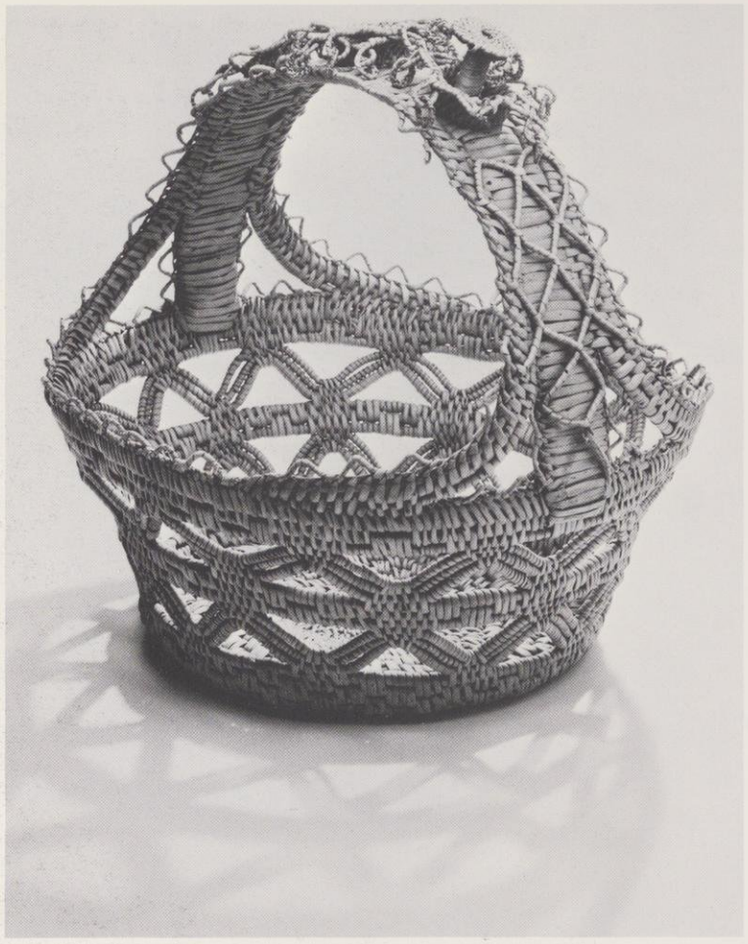
67. **Butter container,** 19th century
Hjørundfjord, Møre og Romsdal
Deciduous and coniferous wood, 24.2 x 17.5
Turned on the lathe; scorching technique, chip-carving on the inside of the lid; unpainted
Norsk Folkemuseum Inv. 970-97

68. **Bucket with spout,** about 1800
Skaun, Sør-Trøndelag
Pine, 35 x 31.4
Coopered; scorching technique; unpainted
Inscription: *EIH* (burnt into underside)
Norsk Folkemuseum Inv. 448-27

69. **Porridge container** *(ambar),* about 1800
Sel, Gudbrandsdalen
Pine and deciduous wood, 31.5 x 29
Coopered; carved acanthus motif; unpainted
Inscription: *ASD* (carved on underside)
Norsk Folkemuseum Inv. 594-43

70. Footed dish, 19th century
West Norway
Deciduous wood, 14.5
Turned on the lathe; rosemaling
Inscription: *L* (carved on bottom of foot)
Norsk Folkemuseum Inv. 966-18

71. Basket, 1852
Ål, Hallingdal
Coniferous wood, 28.5 x 35
Bentwood construction; rosemaling on green ground
Inscription: *Ingeborg Larsdatter Aar 1852*
Painted by Nils Bæra (1785-1873) or his pupil Ole Fæthen
Norsk Folkemuseum Inv. 27-04

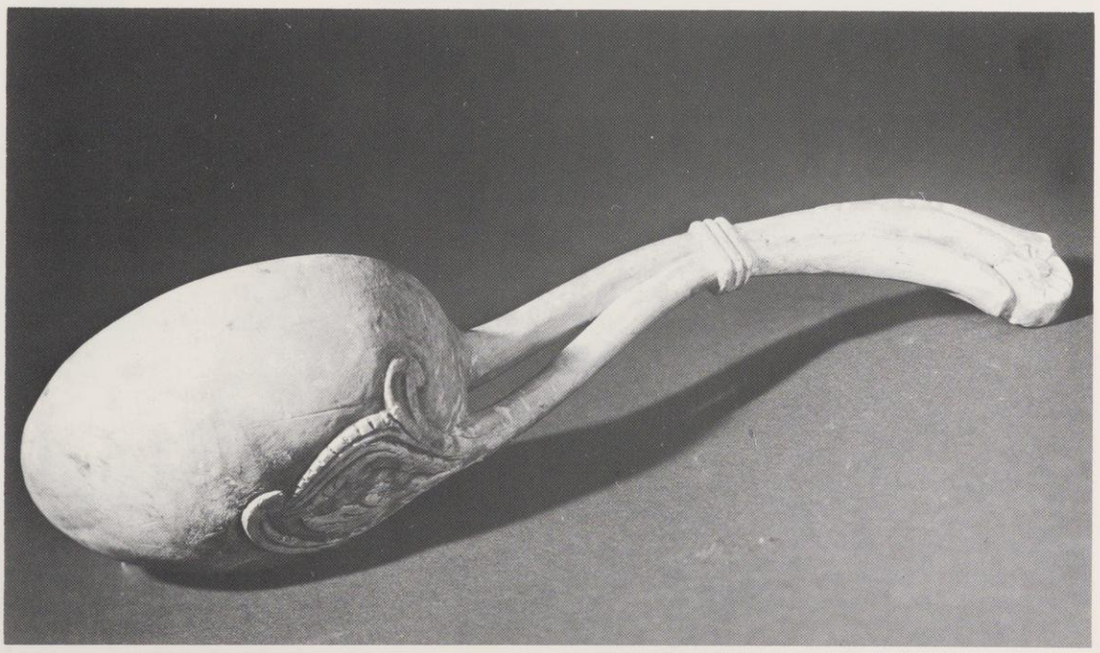


72. **Basket**, first half of 19th century
Uvdal, Numedal
Birchroot basketry, 37.5 x 35.2
Norsk Folkemuseum Inv. 213-95

73. **Flatbread container**, 1777
Ål, Hallingdal
Pine, 41.8 x 57.2
Scorching technique; overpainted
Inscription: *Birgit Tølevs Datter ANNO 1777.*
Painted by Kristen Ånstad (1746-1832)
Norsk Folkemuseum Inv. 585-34

74 Ladle, latter half of 18th century
Vågå, Gudbrandsdalen
Birch, 59
Carved acanthus motif; unpainted
Norsk Folkemuseum Inv. 272-24

75. Ladle, first half of 19th century
Gol, Hallingdal
Deciduous wood, 27
Carved acanthus motif; oiled
Norsk Folkemuseum Inv. L. 1112-23



76. Spoon, about 1800
Eiken, Vest-Agder
Deciduous wood, 17.5
Carved openwork braided pattern; chip-carving technique; unpainted
Norsk Folkemuseum Inv. 1499-22

77. Spoon, 1766
Sigdal, Buskerud
Deciduous wood, 16
Chip-carving technique
Inscription: *KAS 1766* (on back of handle)
Norsk Folkemuseum Inv. 793-97

78. Bridal spoon, 1802
Provenance unknown
Deciduous wood, 37.4
Chip-carving, carved chains
Inscription: *BESØ 1802* (on back of handle)
Norsk Folkemuseum Inv. 280-76

79. **Flour container**, 19th century
Eggedal, Buskerud
Coniferous wood, 36 x 33.5
Coopered; scorching technique; unpainted
Norsk Folkemuseum Inv. 206-23

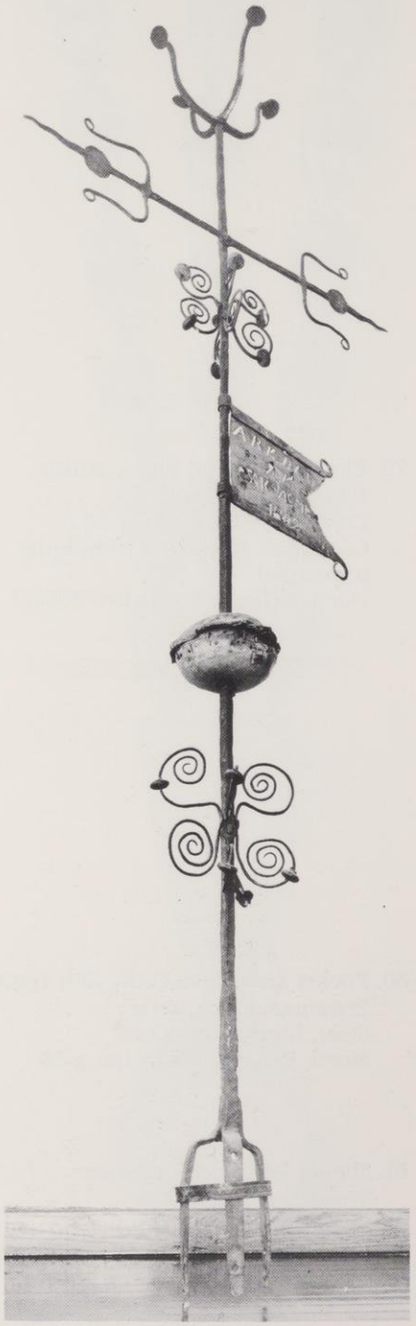
80. **Pocket knife with fork**, 19th century
Provenance unknown
Steel, horn, brass; 20.8
Norsk Folkemuseum Inv. x-35

81. **Sheath knife**, 19th century
Voss, Hordaland
Steel, brass, birch; 20.1
Norsk Folkemuseum Inv. 418 A-26

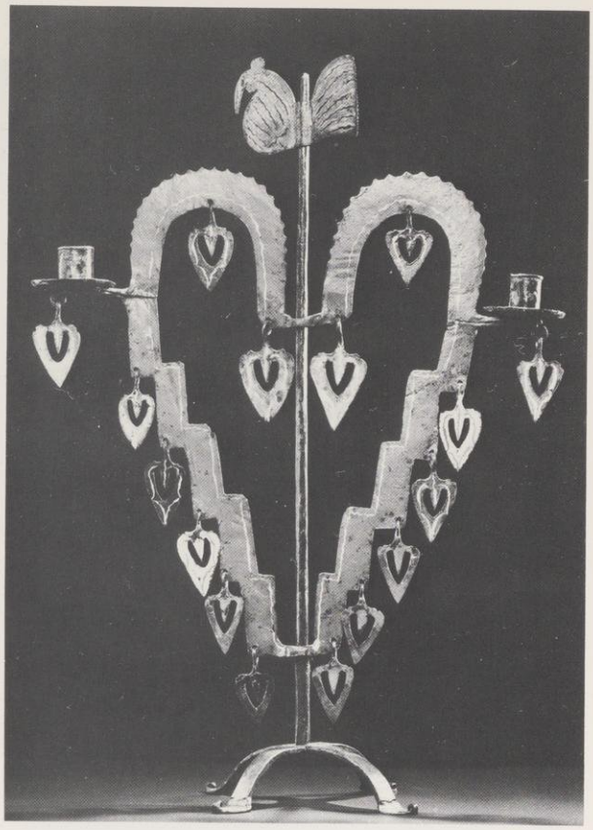
82. **Fork**, 17th century
Numedal
Iron, brass; 17
Cast handle
Norsk Folkemuseum Inv. 141-24

83. **Table knife**, 18th century
Hjartdal, Telemark
Brass, steel; 19.2
Cast handle
Inscription: *HV* (on handle)
Norsk Folkemuseum Inv. 990-10

84. **Table knife**, probably 17th century
Rollag, Numedal
Brass, steel; 16.8
Cast handle
Norsk Folkemuseum Inv. 210-12



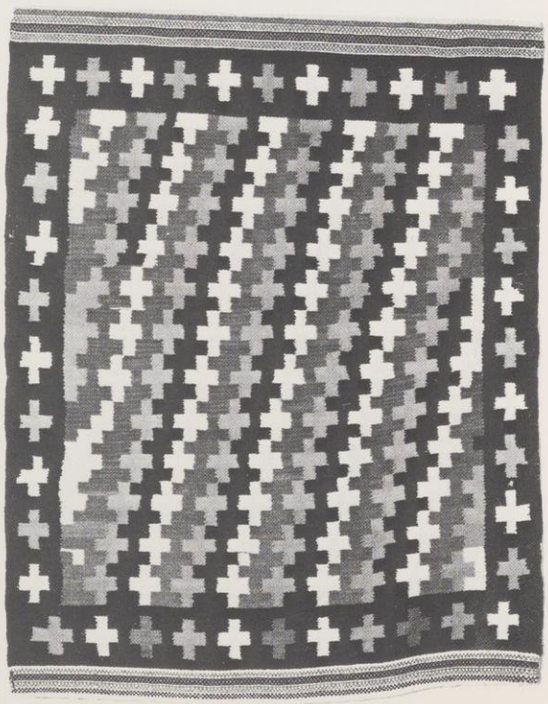
85. **Spire**, 1842
Kvikne, Hedemark
Iron, copper; 260
Inscription on weather vane: *ARK : BAD / AK / CSSK : ASMK / 1842.*
Norsk Folkemuseum Inv. 257-28

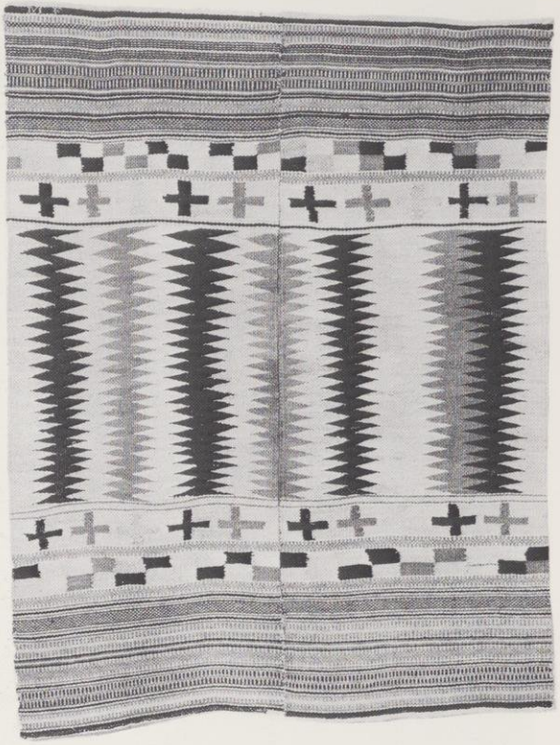


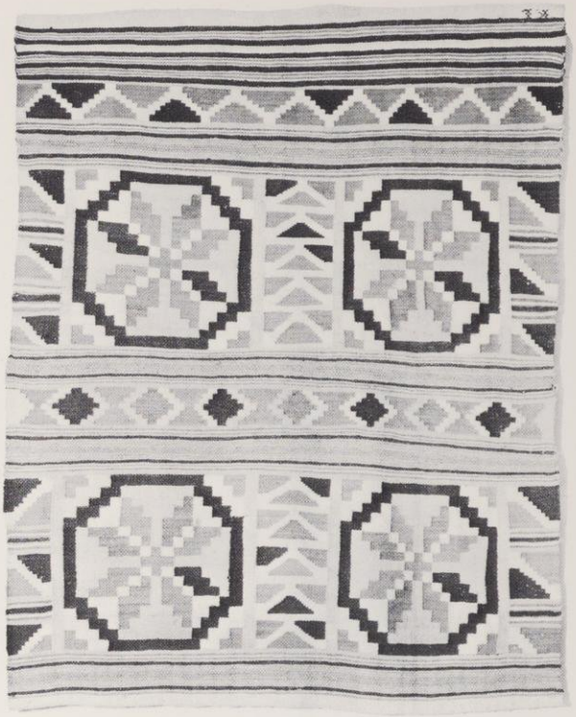
86. **Candlestick**, about 1800
Hol, Hallingdal
Iron, 56.5 x 40.1
Painted, red ground
Norsk Folkemuseum Inv. 21-97
(see color plate 6)

87. **Coverlet**, 19th century
Nordfjord or Hardanger
Wool, linen; 132 x 121
Tapestry weave, *rølakan* type;
handspun and vegetable-dyed yarn
Norsk Folkemuseum Inv. 285-03

88. **Coverlet**, 19th century
Nordfjord or Hardanger
Wool, linen; 151 x 119
Tapestry weave, *rølakan* type;
handspun and vegetable-dyed yarn
Norsk Folkemuseum Inv. 288-03







89. **Coverlet**, late 18th or early 19th century
Sunnfjord, Sogn og Fjordane
Wool, linen; 147 x 114
Tapestry weave, *røblakan* type; handspun and vegetable-dyed yarn
Inscription: *MF*
Norsk Folkemuseum Inv. 304-25

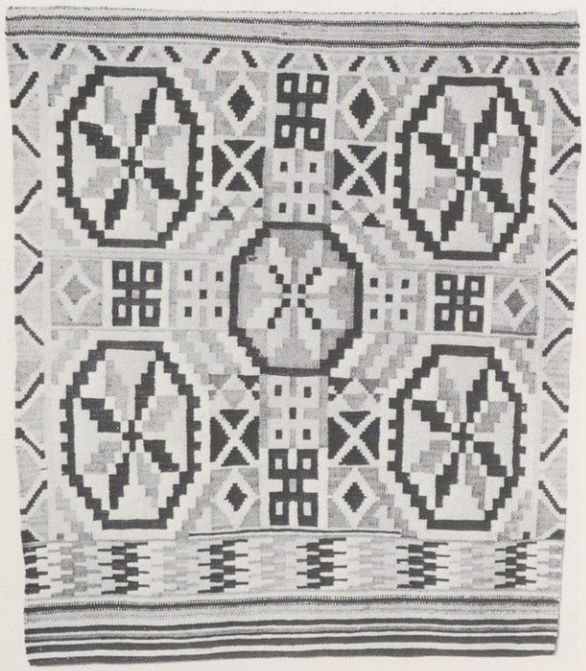
90. **Coverlet**, 18th century
Gloppen, Sogn og Fjordane
Wool, linen; 152 x 119
Tapestry weave, *røblakan* type; handspun and vegetable-dyed yarn
Inscription: *KL.*
Norsk Folkemuseum Inv. 947-37

91. **Coverlet**, 19th century
Fana, Hordaland
Wool, linen; 151 x 116
Tapestry weave, *røblakan* type; handspun and vegetable-dyed yarn
Norsk Folkemuseum Inv. 487-15

92. **Coverlet,** late 18th or early 19th century
Provenance unknown
Wool, linen; 171 x 136
Tapestry weave, *rølakan* type; handspun and vegetable-dyed yarn
Norsk Folkemuseum Inv. 624-53

93. **Coverlet,** 19th century
Herdla, Hordaland
Wool, linen; 176 x 123
Tapestry weave, *rølakan* type; handspun and vegetable-dyed yarn
Norsk Folkemuseum Inv. 1535-13
(see color plate 7)

94. **Coverlet,** late 18th or early 19th century
Gloppen, Sogn og Fjordane
Wool, linen; 151 x 135
Tapestry weave, *rølakan* type; handspun and vegetable-dyed yarn
Norsk Folkemuseum Inv. 94-97



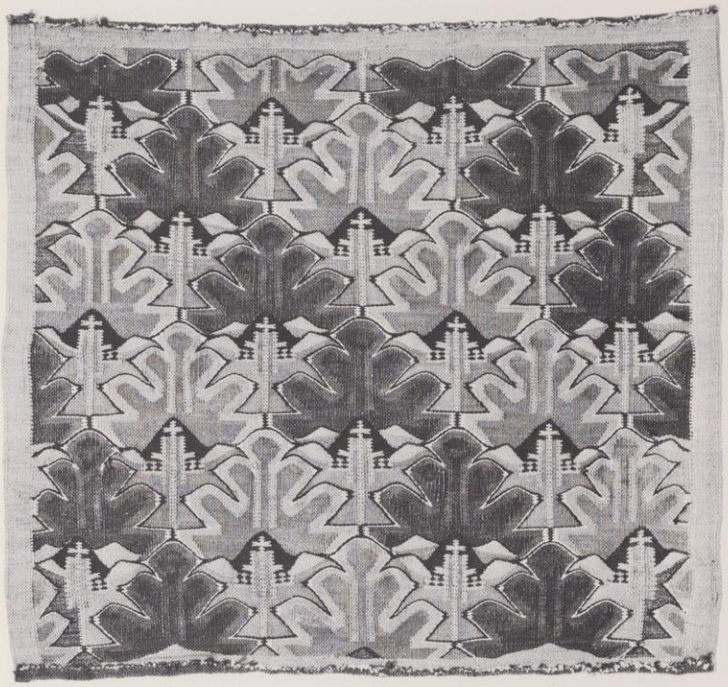
95. Coverlet, early 19th century
Tydal, South Trøndelag
Wool, 169 x 130
Double weave; handspun and vegetable-dyed yarn
Norsk Folkemuseum Inv. 431-10

96. Shawl or bedspread, late 18th or early 19th century
Hol, Hallingdal
Linen, wool; 163 x 120
Skillbragd; weft patterned tabby, *opphämta* type; handspun and vegetable-dyed yarn
Norsk Folkemuseum 400-11

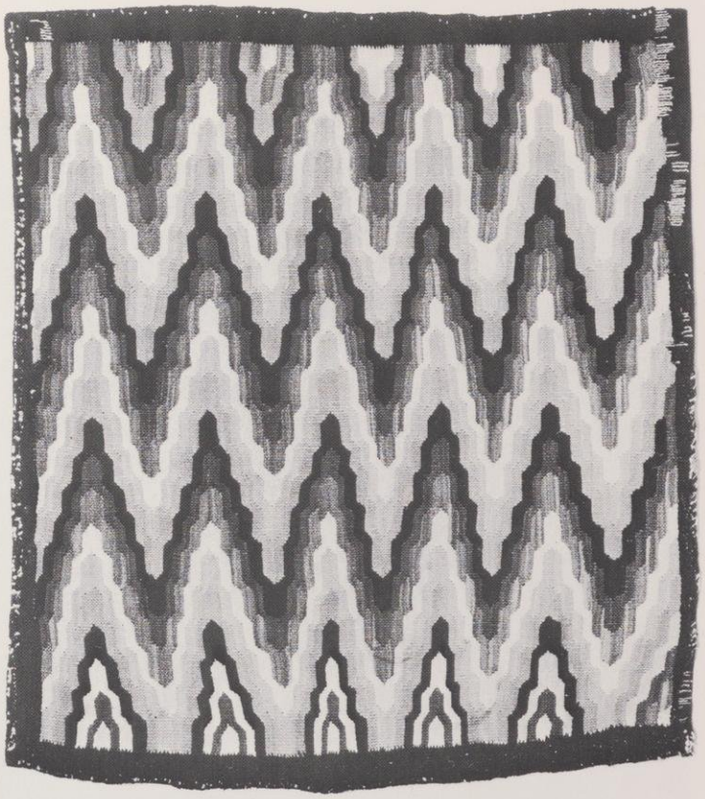
97. Coverlet, 19th century
Bjelland, Vest-Agder
Wool, cotton; 188 x 123
Krokbragd; rosepath
Norsk Folkemuseum Inv. 34-63

98. Cushion cover, 1722
Gudbrandsdalen
Wool, metal thread, cowhair; 61 x 65
Tapestry weave; handspun and vegetable-dyed yarn
Inscription: *IKO 1722*
Norsk Folkemuseum Inv. 147-98

99. Cushion cover, 18th century
Gudbrandsdalen
Wool, linen; 58 x 63
Tapestry weave; handspun and vegetable-dyed yarn
Norsk Folkemuseum Inv. 1263-97



100. **Cushion cover**, 18th century
Oppdal, South Trøndelag
Wool, linen; 52 x 62
Tapestry weave; handspun and vegetable-dyed yarn
Norsk Folkemuseum Inv. 614-96



101. **Cushion cover**, 18th century
Provenance unknown
Wool, linen; 59 x 66
Tapestry weave; handspun and vegetable-dyed yarn
Norsk Folkemuseum Inv. 1204-21

PAINTINGS

Plate 9 Johan Christian Dahl, *Study: Battered Birch Tree* (cat. no. 115)

One Hundred Years of Norwegian Painting

Compared to folk art and the applied arts, painting is obviously somewhat differently related to society. Its function and its role in society are less direct and less immediately visible. In a sense painting is more autonomous, and therefore it may also be more susceptible to treatment as an isolated subject. Few historians of today would countenance such a treatment, in theory at least, but for this very reason it is important to keep in mind how tenuous were, in practice, the connections between Norwegian society and what we today consider the best of Norwegian painting during the first half of the period covered by this exhibition. We did have painters who worked most of their life in Norway, but only two of them, Balke and Stoltenberg, were of any real importance, and they were not very highly thought of by their contemporaries. Until the 1870s it was common for our leading painters to live abroad. They found a new home and infinitely better working conditions in Germany. But they cannot simply be considered Germans, for several very good reasons.

They all felt Norwegian. Norway was their point of reference, if not economically, then certainly in an ideal sense. They toyed with the dream of settling down in Norway, and they returned home as often as possible. They preferred Norwegian subject matter, mainly our landscape and rural life. In their time some of them influenced their German colleagues, but it was at home that they were to have a lasting historical impact: only in Norway have they remained a cultural and historical factor of any great importance. Nevertheless they learned from the Germans, and most of their paintings were bought by German, English, and American patrons.

To understand the comparative isolation of these early artists from their beloved homeland (as well as their concern for its destiny), we must glance quickly at Norwegian history and Norwegian society as it developed throughout the nineteenth century. After a long period of political subjugation under the crown of Denmark, Norway attained a new and comparatively independent status after the Treaty of Kiel of 1814, which regulated the situation in Northern Europe after the Napoleonic wars. Although we were—to put it bluntly—handed over to Sweden, Norway retained its new parliament, the *Storting*, and with some modifications even its new constitution, at that moment probably the most liberal and democratic in all Europe. The union with Sweden lasted for a little less than a century, but during this period Norway strengthened its position within the union and successfully developed its parliamentary system.

Practical problems in the first years of the new government seemed virtually insurmountable. The economic chaos after the Napoleonic wars was particularly difficult to overcome because the shipping of timber, our leading export, ran into

new and fierce competition from Canada and the Baltic. The traditional export of fish from some of the coastal areas did on the whole better; but it was the heavy goods, timber and iron, that had been instrumental in the accumulation of Norwegian capital during the lucrative years of the eighteenth and early nineteenth century. The drastic reduction in this trade therefore had devastating effects on our national economy in general.

This economic crisis also caused a redistribution of political power and social prestige within the upper classes. During the previous period a relatively small number of wealthy business families wielded most of whatever power and influence the Danish administration was prepared to leave to the Norwegians. These people were also the trend setters in matters of taste and elegance. They were in touch with cities along the shores of the North Sea, particularly in England, and this strongly affected their cultural preferences.

During the years following 1814 most of these businessmen were brusquely swept from wealth and power, and their main competitors, the bureaucracy, got the upper hand. Till about the middle of the century nobody could effectively challenge the leading political and social role of a proud and rather exclusive class of civil servants: state officials, judges, and the clergy (whose salaries, under Norway's state church system, were and are paid by the government). Spread like a network over the whole country, this group had its stronghold in Oslo (in those days called Christiania) where the central administration, the university, and the high court were situated.

After a protracted conflict with the King, the *Storting* abolished nobility in 1821. With slight simplification, we may say that the civil servants were now our "gentry." Their claims to preeminence rested on family and education. Economically they were not much better off than many other people at the time. Indeed their material circumstances were often modest at best; yet they remained unflinching, and this comes across pathetically in the portraits by Mathias Stoltenberg, virtually a pantheon of this particular class in its most difficult and heroic moment (cat. no. 116).

Their preparation was academic; our university was in a sense conceived of as a school for civil servants. The older members of the class had received their education in Copenhagen and were imbued with a distinctive academic classicist spirit of German imprint. When Norway at long last got its own university in 1811, this naturally continued in the same tradition. Thus it came about that a predominantly English influence on the upper classes was now superceded by the more theoretical Germanic tradition.

Early in this period, the country was incredibly poor and such cultural institutions as we had were quite modest. We had no old royal institutions. A society under royal patronage at Trondheim was our only academic institution that could boast some tradition. The King of Sweden and Norway resided in Stockholm, but culturally we continued for quite some time to look to Copenhagen. In spite of serious efforts this situation could not be changed overnight. The new University of Oslo was small. We had of course no fine arts academy (this came only in 1909) but a drawing school was laboriously developed in Oslo from 1818

onwards. The newly-founded museum in Bergen had an art department, but we had to wait until 1836 for the founding of a national gallery in Oslo.

Private citizens were hardly better off than the state itself. Few could indulge in the luxury of buying a painting, apart from the modest pair of head-and-shoulder portraits. It was of some help when private art associations were organized in the bigger towns: Oslo got one in 1836, Bergen and Trondheim followed suit in 1838 and 1846 respectively.

Towards the middle of the century, financial stability was reestablished and our economic life developed rather briskly. At long last the industrial revolution came to put its stamp on what had till then been mainly a rural society. Neutrality during all wars through the First World War greatly favored the development of Norwegian shipping and, to a lesser degree, our economy as a whole. A new, richer, and much more finely differentiated society came into being, but with it emerged new problems and new conflicts. The heyday of the bureaucratic class had passed: the peasants were pressing from below and the newly rich businessmen established themselves at the top of a more dynamic and mobile society. In general the conflicts no longer followed the old dividing lines, but turned into a protracted confrontation between the poor and the richer strata cutting through all professions.

From about 1880 the changed situation gave a new tenor to our intellectual life, and not least to painting, which just about this time was attaining an unparalleled level of quality as well as a new self-awareness. The period from the late 1870s through the first years of our century is the golden age of Norwegian painting. It is also the time when our leading artists chose to settle in their homeland and find their place as an integral, and influential, part of society. Their return home obviously implied an enrichment and broadening of our cultural milieu. It was, however, also the first step towards the progressive provincialization of Norwegian culture so typical of our own century.

This, roughly, is the background against which we might try to view the painting of the period. Norway was a small country and a poor one, on the outskirts of Europe, but a country in development, never isolated, and very conscious of what was going on in the leading centers of Europe. It had just obtained a qualified sort of independence and it flattered itself that it could look back to a glorious past in the Middle Ages. In spite of difficult circumstances our cultural life did have a vitality probably never reached since. National pride and a search for national identity remained important constants, but the individual artistic solutions were to vary with circumstances.

In the first half of the nineteenth century artistic activity may be said to have aimed primarily at identifying national characteristics. It was a matter of discovering something believed to be already there; Norway itself and that which is typically Norwegian in nature and the life of the people. Thus the painters of the first two generations, whatever their other interesting qualities, became great creators of symbols for national identification. In the latter part of the period, however, there was a strong tendency to stress the converse aspect. Less prone to believe in romantic ideas such as a national character and the like, younger artists

were torn between two conflicting positions. Either they were brought to a pointed rejection of any national program in art, as were Christian Krohg and Frits Thaulow, or they felt, as heirs to a great past, under an obligation to generate a new and demonstrably Norwegian culture, as did Erik Werenskiold and his followers.

The most significant Norwegian painting during the first half of this period belongs stylistically to one or the other of two leading trends originating in Germany, *viz.* the romantic school of Dresden and the very successful late romantic school of Düsseldorf. Not infrequently the two have been thought of as alternatives between which young painters might choose, but in reality this was hardly the situation. When the Norwegians began to go to Düsseldorf, Dresden had already lost much of its vitality, perhaps even most of its distinctive character. Its academy was no longer a match for the attractive competitor on the Rhine. Whatever we may think of the Düsseldorf Academy itself about 1840, certainly the broader artistic milieu of the town could no longer be called romantic in a proper sense; it had reached a transitional stage where elements of what we might describe as bourgeois realism became ever more apparent. Thus, the question of Dresden or Düsseldorf was not so much a matter of choice as of generation. The latter succeeded the former, as in due course it was in turn to be succeeded by Munich and then, about 1880, by Paris.

To call *Johan Christian Dahl* the father of Norwegian painting is not just an empty phrase. His brilliant career was the pride of his countrymen and at the same time stimulated a new interest in art. Nor was Dahl indifferent to the cultural life of his fatherland; he took an active interest in its arts and antiquities. We do well to remember, however, that he got most of his education in Copenhagen and produced the bulk of his art in Dresden, where he even became a professor at the academy of fine arts. Indeed his success, artistic as well as practical, is inconceivable in a purely Norwegian context. On the other hand, his most dramatic and memorable pictorial conceptions can only be understood when we consider his Norwegian background.

Dahl had what is commonly thought of as a romantic taste in subject matter. Wild mountain landscapes, sea pieces and moonlight scenes were his preferred themes, or so at least he liked to tell people. But this alone does not adequately characterize his basic artistic attitude. At an early stage he must have realized his naturalistic inclination. As a student in Copenhagen he began to look beyond his immediate surroundings, towards the great old Dutch landscape painters with their direct yet emotional approach. In Dresden his "natural" manner soon caught the eye of the public as well as of younger artists. In the 1820s the naturalistic trend was at its height and he was considered a leader of the movement. As has been repeatedly suggested, Dahl may claim the distinction of being Constable's closest parallel on the Continent. The similarities are most apparent in their dazzling oil studies, although Dahl's bigger canvases rarely retain the intensity of vision and unity of purpose so characteristic of his great contemporary.

Dahl had settled abroad permanently, but he made several journeys back home, partly for family reasons but mainly with the purpose of studying the

Norwegian landscape. His first visit, during the summer of 1826, deserves particular mention. Apart from vastly enriching his repertoire of Norwegian scenery, it was important in bringing into his interpretation of northern landscape a new intimacy and an infinitely greater precision. The renewed contact with this kind of subject matter allowed him to develop a capacity for the grand and the dramatic without abandoning his basic naturalistic approach or his unremitting attention to detail.

Other types of natural scenery accentuated slightly different aspects of his talent, sometimes perhaps more appealing to the modern observer. In his early Danish views he achieved an attractive breadth and unity of tone and atmosphere. His Italian journey of 1820-21 resulted in a new freedom and a technical mastery particularly evident in his oil studies. From then on these studies became very important in his oeuvre, and at least from his later years we have evidence to show that the artist himself looked upon them as works in their own right. Dresden and its surroundings offered excellent opportunities for study from nature, and this may explain the ease and conviction with which these otherwise rather unassuming scenes are painted.

He passed his naturalistic approach on to his pupils, of whom *Thomas Fearnley* was his closest follower. Fearnley met Dahl during the master's trip to Norway in 1826 and studied with him in 1829-30 in Dresden. At the time he arrived there he had already studied in Stockholm and Copenhagen, and from Dresden he went on to Munich, where he worked from 1830 to 1832. Apart from his Norwegian tours, he traveled extensively in Italy and Switzerland, and visits to Paris and London during the following years suggest a rather volatile disposition. Brilliantly gifted, he tended to develop the more spectacular aspects in his teacher's work. Dahl himself teased him about his search for "effect." This tendency comes to the fore especially in his bigger and more ambitious paintings. Here we meet with a painterly conception at times more suggestive of Munich than of Dresden, and it is perhaps worth mentioning that when Dahl, after Fearnley's premature death, suggested that works by him should be acquired by the Oslo Art Association, it was the smaller studies from nature he chose to emphasize.

Dahl's other important pupil was *Peder Balke.* A man of wide interests, intensely engaged in humanitarian and political work, it was partly out of solidarity with his fellow craftsmen that he always preferred to style himself a "landscape painter," a profession that he mastered with a brilliance occasionally bordering on the nonchalant. Although even he had periods of study and work abroad, he spent the greater part of his life in Oslo. Balke found it extremely difficult to earn a living and must have been a rather isolated artist, particularly in later years. In 1852 Dahl referred to him as "a failure in the arts—but more of a genius than those who think themselves geniuses."

Apart from brief periods of study with Dahl in 1836 and 1844, Balke's education was irregular. He may even have learned some tricks of the trade in his youth when he trained as a house painter and interior decorator. He maintained a strong independence of vision, made even more remarkable through his exceptional and highly original technique. About 1840 he began to specialize in marine

paintings, and his stormy coast scenes are still his best-known works (cat. no. 125). As early as 1832 he had made a voyage to northern Norway to study its characteristic landscape, and a flair for the striking prospect often directed his choice of subject as well as his painterly treatment.

At one point, King Louis Philippe of France ordered a series of Balke's views from the north of Norway; he was deposed before the commission could be carried out, but the sketches are still in the Louvre. In a way Balke's striking landscapes represent an art looking back towards romanticism, not towards the realism now coming into fashion. This explains his varying popularity: almost forgotten in his own day, he was clamorously rediscovered in the years around the First World War.

After some years of study in Copenhagen *Adolph Tidemand* in 1837 came to Düsseldorf at the age of twenty-three, the first of a number of Norwegians who studied there. He came more or less by chance, but he was to settle there for the rest of his life. As teachers he chose Theodor Hildebrandt and Wilhelm Schadow, because his original plan was to become a painter of historical and religious subjects. With this in mind he also visited Munich in 1841 before proceeding to Rome, with the intention of perfecting his education.

Soon, however, Tidemand's intentions changed. His travel through parts of Norway during the summer of 1843 is thought to have interested him in depicting scenes from contemporary Norwegian rural society. This may be true enough, but we must also keep in mind the fact that popular genre painting (even seeking its subject matter among peasants and fishermen) was already firmly established in Düsseldorf. Thus this new trend in German painting combined with Norwegian patriotism to create Tidemand's distinctive peasant genre. It was soon noticed and appreciated. The painter's most spectacular success came towards 1850 with his famous composition *Haugianerne.* The title refers to a Low Church movement (the followers of H. N. Hauge) of great importance in Norway in the first half of the nineteenth century. The painting may be said to have social implications as well as religious: while the upper classes kept aloof, Hauge had a great following among peasants and other working-class groups. This subject therefore gave Tidemand an opportunity to represent traditional rural society yet include a contemporary element as well. Indeed the painting may have owed much of its success to this judicious mixture of old and new, and this goes for its formal qualities as well. Tidemand used the methods of traditional history painting to give new dignity to his modest subject matter. Like Millet, he sought formulas for a serious and dignified representation of working-class people. Lacking Millet's rugged independence, however, he made use of rather traditional formal symbols of greatness and nobility.

Only occasionally did Tidemand manage, or wish, to reach such depth and concentration. Many of his paintings have been dismissed as merely anecdotal, but we should not forget that even in his more sentimental works he proceeded with competence and artistic economy. Neither is it true, as is often said, that he treated only the sunny side of peasant life, although he did have a predilection for situations transcending the everyday and the humdrum, and for such subject mat-

ter as would easily lend itself to a vaguely symbolic interpretation. He never forgot the importance of close preparatory work; his big canvases are all based on faithful studies, most of which were executed during his frequent travels in Norway.

In spite of Tidemand's position in Düsseldorf, only a few of the other Norwegians there chose to follow his line. He had no official teaching position and was disinclined to accept private pupils.

The next important Norwegian to arrive, *Hans Gude,* had great talents as a teacher; he became a professor of the academy at the early age of 29. Gude soon came to concentrate on landscape, and in this he was followed by the majority of the numerous Norwegians studying there in the years between 1845 and 1860, the heyday of the Scandinavian school at Düsseldorf.

Gude himself had studied with Johann Wilhelm Schirmer, and although in later years he made a point of emphasizing that it was always the realistic side of Schirmer's art that interested him, we can see that in earlier years he was not all that averse to the romantic sweeping panorama (cat. no. 133). Even so it is perfectly true that during his long and active life he developed consistently towards a direct, even uncomplicated, kind of realism. Not overenthusiastic about the artistic society of Düsseldorf, he left the town in 1862, later to become professor at the newly-founded academy in Karlsruhe, and finally in Berlin. During the 1850s his style had been gradually changing: a new and more sober approach was fully established by the time he came to Karlsruhe. Like many of his fellow artists he was a great traveler, and apart from his many tours to Norway he traveled extensively in Germany and made visits to the British Isles (cat. no. 136).

The most interesting of his numerous pupils and followers were those rather tragic figures, *August Cappelen* and *Lars Hertervig.* Apart from what he learned from Gude, Cappelen was also profoundly influenced by the later idealist art of Schirmer, and his development until his untimely death at the age of twenty-five in some ways ran counter to that of Gude. Cappelen became ever more fascinated by the evocative melancholy of the dark and wild forests of his native Telemark—in those days one of the more impenetrable districts of southern Norway. This brought him gradually to emphasize expressiveness more than naturalistic description.

Lars Hertervig was struck by insanity even before he had finished his studies at the Academy; he was therefore forced to return to his native district in western Norway, to a nearly complete psychological and artistic isolation. His illness seems to have made artistic work impossible most of the time, but in his better periods he could still be productive as a painter. In the middle 1850s, shortly after his return from Düsseldorf, his work took on a dark, ominous character suggestive of his mental state but stylistically dependent on what he had learned from people like Gude or Cappelen. His last dated oil paintings are from the years 1865-68. On the whole this work is lighter in tone and less sinister: the term "blond" has been used to characterize these later paintings (cat. no. 142). They have been seen as visionary or as subtly naturalistic; undoubtedly they rank among the most personal achievements in Norwegian painting. Continuously contemplating a barren landscape that by now had become his subject matter more

by fate than by choice, he sought something like a transfiguration of these everyday scenes. A freer, more fantastic tendency comes to the fore in a number of strange watercolors (cat. nos. 143 and 144). Although not dated, they are thought to be late works because of their weird, dreamlike character, testifying to an even deeper isolation than that reflected in his oil paintings.

Gradually Düsseldorf lost its hold on the Norwegians. Artists might still seek part of their education there, but the once-popular Academy was no longer the obvious or preferred place to go. Younger painters would combine what they learned in Düsseldorf (or Karlsruhe, where the Düsseldorf tradition was further developed) with instruction obtained elsewhere. Some of them, like the landscape painter *Amaldus Neilsen,* were rather skeptical towards any sort of academic schooling, professing that technique was the only thing that could be learned from teachers; for the rest, a serious artist must go directly to nature. Indeed, the strength of his own work lies in the simple-hearted modesty with which he turned to nature, resulting in a clear perception and sober, unmannered rendering.

In the same generation we find the only two artists capable of developing in an independent way the tradition of Tidemand: *Olaf Isaachsen* and *Carl Sundt-Hansen.* Isaachsen was the older of the two. Apart from studies in Düsseldorf he also became a pupil of Couture and later even of Courbet in Paris, and this put a lasting stamp on his technique as well as on his use of colors. He made preparatory studies for historical compositions (cat. no. 148), but most of his work was to be a more coolly realistic probing into people and their surroundings in the Norwegian countryside. Less interested than Tidemand in telling a story, he often contented himself with showing a characteristic interior, perhaps with a figure or two dressed in the colorful peasant costume of the valley of Setesdal, a district even more impervious to outside influence than Cappelen's Telemark. A characteristic color scheme and local atmosphere were his primary aims. His younger contemporary, Sundt-Hansen, was first and foremost interested in the literary possibilities and moral implications of his subject matter. He studied in Copenhagen, Düsseldorf, and Paris. In Düsseldorf he chose Vautier as his teacher, and this partly explains his predilection for cool, grayish colors. He found his subject matter more or less in the same places as Isaachsen, but his attitude and interpretation were vastly different, stamped by his own stern, even pessimistic, nature. His art evolved as a continuous contemplation of the human condition, more often than not centering around the darker sides of life, such as death, crime, guilt, and punishment. His serious attitude is also reflected in his almost compulsively close study and rendering of objects, as though he wanted to impose upon us the earnest truthfulness of his message.

This generation had quietly moved towards a more consistently realistic idiom. The artists now even began to settle and do their work back home in Norway, closer to the things and situations they wanted to represent. In the 1860s Isaachsen lived for a rather long period in lonely Setesdal, among the peasants we meet in his paintings; but the presence of a well-known artist in Norway was virtually unnoticed at the time. A younger generation, the painters born around the middle of the century, would never have permitted themselves to be over-

looked in this way. Gifted and self-assured even to the point of arrogance, they wanted to be heard as well as seen. It was of no small advantage that a number of them wielded the pen almost as well as the brush.

They had a strong sense of mission. Younger and more accomplished painters, they were also the heralds of truth in life and of a new, strong and independent Norwegian art. Looking back, we see that they were also the artists of a new, richer, and more developed type of society: moreover, of a society of new problems, doubts, and conflicts. In their art as in their lives they reflect these novel circumstances. This was the first time that a generation of Norwegian artists turned consciously against the art and aesthetic values of their fathers. Their revolt was reinforced by their resentment of lay interference in artistic matters.

Although they stood together on these issues, these artists were strikingly different in attitude and temperament, as well as in values and preferences. The stale quarrels of an earlier period now developed into a real debate on art and on culture in general.

The complexities of the situation are often—and with some basis in truth—reduced to a conflict between two groups: one very radical, individualistic, and internationalistic, led by Christian Krohg, and one more nationalistic, liberal in a political sense but also somewhat moralizing, or at any rate highly principled. This current was led by Erik Werenskiold. This cleavage was to continue through the following generations, with Munch and Karsten belonging to Krohg's school and Thorvald Erichsen and Sørensen to that of Werenskiold. But this is running ahead of events.

The dominating personality was probably *Erik Werenskiold.* A clear sense of purpose, a strong will, and a rather astringent sort of charisma made him the natural leader. Belonging to the old, entrenched ruling class of civil servants, he had a strong sense of responsibility for the arts in themselves and for their obligations towards society. His motto might have been that the Norwegians did have a distinctive culture and if they did not he would provide one. Such a program is most successfully realized in the illustrations he and, at his instigation, Theodor Kittelsen, made for the standard edition of Norwegian folktales. The most famous of Norwegians, the troll, first took on a recognizable visual shape in these drawings. But Werenskiold was also highly professional. His contention was that a truly Norwegian art could only be reached by truthful representation of the Norwegian landscape and people. The stylistic and technical means to this end Werenskiold and his contemporaries found, or thought to find, in French realistic painting of the time. They reacted against the foregoing generations as romantically prejudiced and hampered by a Germanic conventionalism.

Thus Paris became the new point of reference, and most artists would eventually acknowledge no debt but to France. A closer look at the historical facts tends to reveal that the situation was rather less simple. Most of the brash young artists had studied in Germany in early years, some at Karlsruhe and many in Munich. Krohg received his most influential instruction in Berlin. Werenskiold's own early and most consistently good painting may have been influenced as much by young German realists as by Paris. Still it is true that from the middle 1880s

Plate 10 Christian Krohg, *Sick Girl*, 1880-81 (cat. no. 172)

the attraction of the French metropolis became overwhelming in art as well as in literature.

Most of the other important painters did identify with this nationalistic program, although they may not all have interpreted it in exactly the same way. Werenskiold himself aimed at simple but characteristic situations placed in closely-studied landscape surroundings (cat. no. 177), a line of approach followed by *Christian Skredsvig,* although he was perhaps more prone to stress and literary and symbolic overtones of his subject matter. The brilliantly talented *Eilif Peterssen* had during his time in Munich developed a rather ambitious kind of history painting, vaguely committed to the example of the old masters (cat. no. 167). Later in Paris he, as well as Kitty Kielland, came under the influence of Puvis de Chavannes, but characteristically enough they were interested chiefly in his landscape backgrounds. Back in Norway Peterssen turned to landscape, using his figures mainly to strike an emotional key or to emphasize the mood of the place or the hour (cat. no. 169). Even *Theodor Kittelsen,* always a better draughtsman than painter, was continually searching for the *genius loci,* the spirit of the place, frequently giving it an explicit symbolic representation in some fantastic creature.

Kitty Kielland was one of our strongest and most consistent landscape painters. Keeping to a narrow range of subject matter, she is most famous for her treatment of Jæren, the then-lonesome lowland district on the west coast. She was one of our most undeviating adherents of stern truthfulness towards nature (cat. no. 154). Her close friend, *Harriet Backer,* cultivated interior scenes with something of the same earnest tenacity, although one feels that her leanings may have been slightly more abstract. Slow in developing and a slow worker, Backer consistently pushed her visual research far into the new century. The problem to which she always returned was the study of daylight penetrating into and defining interior space. Her use of color, on the other hand, was continually changing, developing from rather dark, broken tones to a highly keyed coloristic expressiveness. As for content, she tended to prefer a characteristic interior setting with which her countrymen could easily identify (cat. no. 157).

Gerhard Munthe made his own particular contribution. In his work a coolly realistic landscape idiom (cat. no. 166) alternates with a formalist decorative art. This is obviously connected to European fin-de-siècle trends, but by adopting solutions from Norwegian medieval and folk art, he consciously attempted to reach back, beyond later cultural influences, towards a sort of primordial cultural identity (cat. no. 164).

The leader of the other artistic camp was *Christian Krohg.* To this group—the "bohemians"—writing was as important as painting. Krogh was himself one of our best journalists and a novelist if not of real fame at least of some notoriety. A colorful personality and an inveterate nonconformist, Krohg was also very aware of the problems of contemporary society: of social injustice and human suffering. A keen observer and a sharp critic of prevailing conditions, he was also capable of genuine compassion. He may have felt the moralistic attitude of some of his colleagues rather too abstract for a genuine engagement in concrete situa-

Plate 11 Edvard Munch, *Moonlight*, 1893 (cat. no. 184)

tions. The national program left him cool; as he observed: "All national art is bad—all good art is national." Instead he concentrated on life as lived and experienced by the individual human being. In this he was a forerunner of Munch, the main difference being that Krohg's figures are not isolated in the way that Munch's are, rather they are shown in a physical or social context (cat. no. 174). This should not make us forget that in his best work Krohg also shows virtuoso qualities as a *painter* in the narrower sense. His handling is free and daring, and his use of color is highly personal and expressive.

More loosely attached to this circle was the landscape painter *Frits Thaulow.* He differed from Krohg in attitude, although he shared many of his radical and internationalist opinions. In his own work he concentrated on what are commonly called "purely painterly" values. He never treated human or social problems. One of the first of his generation to visit Paris, he was to remain under the spell of modern French landscape painting, developing from a sort of Barbizon realism through an impressionistic phase towards a free and delicate kind of Postimpressionism. Back home he had his main importance as leader of the plein air movement. Many of his countrymen thought him too much of an aesthete and he became rather more of a success abroad, where he also chose to live much of his life.

Edvard Munch was one of the slightly younger painters connected with the "bohemians." He never received much formal training: Krohg is the only one who might possibly be called his teacher, and indeed the two have points in common (cat. no. 185). In later life Krohg became strongly attached to France, and he even settled in Paris for several periods. Nonetheless he had received his early training in Germany. Correspondingly, Munch learned much from modern trends in France as well as in Germany. The expressionistic aspects of Krohg's better work may associate him with Germany, and it was also in that country that Munch's revolutionary art was first noticed and taken seriously.

Munch adopted his teacher's coloristic expressiveness and interest in the individual human being, but he did, of course, push both tendencies much further, actually far beyond what the common observer at the time was willing to accept as a legitimate way of representing life and the world. This is not to repeat once more the assertion that the young Munch was always "misunderstood." For all we know he probably did not care that much for the common observer. In professional circles, on the other hand, he was noticed quite early, in Norway as well as in Germany. It is sufficient to mention that one of his works was bought by our National Gallery as early as 1891 and that new acquisitions were made in 1895, 1899, and 1901. He also got what were for the time fairly generous scholarships, and his paintings were on the whole prominently hung at official exhibitions.

Not unexpectedly his extremely subjective art aroused perplexity and even anger among many people. This cannot be accounted for exclusively by reference to his novel form. Munch's earlier painting was also the most cogent visual expression of revolt against the smug bourgeoisie of a small and narrow-minded capital.

During the first decade of our century his art gradually changed in form and

perhaps even more in attitude. The new approach becomes strikingly apparent after his nervous breakdown in 1908. Not only has he arrived at a new way of looking at the world; it is as though the world he sees has become another. And it is difficult not to wonder what has happened.

Needless to say, this complex problem cannot be adequately discussed here. Still it might be useful to touch on just two aspects, one historical and one personal. The change in Munch's style corresponds to a broader reorientation within the visual arts of Europe in general. It becomes most easily noticeable in the brisk development of French painting from late symbolism and early fauvism through the first stages of cubism; but less spectacular aspects of the trend are easily recognizable elsewhere. In Norway, for instance, the style of our leading sculptor, Gustav Vigeland, reflects to some extent a corresponding development. The more extreme manifestations of this international tendency never seemed to have any effect on Munch, but he was clearly aware of its existence, and fauvism, particularly in its earlier stages, did impress and influence him.

On an individual level we already tried to understand Munch's art as an uncompromising attempt at subjective expression. Not only for cultural but for personal reasons as well, his art in the 1890s came to revolve around the life problems of the isolated individual. The painter's touch of aristocratic arrogance may have made this attitude quite natural, but as a personal destiny it was not easily lived. It is possible to understand Munch's later development as an attempt to overcome his feeling of isolation and to protect himself from the psychological vulnerability inherent in a despondent loneliness.

The Werenskiold tradition implied a sense of belonging, an acceptance of responsibility towards country and people, even a taste for leadership. Krohg, on the other hand, nonconformist and harshly critical towards society, could still identify with the cause of the poor and miserable, the victims of this society. To a man of Munch's nervous sensitivity, this never seemed much of a solution; but even he, consciously or unconsciously, must have wanted to break through to make some sort of contact, if not real then at least symbolic. His idea of a "life frieze" goes back at least as far as 1890. The deeper meaning in his stubborn attachment to an idea which others might, as time passed, have found a bit literary lies in the quest to overcome individual isolation. Unable to break his isolation through involvement in national or social causes, he elevated it to a philosophical plane. Being a true child of his time, he interpreted the individual human being as an integral part of the universal life process. Munch's famous and frequently quoted statement of 1889 that "I shall paint living people who breathe and feel and suffer and love. . .," must be read in this context and not merely as indicative of a change in his subject matter.

The first version of what Munch was later to call his life frieze was exhibited in Berlin in 1892. The title of the exhibition might be adequately although inelegantly translated as "From the life of the soul in modern times." Later Munch made repeated attempts at realizing the frieze as a totality: the last one dates from the early 1920s, and the concept remained with him as long as he lived. However, after his crisis of 1908 he developed ways of achieving a new sense of

unity. In his private life he now became more isolated than at any earlier time; but, excepting the numerous self-portraits, his art began to look beyond the individual. Even the very idea of a frieze changed from an ideal concept to practical and practicable schemes for monumental room decorations. Apart from repetitions and variations of older compositions, the bohemians and despondent lovers that populated his pictures of the 1890s ceded to a new race of toiling laborers and other figures representative of the constructive forces in society (cat. no. 190). They are not seen intimately as are his earlier persons. Rather, the untroubled spectacle of everyday life seems to be looked at from a distance. The aging master living alone in his big, ramshackle country house on the outskirts of Oslo was not one of them, but he felt their force and vitality, and they could bring him hope and, symbolically at least, break his isolation.

We find a corresponding change in his attitude to landscape. The dreamy evenings and seductive summer nights yield to brisk scenes of snow and sunlight. The nights become wintry, of an uninviting cold clearness wholly refractory to our secret dreams.

Compared to Edvard Munch's intense involvement, the most recent painters included in our exhibition do seem more aloof: they are primarily concerned with the visual aspects of art. Harald Sohlberg was a rather lonesome figure; his characteristic landscape idiom suggests a return to early romanticism. Some of his compositions are superficially akin to those of the great German Caspar David Friedrich, but Sohlberg's intentions were rather more on the decorative side. Halfdan Egedius and Thorvald Erichsen carried on, in theory at least, the tradition of Werenskiold. Ludvig Karsten was an ardent admirer of Munch and may thus be said to proceed along the line originated by Christian Krohg. Still, these currents should no longer be thought of as theoretically very consistent. The reader may find that I have to an unnecessary degree stressed the national point of view. My answer is that we cannot overlook the historical fact that Norway's specific situation during most of this period predisposed for a strong engagement in ideas of nationality; such ideas were, after all, very important in nineteenth-century Europe. The nationalistic spirit was high and the need for a recognizable cultural identity was acutely felt.

After Norway achieved full independence in 1905, however, these considerations became less important and therefore the two tendencies mentioned above gradually degenerated into cliques striving for power and influence in artistic matters. Admittedly, some of the old attitudes remained. Karsten was quite indifferent to his country: indeed he preferred to stay abroad most of the time, particularly in France and Denmark. But a painter who might possibly be called his counterpart in the other camp, Thorvald Erichsen, was also an ardent traveler and probably acquired most of his artistic presuppositions in France and Denmark. In looking to France he was, of course, in line with Werenskiold, but he may not quite have understood his reasons. On the other hand Munch himself was not above a reference to national values when this seemed convenient. In his comments of 1911 on his project for decorations in the newly-built great hall or *Aula* of Oslo University, he said: "My aim was to have the decorations form a

closed, independent ideal world, whose pictorial expression should be at once peculiarily Norwegian and universally human."

But the last important artists who took such a program seriously were Egedius and Nikolai Astrup. *Halfdan Egedius,* together with Sohlberg, ranks as the leader of the generation of the 1890s, usually called the "new romantics." In their own way they both reacted against the realism of the preceding decade, although in this Egedius follows the lead given some years before by members of an earlier generation, particularly Kitty Kielland, Eilif Peterssen, and Christian Skredsvig. When Egedius died in 1899 at the age of 22, he left a significant series of paintings of the landscape and people of Telemark. Subtly turning from representation to suggestion, he modified ruling stylistic trends without actually breaking with them. The result was a kind of painting that was more synthetistic in form and which we might call more poetic in mood.

Nikolai Astrup does not fit easily into any ready classification. Even more than Egedius, he was fascinated by something less vast than the country but still, perhaps, symbolic of the country: the local region with its distinctive character, so immediately recognizable in visual terms. Astrup found his subject matter in the closed world of Jølster, in western Norway, where he lived and worked his farm much of his life. Although his landscape paintings never stray far from a naturalistic idiom, they are characterized by an intensity and concentration which can only be understood with reference to the symbolist and expressionist trends of the day. His most important paintings date from the first half of his career. Later he came to concentrate increasingly on his highly original woodcuts where, for technical as well as esthetic reasons, he tended towards greater formal simplification. *Harald Sohlberg* also moved away from realism with totally discarding the problems of representation. In his more significant work he gave meticulous attention to details within tightly organized compositions. His subject matter and treatment imply a pantheistic attitude. In the 1890s he achieved a happy balance of perception and organization, which gives depth to his interpretation of nature. Later on he became increasingly absorbed in the search for a formalized, decorative idiom and therefore his view of nature lost some of its immediacy.

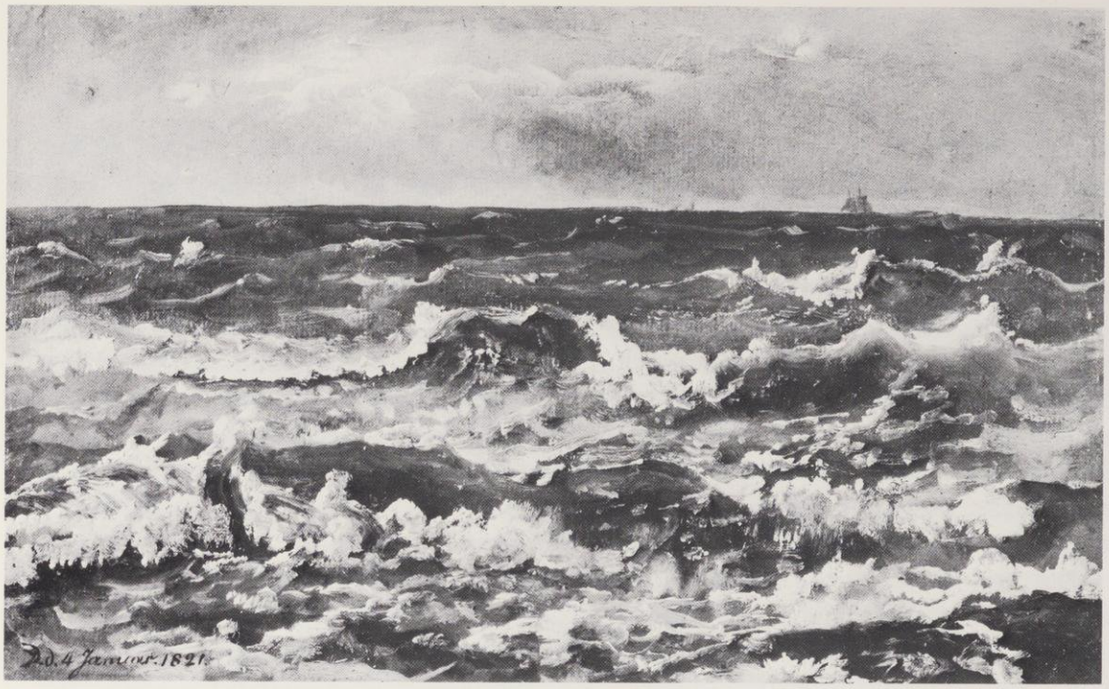
Against Sohlberg's detailed evening- and night-landscapes with their unmistakable fin-de-siècle mood, *Thorvald Erichsen's* sunny, coloristically intense paintings form the greatest possible contrast. In many ways reminiscent of Bonnard and from 1903 obviously influenced by him, Erichsen seems to have developed distinctive features of his personal idiom before he came to know the French painter (cat. no. 191). Generally speaking, however, Erichsen's art cannot be understood without reference to late impressionism and Postimpressionism. His early studies under the Danish painter Kristian Zahrtmann were also of lasting importance. His attempts at figure painting are rather baffling, but his interiors, lit from outside, and particularly his landscapes make up a very significant contribution to Norwegian painting in the earlier parts of our century. Particularly noticeable is his capacity for transforming light into purely coloristic values. This is achieved with striking success in paintings from about 1900 on, and in a way all his better work, even from later years, treats this same basic problem.

The career of *Ludvig Karsten* was perhaps less consistent but certainly not less interesting. He has frequently been dismissed as a "late impressionist" by our art critics, but this is hardly a very satisfactory classification and it is clearly misleading for the first half of his career. Such works from his youth as are known to us seem to be dependent first on a rather generalized European symbolism and later on Norwegian artists like Krohg and Munch. Soon, however, influence from fauvism makes itself felt, and basically Karsten is rather more of a fauvist than the slightly younger so-called Matisse pupils. His most significant period, about 1905-19, coincides with a strongly personal development of possibilities inherent in fauvist and expressionist art. Regarded as our most energetic colorist, he reveals in these years a formal strength and a depth of experience for which he has not always been given credit. He was a man of somewhat unruly temper and did little to deflate the legends which grew up about him and partly concealed his real artistic merit. By professing a complete lack of interest in theories, he became a source of irritation to our more doctrinaire artists and critics and, inadvertently perhaps, brought them to believe that he did not take his art very seriously. Only in later years, and particularly after he had settled in Denmark, did he change to a more impressionistic style, but even this was adopted with the subjective freedom of a true expressionist (cat. no. 199).

Looking back, we might wonder whether it is possible to find some common denominator for Norwegian painting as it existed and developed during the hundred years or so after 1814. We have seen that our art evolved within a broader European context and was dependent on strong cultural centers outside Norway. We cannot even conceive of it independent of, for instance, German romantic or French realistic painting. Such distinctive features as we might find must be understood as local tendencies within a broader European frame of reference.

Even though they should not be unduly stressed I think such tendencies did, in fact, exist. We get the impression that the Norwegians did not particularly care about draughtsmanship and formal discipline. It was not by chance that so many of them preferred to study in Düsseldorf, at an academy rather less "academic" than most and whose fame was partly due to the fact that it taught not only drawing but also painting in oil. A comparatively liberal attitude towards the choice of subject matter may have been another point of attraction. The Norwegians were indifferent to traditional, academic history painting. Even the more fashionable historical genre, so brilliantly taught in Munich, became little less than a transitory stage for a few of our painters. Most of them were rather realistic in attitude, attached to what they could see or otherwise immediately experience. This is rather in the line of statistical observation and we should not attach more importance to it than it deserves; however, it seems that the Norwegians by and large preferred coloristic expression to formal definition, landscape to figure painting, and a realistic approach to an idealistic one. Above all they did not care for abstract theory. This last attitude changed to some extent after the First World War; but that question brings us beyond the scope of our exhibition.

Magne Malmanger



Johan Christian Clausen Dahl
1788-1857

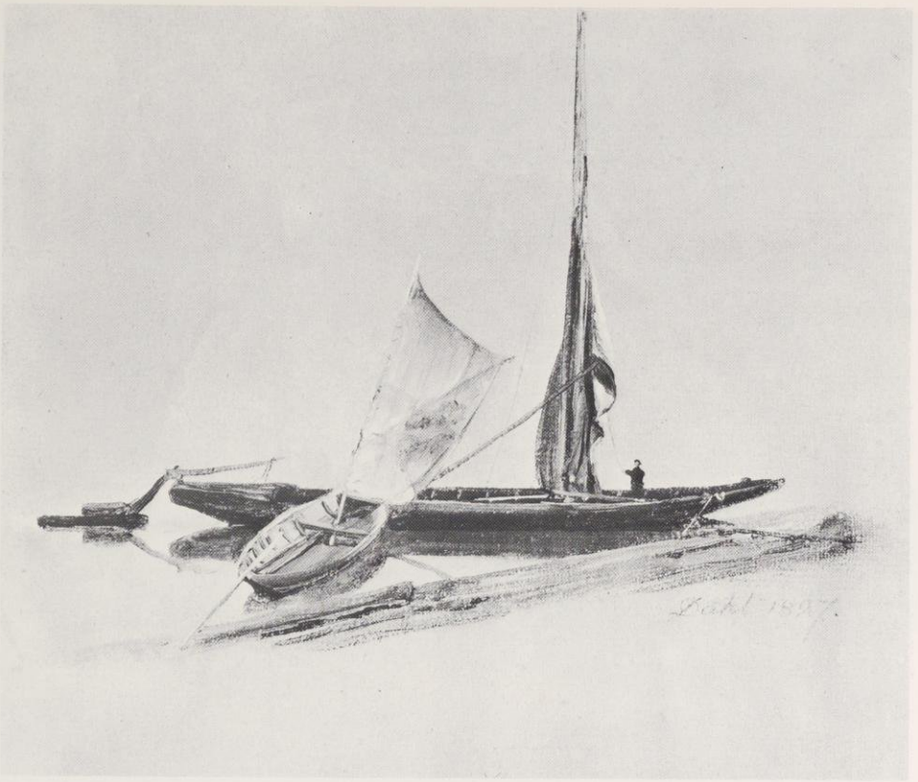
Landscape painter. Born in Bergen, Dahl received his elementary training in a local painter's shop. In 1811 he moved to Copenhagen, where he studied at the academy under C. A. Lorentzen and where he also had opportunity to copy the old masters, particularly the Dutch landscape painters of the seventeenth century. In 1818 he came to Dresden, where he settled for the rest of his life. Here he was soon regarded as a master of some standing, and he moved freely in leading romantic circles. A close friend of Caspar David Friedrich and at times under his influence, he still retained his own basically naturalistic approach. Although his teaching always had a rather private character, he was appointed professor at the Dresden Academy in 1824. He traveled in Italy in 1820-21 and later made five visits to Norway. In 1847 he made a trip to Paris. His Italian journey and his first visit to Norway (1826) were of great importance to the development of his art.

Lit. Jens Thiis, *Norske malere og billedhuggere*, vol. I, Bergen, 1904, pp. 2-22, 25-26, 29, 36, 41-42, 50, 52-55, 62, 65, 85-87, 144-145, 202, 208-209, 270; vol. II, Bergen, 1907, pp. 95, 99, 398. Henning Alsvik and Leif Østby, *Norges billedkunst*, vol. I, Oslo, 1951, pp. 71-93, 113-114. Andreas Aubert, *Professor Dahl*, Christiania, 1893. Johan H. Langaard, *J.C. Dahl's verk*, Oslo, 1937.

102. Wave Study, 1821
Cardboard, 22.5 x 36
Signed, lower left: *J.D.d. 4 Januar 1821.*
Nasjonalgalleriet, Oslo, Inv. 2302
Lit. Alsvik and Østby, p. 80. Aubert, p. 115. Langaard, p. 54, cat. no. 162.
Exh. Kunstnernes Hus, Oslo 1937. Bergen Billedgalleri 1957, cat. no. 169.
Kiel 1964, cat. no. 3.

103. Study: Two Riverboats on the Bank of the Elbe, 1827
Cardboard, 19 x 22
Signed, lower right: *J. Dahl 1827.*
Nasjonalgalleriet, Oslo, Inv. 2443

104. Kronborg Castle in Moonlight, 1828
Canvas, 34 x 47.5
Signed, lower left: *J. Dahl 1828.*
Nasjonalgalleriet, Oslo, Inv. 208
Lit. Aubert, p. 152. Langaard, p. 82, cat. no. 324.
Exh. Bergen Billedgalleri 1957, cat. no. 181. Statens Museum for Kunst, Copenhagen 1973, cat. no. 41.



105. Study: Evening Sky, 1830
Cardboard, 15 x 18.5
Signed, lower left: *J. Dahl 1830.*
Nasjonalgalleriet, Oslo, Inv. 426[18]

106. Study: On the Elbe, 1833
Cardboard, 19.5 x 25.5
Signed, lower right: *d. 7. August 1833 Dahl.*
Nasjonalgalleriet, Oslo, Inv. 426[7]
Lit. Langaard, p. 95, cat. no. 400.

107. The Fortun Valley, 1842
Canvas, 60.5 x 88.5
Signed, lower left: *J. Dahl 1842.*
Nasjonalgalleriet, Oslo, Inv. 1906
Lit. Alsvik and Østby, p. 89. Langaard, p. 117, cat. no. 521.
Exh. Kunstnernes Hus, Oslo 1937.

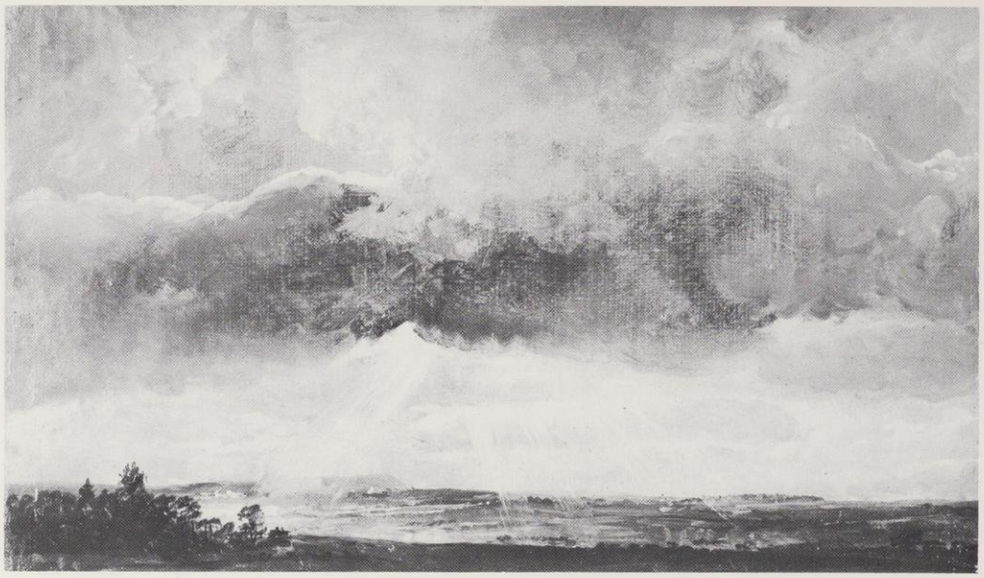
108. Study: The Elbe at Sunset, 1845
Paper on cardboard, 11.5 x 15.5
Dated, lower middle: *D. 22 Aug. 1845.*
Nasjonalgalleriet, Oslo, Inv. 2445

109. Study: Hjelle in Valdres, 1850
Paper on canvas, 23.5 x 36.5
Signed on stone, lower right: *J. Dahl 1850.*
Nasjonalgalleriet, Oslo, Inv. 423
Lit. Alsvik and Østby, p. 86. Langaard, p. 132, cat. no. 595.
Exh. Bergen Billedgalleri 1957, cat. no. 191.

110. Study: Nystua in Valdres, 1850
Cardboard, 12.5 x 24.5
Signed, lower middle: *d. 28. aug. 1850 J. Dahl.*
Nasjonalgalleriet, Oslo, Inv. 426[23]
Lit. Alsvik and Østby, p. 86. Langaard, p. 131, cat. no. 588.

111. Hjelle in Valdres, 1851
Canvas, 93 x 135.5
Signed, lower left: *J Dahl 1851.*
Nasjonalgalleriet, Oslo, Inv. 2485
Lit. Alsvik and Østby, p. 87. Aubert, p. 152.
Exh. Museum of Modern Art, New York 1965. Tønsberg Kunstforening 1968. Christianssands Kunstforening 1972.

112. Study: Gloomy Sky
Cardboard, 15 x 21.5
Unsigned.
Nasjonalgalleriet, Oslo, Inv. 426[5]



113. Study: Landscape near Dresden
Canvas on cardboard, 15.5 x 24
Unsigned.
Nasjonalgalleriet, Oslo, Inv. 426[17]
Lit. Langaard, p. 147, cat. no. 682.

114. Study: Dresden in Moonlight
Canvas on cardboard, 19 x 28
Unsigned.
Nasjonalgalleriet, Oslo, Inv. 426[19]
Lit. Langaard, p. 147, cat. no. 686.

115. Study: Battered Birch Tree
Cardboard, 25.5 x 20.5
Unsigned.
Nasjonalgalleriet, Oslo, Inv. 1857
(see color plate 9)

Lit. Langaard, p. 146, cat. no. 679.
Exh. Kunstnernes Hus, Oslo 1937.

Mathias Stoltenberg 1799-1871

Known chiefly as a portrait painter, Stoltenberg also painted some landscapes. He was born in Tønsberg and received some instruction as a portrait painter from C. A. Lorentzen in Copenhagen. He was also influenced by the Danish portraitist C. A. Jensen. In 1826 he returned to Norway, where for many years he traveled throughout the country, earning his living from portraiture. From the late 1840s on he lived at Vang near Hamar in central Norway. Nearly forgotten for many years, his work was rediscovered in 1914. Apart from their historical interest, his portraits have character and considerable coloristic charm. His landscapes, probably made for his own pleasure, have a freshness of color and interpretation striking for their time.

Lit. Alsvik and Østby, vol. I, pp. 40-52.

116. Mr. Døderlein, Customs Officer, 1852
Canvas, 38.5 x 32.5
Signed along right edge of canvas: *M. Stoltenberg 1852.*
Nasjonalgalleriet, Oslo, Inv. 1023
Lit. Alsvik and Østby, p. 48.
Exh. Jubileumsutstillingen, Kristiania 1914, cat. no. 263. Christianssands Kunstforening 1972.

117. Karoline Steen, 1862
Canvas, 67 x 58
Signed along right edge of canvas: *M. Stoltenberg 1862.*
Nasjonalgalleriet, Oslo, Inv. 1919.
Lit. Alsvik and Østby, p. 50.
Exh. Prins Eugens Waldemarsudde, Stockholm/Hedmarksmuseet, Hamar 1974-75.

118. The Farm of Torshov
Tempera, 30.5 x 43
Unsigned.
Bergen Billedgalleri, Inv. 361
Lit. Alsvik and Østby, p. 52.

Thomas Fearnley 1802-1842

Landscape painter. Born at Halden, Fearnley received his first education at the newly-established drawing school in Oslo. From 1821 to 1823 he studied at the Academy of Copenhagen and from 1823 to 1827 with C. J. Fahlcrantz in Stockholm. During the winter of 1827-28 he was again in Copenhagen. In 1826 he had met J. C. Dahl when they were both traveling in Norway, and in 1829 he became his pupil in Dresden. From 1830 to 1832 he lived in Munich, with excursions to study in the Bavarian mountains. For three years thereafter Fearnley traveled extensively in Italy, visited Paris, and was twice in London. He worked in Norway during the summer of 1836 and lived there continuously for several years following 1838. Subsequently he went to Amsterdam and later to Munich, where he died. The meeting with Dahl was a turning point in Fearnley's career, and he followed his master more closely than did Dahl's other Norwegian pupils. In his studies he comes particularly near to Dahl's naturalistic intentions.

Lit. Thiis, vol. I, pp. 23-45, 55-56, 198, 208-209, 222; vol. II, pp. 96, 99. Alsvik and Østby, vol. I, pp. 93-103, 113. Sigurd Willoch, *Maleren Thomas Fearnley*, Oslo, 1932.

119. Capri, 1833
Paper on canvas, 36 x 52
Signed, lower left: *Capri 13 Sept. 33 T.F.*
Nasjonalgalleriet, Oslo, Inv. 1588
Exh. Tønsberg Kunstforening 1968. London/Newcastle/Liverpool 1976-77.

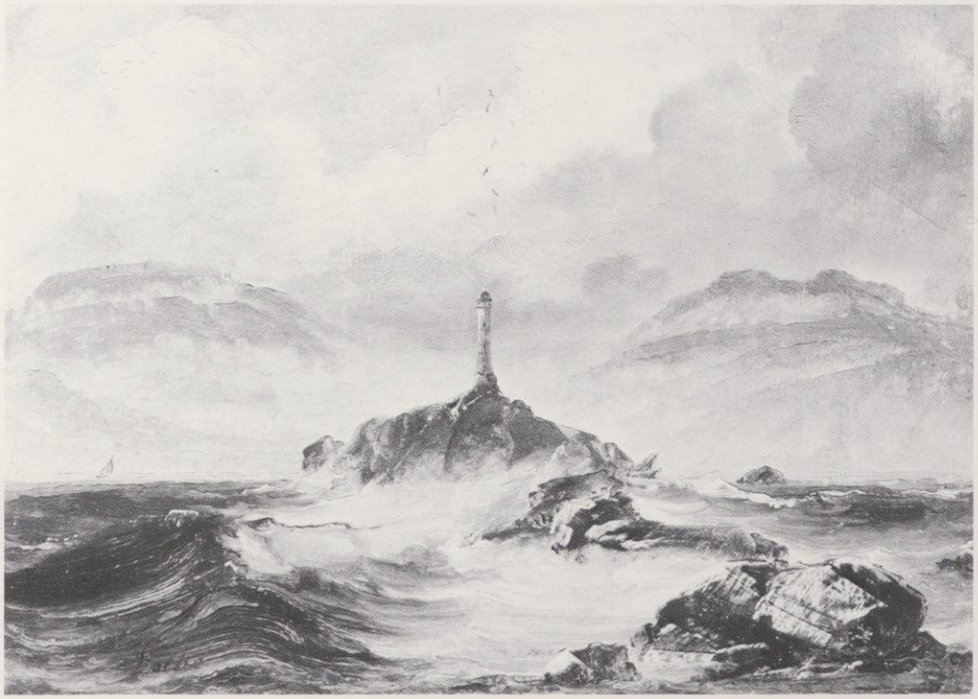
120. **The Valley of Romsdalen, 1838**
Canvas, 57 x 70
Signed, lower right: *T. Fearnley 1838.*
Nasjonalgalleriet, Oslo, Inv. 1630
Lit. Willoch, p. 194.
Exh. Kunstnerforbundet, Oslo 1966.
Nationalmuseum, Stockholm 1968,
cat. no. 166. London/Newcastle/Liverpool
1976-77.

Peder Balke 1804-1887

Landscape painter. Born on Helgøya, an island in Lake Mjøsa, Balke in his youth trained as a journeyman painter at Toten, to the west of Mjøsa. In 1827 he entered the drawing school in Oslo and in 1829-30 he received some instruction from Professor Fahlcrantz in Stockholm. In the late 1820s Balke began traveling in Norway, and he came to know the country better than most artists of his time. Of particular interest is the voyage he made to northern Norway in 1832. In 1835-36 he traveled in Germany and in 1840 went to St. Petersburg. Having visited Dahl in Dresden in 1836, he returned to study with him for a year or so in 1843. The following year he accompanied Dahl on his Norwegian journey. In 1845-47 Balke lived in Paris and in 1847-49 he was again in Dresden. Having engaged in left-wing social and political activities at home in the troubled times around 1850, he found it better to leave Norway again in 1851; this time he visited Berlin, Dresden, Vienna, and Prague. From 1853 he lived in Oslo, much occupied by social projects but also by painting. Some of his most characteristic works date from the later part of his life.

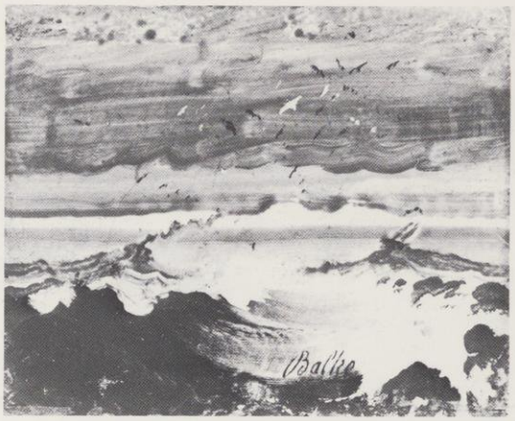
Lit. Thiis, vol. I, p. 62. Alsvik and Østby, vol. I, pp. 108-112. Henning Alsvik, "Peder Balkes kunst," *Kunst og kultur*, vol. 38, pp. 229-251.

121. **Lighthouse**, probably about 1850
Cardboard, 26 x 36
Signed, lower left: *Balke.*
Nasjonalgalleriet, Oslo, Inv. 1730.
Exh. Kiel 1964, cat. no. 15. Nationalmuseum, Stockholm 1968, cat. no. 174. Riksgalleriet 1976.



122. **Coastal Landscape**, probably the 1860s
Paper, 34 x 52
Signed, lower right: *Balke.*
Nasjonalgalleriet, Oslo, Inv. 1322
Exh. Blomqvist, Oslo 1924. Museum of Modern Art, New York 1965.

123. **On the Coast**, probably the 1860s
Canvas, 25 x 18
Signed, lower right: *Balke.*
Nasjonalgalleriet, Oslo, Inv. 379
Exh. Kunstnernes Hus, Oslo 1954. Christianssands Kunstforening 1972.



124. **Stormy Sea**, probably the 1860s
Panel, 8 x 11
Signed, lower right: *Balke.*
Nasjonalgalleriet, Oslo, Inv. 1325
Exh. Blomqvist, Oslo 1924.
Kunstnernes Hus, Oslo 1954.
Riksgalleriet 1976.

125. **Lighthouse**, 1860s
Canvas, 95 x 125
Unsigned.
Trøndelag Kunstgalleri, Trondheim
(The painting belongs formally to NTH, Trondheim, but is permanently deposited at Trøndelag Kunstgalleri.)

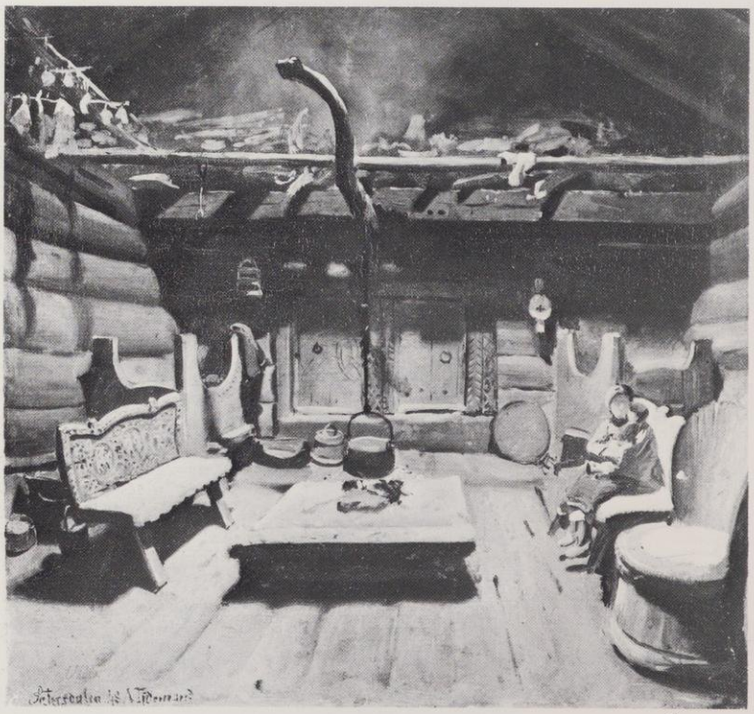
126. **Waterfall**, 1860s or 1870s
Panel, 8.5 x 11.5
Signed, lower right: *Balke.*
Nasjonalgalleriet, Oslo, Inv. 1459

127. **Vardøhus Castle**, probably the 1870s
Panel, 18 x 23
Signed, lower right: *Balke.*
Nasjonalgalleriet, Oslo, Inv. 1321
Exh. Blomqvist, Oslo 1924.

Adolph Tidemand 1814-1876

Genre painter. After having received his first education at the academy of Copenhagen, Tidemand transferred to Düsseldorf in 1837, where he studied with F. W. v. Schadow and Th. Hildebrandt. In 1841 he visited Munich and Rome. From 1842 to 1845 he lived mainly in Oslo. During the summer of 1843 he made an important study tour through some of the more characteristic Norwegian districts, and it was about this time that he chose to concentrate on the representation of Norwegian peasant life. After another period in Düsseldorf he returned to Oslo to try his luck at home in 1848-49, but then chose to settle for good in Düsseldorf. Even so he stuck to his Norwegian subject matter, which he studied diligently during his frequent travels in Norway. Tidemand's popular genre is to some extent dependent on the genre painting that developed in Düsseldorf, particularly in the 1830s and early 1840s. Nonetheless, his novel subject matter and serious preparatory work give character and individuality to his art.

Lit. Thiis, vol. I, pp. 63, 73, 82, 88, 92-97, 99-140, 153, 155, 176, 209, 229-230; vol. II, pp. 120, 213, 334; vol. III, Bergen, 1905, pp. 8, 24. Alsvik and Østby, vol. I, pp. 116, 122-134. Lorentz Dietrichson, *Adolph Tidemand*, 2 vols., Christiania, 1878.

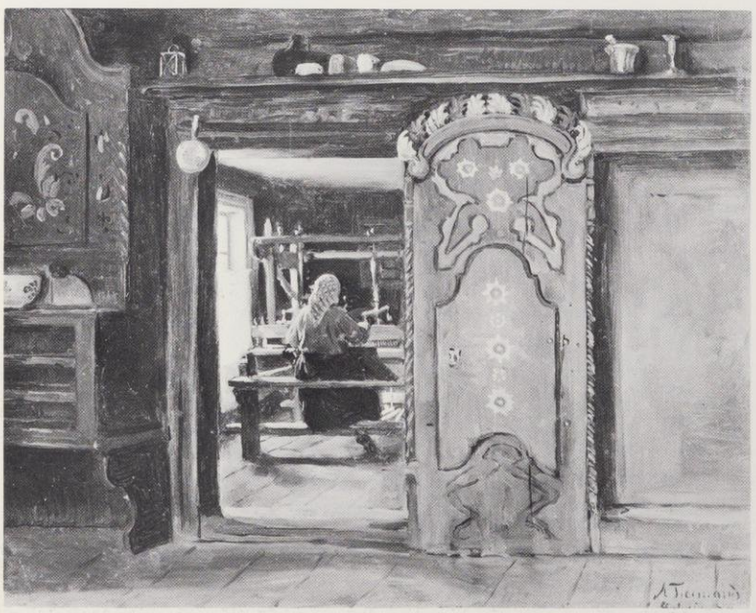


128. Study for "Haugianerne," 1846
Canvas, 51 x 42
Signed, lower right: *A. Tidemand Decbr. 46.*
Nasjonalgalleriet, Oslo, Inv. 302[21]
Lit. Dietrichson, vol. I, p. 164, cat. no. 202.

129. Interior from Valle, Setesdal, 1848
Paper on canvas, 36 x 38.5
Signed, lower left: *Valle Sætersdalen 48 A. Tidemand.*
Nasjonalgalleriet, Oslo, Inv. 302[12]
(see color plate 3)
Lit. Alsvik and Østby, p. 128. Dietrichson, vol. I, p. 179, cat. no. 259.
Exh. Mandal og Omegns Kunstforening 1964. Oslo Kunstforening 1969. Christianssands Kunstforening 1972.

130. **At the Death Bed**, 1860
Canvas, 63 x 79
Signed, lower left: *A. Tidemand 1860.*
Nasjonalgalleriet, Oslo, Inv. 277
Lit. Dietrichson, vol. II, p. 72, cat. no. 549.
Exh. Oslo Kunstforening 1969.

131. Grandmother's Bridal Crown, 1869
Canvas, 115.5 x 100
Signed, lower right: *A. Tidemand. 1869.*
Property of H.M. The King, Reg. no. 883
Lit. Dietrichson, vol. II, p. 111, cat. no. 650.



132. Woman at the Loom, 1874
Canvas, 43.5 x 55
Signed, lower right: *A. Tidemand. Gulsvig 74.*
Nasjonalgalleriet, Oslo, Inv. 302[75]
Lit. Alsvik and Østby, p. 130. Dietrichson, cat. no. 775.
Exh. Kiel 1964, cat. no. 18. National-museum, Stockholm 1968, cat. no. 176.

Hans Fredrik Gude 1825-1903

Landscape painter. Gude was born in Oslo and began his studies at the drawing school there, but in 1841 he came to Düsseldorf and studied with A. Achenbach and J. W. Schirmer. An ardent traveler, he made his first visit to western Norway as early as 1839. His journeys through Norway were particularly frequent in the 1840s. Later he visited Norway and Germany in alternation, and he also made several trips to the British Isles. Schirmer soon engaged him as an assistant teacher, and in 1854 Gude became a professor at the Düsseldorf Academy. The years 1848-50 and 1853-54 he lived in Oslo; otherwise he remained in Düsseldorf till 1862. In that year he went to Wales where he remained until he became a professor at the academy of Karlsruhe in 1864. From 1880 till 1901 he was a professor at the academy of Berlin. Gude was very influential as a teacher, particularly in Düsseldorf and Karlsruhe. In the earlier part of his career he made rather a specialty of Norwegian mountain landscapes, but later he preferred coastal views, German as well as Norwegian. With Tidemand, Gude was the leader of the Norwegian Düsseldorf school.

Lit. Thiis, vol. I, pp. 61, 80, 88, 91-97, 112-117, 143, 194; vol. II, pp. 203, 230, 309, 312, 368. Alsvik and Østby, vol. I, pp. 116-118, 137-141. Lorentz Dietrichson, ed., *Af Hans Gudes liv og værker*, Christiania, 1898.

133. **Mountain Landscape, 1854**
Canvas, 100 x 163
Signed, lower left: *H.F. Gude 1854.*
Nasjonalgalleriet, Oslo, Inv. XXV
Lit. Dietrichson (ed.), p. XXX.

134. Pilot Cutters, 1875
Canvas, 39 x 65.5
Signed, lower right: *H.F.G. Jylte 29. Juli 75.*
Nasjonalgalleriet, Oslo, Inv. 636[13]
Exh. Christiania Kunstforening 1904, cat. no. 88. Horten Kunstforening 1958. Tønsberg Kunstforening 1968. Christianssand Kunstforening 1972.

135. Baden Landscape, 1876
Cardboard, 38 x 53
Signed, lower right: *H.F. G. Ebersteinburg 29 Juni 76.*
Nasjonalgalleriet, Oslo, Inv. 636[14]
Exh. Christiania Kunstforening 1904, cat. no. 93. Horten Kunstforening 1958.

136. Oban Bay, 1889
Canvas, 81 x 123
Signed, lower right: *H.F. Gude 1889.*
Nasjonalgalleriet, Oslo, Inv. 3174

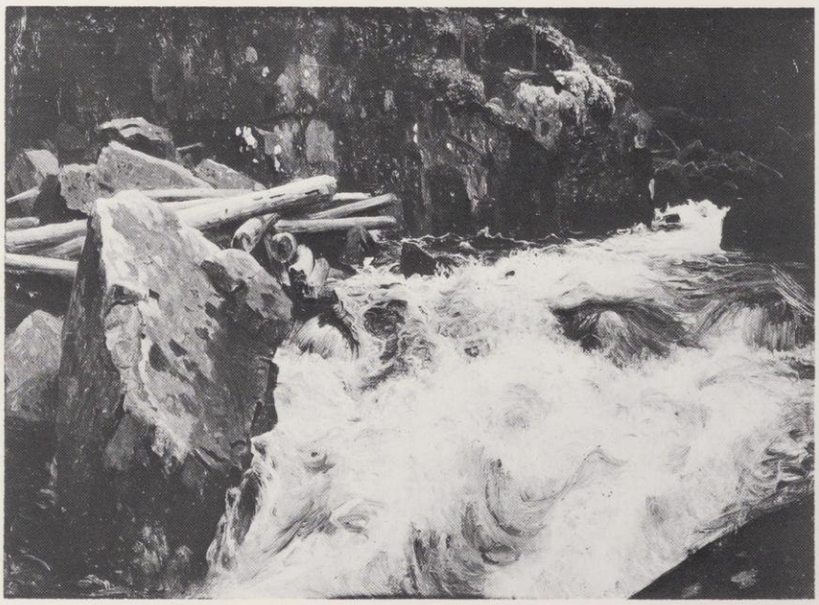
August Cappelen 1827-1852

Landscape painter. Studied with Gude in Oslo in 1845 and at the Academy in Düsseldorf under J. W. Schirmer from 1846 to 1850. He stayed in Norway during the winter 1848-49; he spent most summers at his native Holla in Telemark, except for study tours to the valley of Gudbrandsdalen in 1846 and to western Norway in 1847.

Lit. Thiis, vol, I, pp. 195-207, 308, 398. Alsvik and Østby, vol. I, pp. 144-150. Sigurd Willoch, *August Cappelen og den romantiske landskapskunst*, Oslo, 1928.

137. Woodland Study, 1850
Paper on canvas, 46 x 34.5
Unsigned.
Nasjonalgalleriet, Oslo, Inv. 289[6]

138. Study of a Waterfall, probably 1851
Paper on cardboard, 34.5 x 48
Unsigned.
Nasjonalgalleriet, Oslo, Inv. 289[18]
Lit. Willoch, p. 127.



139. Tarn in Telemark, 1852
Canvas, 107 x 155
Signed, lower right: *A. Cappelen 1852.*
Nasjonalgalleriet, Oslo, Inv. 199
Lit. Alsvik and Østby, p. 146. Willoch, pp. 123-124.

Lars Hertervig 1830-1902

Landscape painter. Born on the island of Borgøya near Haugesund, he received his first training in Stavanger. Having entered the drawing school in Oslo in 1851, he proceeded to Düsseldorf the following year and became a pupil of Gude. After a short stay at home during the summer of 1853, Hertervig went to Düsseldorf for the second time, but fell ill and had to return to Norway in 1854. During the following months he did a good deal of painting at the village of Skanevik in western Norway. From 1856 to 1858 he was treated at a mental hospital. The following six years he lived on Borgøya, but in 1865 returned to Stavanger to spend the rest of his life there. Several of his most important paintings were made during the years 1865-68.

Lit. Alsvik and Østby, vol. I, pp. 151-164. Aslaug Blytt, *Lars Hertervig*, Oslo, 1939.

140. Woodland Tarn, 1865
Canvas, 47 x 63.5
Signed, lower right: *L.H. 65.*
Nasjonalgalleriet, Oslo, Inv. 1028

Lit. Alsvik and Østby, p. 159. Blytt, pp. 89-90, cat. no. 31.
Exh. Jubileumsutstillingen, Kristiania 1914, cat. no. 168. Dreyer, Stavanger 1930. Bergen/Stavanger/Kunstnernes Hus, Oslo 1961. Kunstnernes Hus, Oslo 1961. Louisiana, Denmark 1963. Kiel 1964, cat. no. 25. London/Newcastle/Liverpool 1976-77.

141. Deep in a Fjord, 1866
Canvas, 55 x 70
Signed: *L.H.-66.*
Stavanger Faste Galleri, Inv. 660.
Lit. Alsvik and Østby, p. 156. Blytt, p. 93, cat. no. 33.
Exh. Dreyer, Stavanger 1930.

142. Tysvær, 1867
Canvas, 40 x 55
Signed, lower right: *L.H. 67.*
Nasjonalgalleriet, Oslo, Inv. 1026.
Lit. Alsvik and Østby, pp. 161-162. Blytt, p. 96, cat. no. 35.
Exh. Jubileumsutstillingen, Kristiania 1914, cat. no. 173. Dreyer, Stavanger 1930. Bergen/Stavanger/Kunstnernes Hus, Oslo 1961. Kunstnernes Hus, Oslo 1961.

143. Hunting Hounds in Moonlight
Watercolor, 18.5 x 24.5
Unsigned.
Bergen Billedgalleri, Inv. E. 4141
Lit. Blytt, cat. no. 212.
Exh. Dreyer, Stavanger 1930.

144. Landscape with Horsemen and Cattle
Watercolor, 28.5 x 31
Unsigned.
Bergen Billedgalleri, Inv. E. 4153.

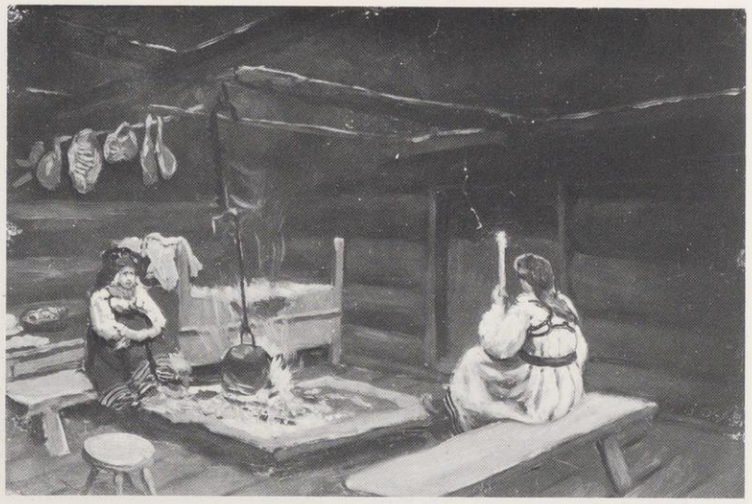
Olaf Wilhelm Isaachsen 1835-1893

Painter specializing in genre and interior representation from the peasant milieu of the isolated valley of Setesdal in southern Norway. Born at Mandal, he received his first instruction at the drawing school in Oslo. The years between 1854 and 1860 he spent in Düsseldorf, where Köhler and C. F. Sohn became his teachers, although he would have preferred to study with Tidemand. In 1858 he studied with Couture in Paris; in 1861-62 he was again in Paris, but now he chose Courbet as his teacher. In the following years he also visited Italy and London. In 1864 he returned to Norway and at first settled in Setesdal, moving in 1866 to Kristiansand, where he was to live for the rest of his life. In his choice of subject matter Isaachsen was decisively influenced by Tidemand, but his rather heavy warm colors probably owe more to Courbet, as does also his painterly treatment.

Lit. Thiis, vol. II, pp. 117-125. Alsvik and Østby, vol. I, pp. 168-176. Sigurd Willoch, *Olaf Isaachsen*, Oslo, 1926.

145. Peasant from Setesdal, 1866
Canvas, 60 x 34.5
Unsigned.
Nasjonalgalleriet, Oslo, Inv. 446[h]
Lit. Alsvik and Østby, p. 170. Willoch, p. 71.
Exh. Kiel 1964, cat. no. 28.
Nationalmuseum, Stockholm 1968, cat. no. 204.

146. Interior from Setesdal, 1878
Paper on cardboard, 35 x 50.5
Signed, lower left: *O.I. pinx. Ose Setesdal Sept. 1878.*
Nasjonalgalleriet, Oslo, Inv. 446[i]
Lit. Willoch, p. 110.



147. **Old Storeroom in Setesdal, 1878**
Canvas, 52.5 x 65
Signed, lower middle: *O.I. pinx. Ose 30. Octbr. 1878.*
Nasjonalgalleriet, Oslo, Inv. 446[f]
Lit. Alsvik and Østby, pp. 171-72.
Willoch, p. 110.
Exh. Kiel 1964, cat. no. 29.
Nationalmuseum, Stockholm 1968, cat. no. 205.

148. **Study: Tore Hund with the Corpse of St. Olaf, 1881**
Cardboard, 36.5 x 26
Signed, lower left: *O.W.I. 1881.*
Nasjonalgalleriet, Oslo, Inv. 446[c]
Lit. Alsvik and Østby, pp. 172-176.

Amaldus Clarin Nielsen 1838-1932

Landscape painter. Nielsen was born at Mandal and entered the Academy of Copenhagen in 1854. From 1857 to 1859 he studied with Gude in Düsseldorf. A voyage to Cadiz during the winter 1859-60 resulted in some very fresh and direct studies. He was in Düsseldorf again in 1863-64 and in 1867-68 he studied with Gude in Karlsruhe. Thereafter he lived in Norway. In 1878 he made a visit to Paris, but he preferred traveling in Norway; an untiring student of nature, he toured his country perhaps more extensively than any other painter, and he was probably at his best when working directly from his subject matter.

Lit. Thiis, vol. I, pp. 268, 270-276, vol. III, p. 62. Alsvik and Østby, vol. I, pp. 164-165.

149. **On the Banks of Sognefjord, 1865**
Canvas on cardboard, 46 x 70
Signed, lower left with brush: *Amaldus Nielsen;* (scratched) *C. Amaldus Nielsen 19. Aug. 1865.*
Nasjonalgalleriet, Oslo, Inv. 923

150. **Home of the Fisherman, 1895**
Canvas, 48.5 x 71
Signed, lower left: *Amaldus Nielsen 1895.*
Nasjonalgalleriet, Oslo, Inv. 620
Exh. Riksgalleriet 1976.

Carl Frederik Sundt-Hansen 1841-1907

Genre and figure painter. Born in Stavanger, Sundt-Hansen studied first at the Academy of Copenhagen, but in 1861 he went to Düsseldorf where he became a pupil of Benjamin Vautier. He spent the years between 1866 and 1868 in Paris, and returned in 1875. Later he worked in Oslo, Stockholm, and Copenhagen, but about the turn of the century he settled at Valle in the rather isolated district of Setesdal. Although he kept aloof from leading trends in contemporary Norwegian painting, he can arguably be regarded as the last artist to have developed Tidemand's type of peasant genre in an original way. Most of his work consists of moralizing and rather pessimistic scenes in the peasant milieu as it was still found in Setesdal at the time. His style is easily recognized by its careful description of a situation in all its particulars.

Lit. Thiis. vol. I, pp. 247-254; vol. II, p. 213. Alsvik and Østby, vol. I, pp. 182-186. Hild Sørby, *Carl Sundt-Hansen 1841-1907*, Stavanger, 1976.

151. After the Fight, 1882
Canvas, 58 x 64.5
Signed, lower right: *Carl Hansen 1882.*
Nasjonalgalleriet, Oslo, Inv. 987
Lit. Alsvik and Østby, p. 183. Sørby, p. 28.

152. Wounded, 1888
Canvas, 41 x 38
Signed, lower right: *Carl Hansen 1888.*
Nasjonalgalleriet, Oslo, Inv. 989
Lit. Sørby, p. 40.
Exh. Christianssand Kunstforening 1972.

Kitty (Christine) Lange Kielland
1843-1914

Landscape painter. Kielland, born in Stavanger, began her systematic education as a painter only in 1873, when she became a pupil of Gude in Karlsruhe. In 1875 she moved to Munich, where among others Eilif Peterssen was her teacher. There she also developed a close and lasting friendship with Harriet Backer. From 1874 on she frequently returned to study the monotonous landscape of Jæren in western Norway, where she found the subject matter for most of her best-known paintings. She lived mainly in Paris during the decade following 1879, where she studied with Pelouse for some time. During this period she maintained contact with Norwegian colleagues and frequently visited Norway. In 1889 she settled in Oslo. Her quiet and dignified art, based on close study of nature, constitutes one of the most important contributions to Norwegian landscape painting in the 1880s.

Lit. Thiis, vol. I, pp. 185, 311; vol. II, pp. 311-316, 388. Alsvik and Østby, vol. I, pp. 191-194. Marit Lange, *Kunst og kultur*, vol. 60, pp. 69-92.

153. From Ogna, 1878
Canvas, 40 x 65.5
Signed, lower left: *K.L.K. 78.*
Nasjonalgalleriet, Oslo, Inv. 975
Lit. Alsvik and Østby, pp. 191-192.
Exh. Kunstforeningen, Kristiania 1911.

154. Peat Bog, 1900
Canvas, 84 x 88
Signed, lower left: *Kitty L. Kielland 1900.*
Nasjonalgalleriet, Oslo, Inv. 976
Exh. Kunstforeningen, Kristiania 1911.

Harriet Backer 1845-1932

Born at Holmestrand on the Oslo Fjord, Harriet Backer attended several painting schools in Oslo in the years between 1861 and 1874. She also traveled through Germany and Italy. In 1874 she went to Munich, where she became a pupil of Eilif Peterssen. In 1878 she moved to Paris and remained there for about ten years. In the beginning of this period she studied with Bonnat and Gérome. She returned to Oslo in 1888 where she was director of a painting school until 1912. Harriet Backer painted landscapes and portraits, but most of her important works are quiet, contemplative interior scenes, firm in structure and very consistent in their treatment of light and color.

Lit. Thiis, vol. I, p. 311; vol. II, pp. 173, 317-321. Alsvik and Østby, vol. I, pp. 284-299. Else Christie Kielland, *Harriet Backer*, Oslo, 1958.

155. Blue Interior, 1883
Canvas, 84 x 66
Signed, lower left: *Harriet Backer. Paris 1883.*
Nasjonalgalleriet, Oslo, Inv. 2582
Lit. Alsvik and Østby, p. 290. Kielland, pp. 107-108.
Exh. Nationalmuseum, Stockholm 1968, cat. no. 207. Henie-Onstads Stiftelser, Høvikodden, Bærum 1974-75. Kunstnernes Hus, Oslo 1977.

156. Evening, 1896
Canvas, 54 x 66
Signed, lower left: *Harriet Backer Kristiania 21/5(?)96.*
Nasjonalgalleriet, Oslo, Inv. 2216
Lit. Kielland, pp. 184-185.

157. Interior (Einabu), 1920
Canvas, 54 x 74
Signed, lower right: *Harriet Backer 1920.*
Nasjonalgalleriet, Oslo, Inv. 1993
Lit. Alsvik and Østby, p. 299.
Kielland, p. 307.
Exh. Kunstforeningen, Copenhagen 1954, cat. no. 48. Kiel 1964, cat. no. 33.

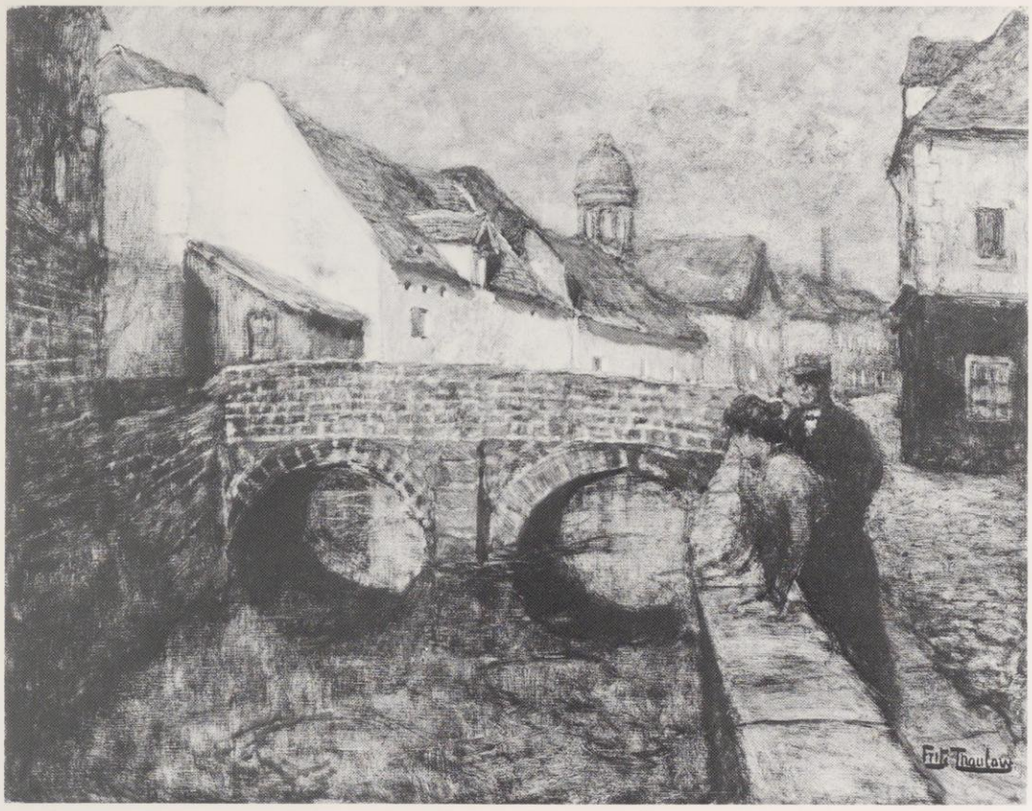
158. Still Life, 1932
Canvas, 65 x 78
Unsigned.
Nasjonalgalleriet, Oslo, Inv. 2294
Lit. Kielland, pp. 329-331
Exh. Kunstnernes Hus, Oslo 1964.
Bergen Kunstforening 1964.
Aarhus Kunstmuseum 1965.
Nationalmuseum, Stockholm 1968, cat. no. 212.

Frits Thaulow 1847-1906

Landscape painter. Having studied with C. F. Sørensen in Copenhagen and with Gude in Karlsruhe, Thaulow spent much of the 1870s and '80s in Paris, where he was influenced by the French plein air painters Corot and Daubigny. From 1880 on he became, with Christian Krohg and Erik Werenskiold, a protagonist in the artistic debate in Norway. In 1883-84 he was the leader of the so-called open-air academy at Modum outside Oslo. As time went on his opinions underwent a change, partly under the influence of masters of color such as Cazin, Whistler, and Munkácsy. In the 1890s he lived mostly in northern France. Towards the end of his life he also made visits to Scotland, Italy, the United States, Spain, and the Netherlands.

Lit. Thiis, vol. I, pp. 182, 268, 309; vol. II, pp. 85, 136-139, 141, 149, 153, 212, 227-239, 266, 351, 355, 415. Alsvik and Østby, vol. I, pp. 254-258. Einar Østvedt, *Frits Thaulow*, Oslo, 1951.

159. Kragerø, 1882
Panel, 63 x 48.5
Signed, lower left: *Frits Thaulow 1882.*
Nasjonalgalleriet, Oslo, Inv. 859
Lit. Alsvik and Østby, p. 256. Østvedt, p. 58.
Exh. Kiel 1964, cat. no. 34.



160. **Night at Amiens, 1897**
Canvas, 73 x 92
Signed, lower right: *Frits Thaulow.*
Nasjonalgalleriet, Oslo, Inv. 483
Lit. Østvedt, p. 144.

161. **The Melon Field, 1898**
Canvas, 40.5 x 51
Signed, lower right: *Frits Thaulow.*
Nasjonalgalleriet, Oslo, Inv. 1241
Exh. Kiel 1964, cat. no. 37.

Gerhard Munthe 1849-1929

Munthe was born at Elverum, and studied with J. F. Eckersberg, Kund Bergslien and Julius Middlethun in Oslo before leaving for Düsseldorf in 1874. There he was influenced by the landscape art of his older relative, Ludvig Munthe. He lived in Munich from 1877 to 1882 where he studied the art of the old masters. Having spent most of his summers in Norway, he returned home in 1882 and remained there for the rest of his life, except for some short visits to Paris. Adhering to the naturalistic trend in his landscape painting, he tried to develop, towards 1890, a more abstract, decorative art partly based on Norwegian folk art, drawing his inspiration from folk songs, tales, and legends. In this style he made designs for tapestries as well as important book illustrations.

Lit. Thiis, vol. I, pp. 260, 298, 308-309, 314; vol. II, pp. 94, 143, 168, 222, 258, 261-286, 293, 371-372, 388, 396. Alsvik and Østby, vol. I, pp. 318-333. Hilmar Bakken, *Gerhard Munthes dekorative kunst*, Oslo, 1946. Hilmar Bakken, *Gerhard Munthe*, Oslo, 1952.

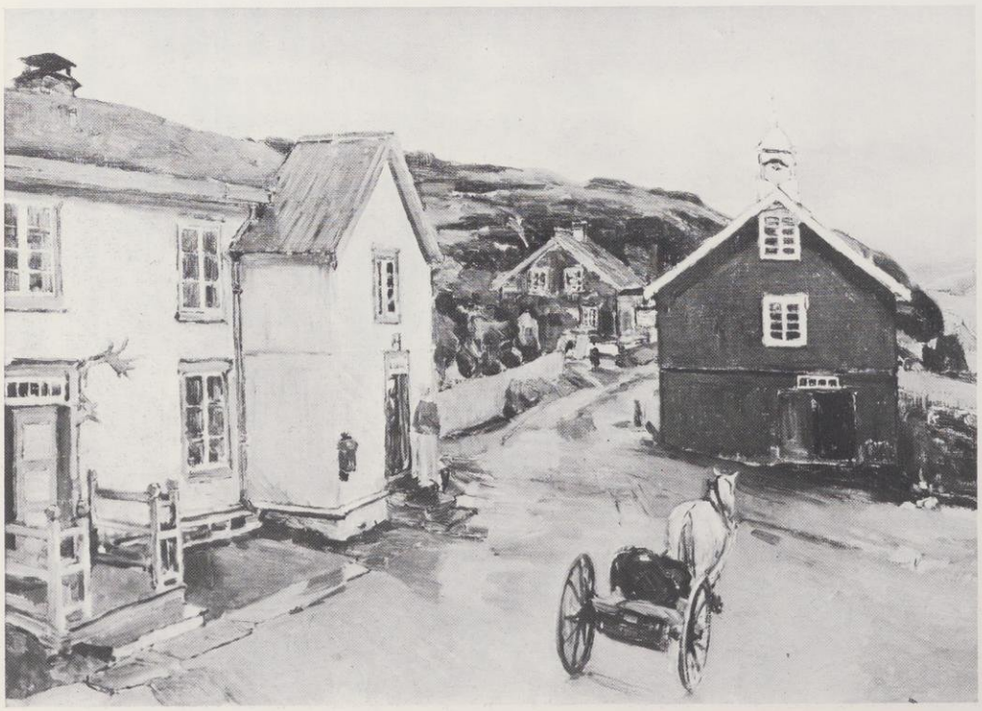
162. Eggedal, 1888
Canvas, 94 x 71
Signed, lower left: *Gerh. Munthe. Eggedal 1888.*
Nasjonalgalleriet, Oslo, Inv. 643
Lit. Alsvik and Østby, p. 324. Bakken, *Gerhard Munthe*, pp. 119-121.

163. **In March**, 1890
Canvas, 82 x 77
Signed, lower left: *Gerhard Munthe - 90.*
Nasjonalgalleriet, Oslo, Inv. 436
Lit. Bakken, *Gerhard Munthe*, p. 135.
Exh. Høstutstillingen, Kristiania 1892. Christianssand Kunstforening 1972.

164. **Mythical Horse**, 1892
Watercolor, 79 x 112.5
Signed, lower right: *G. Munthe 1892.*
Nasjonalgalleriet, Oslo, Inv. B 94[a]
Lit. Alsvik and Østby, p. 328. Bakken, *Gerhard Munthes dekorative kunst*, pp. 59-60.
Exh. Sort og Hvitt-utstillingen, Kristiania 1893. Oslo Kunstforening 1962.

165. The Wise Bird, 1892-93
Watercolor, 55.5 x 81
Signed, lower right: *G. Munthe.*
Nasjonalgalleriet, Oslo, Inv. B 94[c]
Lit. Bakken, *Gerhard Munthes dekorative kunst*, p. 60.
Exh. Sort og Hvitt-utstillingen, Kristiania 1893.

166. The Yard at Kongsvold, 1895
Canvas, 49.5 x 67.5
Unsigned.
Nasjonalgalleriet, Oslo, Inv. 834
Lit. Bakken, *Gerhard Munthe*, p. 147.



Hjalmar Eilif Emanuel Peterssen
1852-1928

Born in Oslo, Peterssen became a pupil at the painting school of J. F. Eckersberg in 1869. At that time he made frequent study trips to the eastern parts of Norway. He spent the years from 1871-1873 in Karlsruhe, studying with Gude and Wilhelm Riefsthal. After visits to London and Paris Peterssen transferred to Munich, where he studied with Wilhelm Diez. In the years 1874-1876 he painted his most important historical compositions, which made him famous at the time and quite popular as a teacher. He returned to Oslo in 1878. In the 1870s and early 1880s he traveled extensively, visiting Italy and France. In 1896-97 he was in Normandy and again in Italy. Eilif Peterssen's historical paintings belong mainly to his Munich period. Influenced by contemporary realism and by the works of Puvis de Chavannes, he later concentrated on landscape and genre. But he also made several religious compositions and many portraits, some of them among the most important in Norwegian art.

Lit. Thiis, vol. I, pp. 181, 298, 307-308, 312; vol. II, pp. 97, 101, 134-135, 158, 169-185, 263, 266, 354. Alsvik and Østby, vol. I, pp. 212-227. Lange, pp. 69-92.

167. Study: The Death of Corfitz Ulfeldt, 1873
Panel, 16 x 29.5
Signed, lower right: *Eilif P. 73.*
Nasjonalgalleriet, Oslo, Inv. 1558

168. Fields at Sandø, 1884
Canvas, 42 x 58
Signed, lower right: *Sandø Eilif P.*
Nasjonalgalleriet, Oslo, Inv. 656
Exh. London/Newcastle/Liverpool 1976-77.

169. Nocturne, 1887
Canvas, 81.5 x 81.5
Signed, lower right: *Eilif P. 87.*
Nasjonalgalleriet, Oslo, Inv. 848
Lit. Lange, pp. 84-85.
Exh. "Fleskum-malerne" 1965, cat. no. 27. Kunstnernes Hus, Oslo 1975.

170. Mother Utne, 1888
Canvas, 85 x 110.5
Signed, upper left: *Eilif P. Utne 88.*
Nasjonalgalleriet, Oslo, Inv. 358
Lit. Alsvik and Østby, p. 220.
Exh. Kunstnernes Hus, Oslo 1975.

Christian Krohg 1852-1925

Krohg became interested in drawing when he was a law student. In 1870 he entered the drawing school in Oslo, and in 1874 he left for Karlsruhe, where he became a pupil of Karl Gussow, whom he was to follow to Berlin a year later. Influenced by Gussow and by his friends Max Klinger and the Danish critic Georg Brandes, he quickly developed into a confirmed naturalist. During the summer of 1879 Krohg worked at Skagen in Denmark. During this and the following summers (1882-84, 1888) some of his best works were painted. The winter of 1881 he spent in Paris, where he came under the influence of Bastien-Lepage, Manet, and the impressionists. In 1885 Krohg visited Belgium; thereafter he spent most of his time in Oslo, where he ran a school of painting together with Hans Heyerdahl and Erik Werenskiold. Both as a painter and as an author (*Albertine*, 1886) he took part in the debates of the day on artistic as well as social questions. With Hans Jæger he was the leader of the "Bohemians" and for a time the editor of their review *Impressionisten*. He spent the year 1889-90 in Copenhagen and 1893-94 in Berlin. In 1898 he visited Spain and several times (1897, 1989) he was in Paris, where he settled in 1901 and became a teacher at the Académie Colarossi. From 1889 to 1910 he wrote for the Oslo newspaper *Verdens Gang*. In 1909 he became professor and director of the newly founded academy of fine arts in Oslo.

Lit. Thiis, vol. I, pp. 36, 182, 309; vol. II, pp. 141, 143, 147, 149, 155, 212, 231, 240-260, 287, 342, 355, 357-358, 365-366, 392, 402, 413, 432. Alsvik and Østby, vol. I, pp. 260-284.

171. Port Your Helm, 1879
Canvas, 99 x 70
Signed, lower right: *C. Krohg.*
Nasjonalgalleriet, Oslo, Inv. 622

Lit. Alsvik and Østby, p. 270.
Exh. Wang, Kristiania 1902.

172. **Sick Girl**, 1880-81
Panel, 102 x 58
Signed, left: *C. Krohg.*
Nasjonalgalleriet, Oslo, Inv. 805
(see color plate 10)
Lit. Alsvik and Østby, p. 278.
Exh. Christianssands Kunstforening 1972.

173. **Bergen Harbor**, 1884
Canvas, 62.5 x 86
Signed, lower right: *C. Krohg.*
Nasjonalgalleriet, Oslo, Inv. 967
Exh. Henie-Onstads Stiftelser, Høvikodden, Bærum 1974-75. Lillehammer/Hamar/Stockholm 1977.

174. Tired, 1885
Canvas, 79.5 x 61
Signed, lower left: *Chr. Krohg 85.*
Nasjonalgalleriet, Oslo, Inv. 3052
Lit. Alsvik and Østby, pp. 278-281.
Exh. Kunstnernes Hus, Oslo, 1975.
Riksgalleriet 1976.

175. Sketch related to "Albertine", 1917
Canvas, 51 x 74.5
Signed, lower left: *C. Krohg.*
Nasjonalgalleriet, Oslo, Inv. 1222
Exh. Kunstnerforbundet, Oslo, cat. no. 48. Kunstforeningen, Copenhagen/ Konstakademien, Stockholm 1954. Nationalmuseum, Stockholm 1968, cat. no. 224. Bergen Kunstforening 1977.

Erik Werenskiold 1855-1938

Genre and landscape painter. Born at Eidskog near Kongsvinger, Werenskiold entered the drawing school in Oslo in 1873. In 1875 he left for Munich, where he studied with Løfftz and Lindenschmidt. The 1879 exhibition of French art in Munich made a deep impression on him, and in 1881 he went with several fellow painters to Paris, where he remained for two years. Later in the decade he again visited the French capital, and he came under the influence of Bonnat. Apart from his trips to Paris, Werenskiold lived in Norway from 1883 on and became, with Krohg and Thaulow, a champion of artistic independence. His struggle to give his art a specifically Norwegian character reflects itself in his landscape and genre painting as well as in his very important illustrations for sagas and folktales. In the 1880s and early 1890s he adhered to a consistently realistic idiom. In 1895 he made a short visit to Italy, and in 1908 he was introduced, in Berlin and Paris, to the art of Cézanne, an event decisive to the development of his later, perhaps less interesting style.

Lit. Thiis, vol. I, pp. 298, 308-309, 313-314; vol. II, pp. 115, 139-142, 146, 149, 151, 153, 165, 183, 199-226, 234, 301-302, 305, 356-357, 389, 396, 416. Alsvik and Østby, vol. I, pp. 300-317.

176. **Watering the Horses**, 1882
Panel, 35.5 x 54
Signed, lower right: *Erik Werenskiold 1882.*
Lillehammer Bys Malerisamling, cat. no. 338.

177. The Girls of Telemark, 1883
Canvas, 80 x 98
Signed, lower left: *Erik Werenskiold 1883.*
Nasjonalgalleriet, Oslo, Inv. 305
(see color plate 1)
Lit. Alsvik and Østby, pp. 307, 309.
Exh. Oslo Kunstforening 1961.

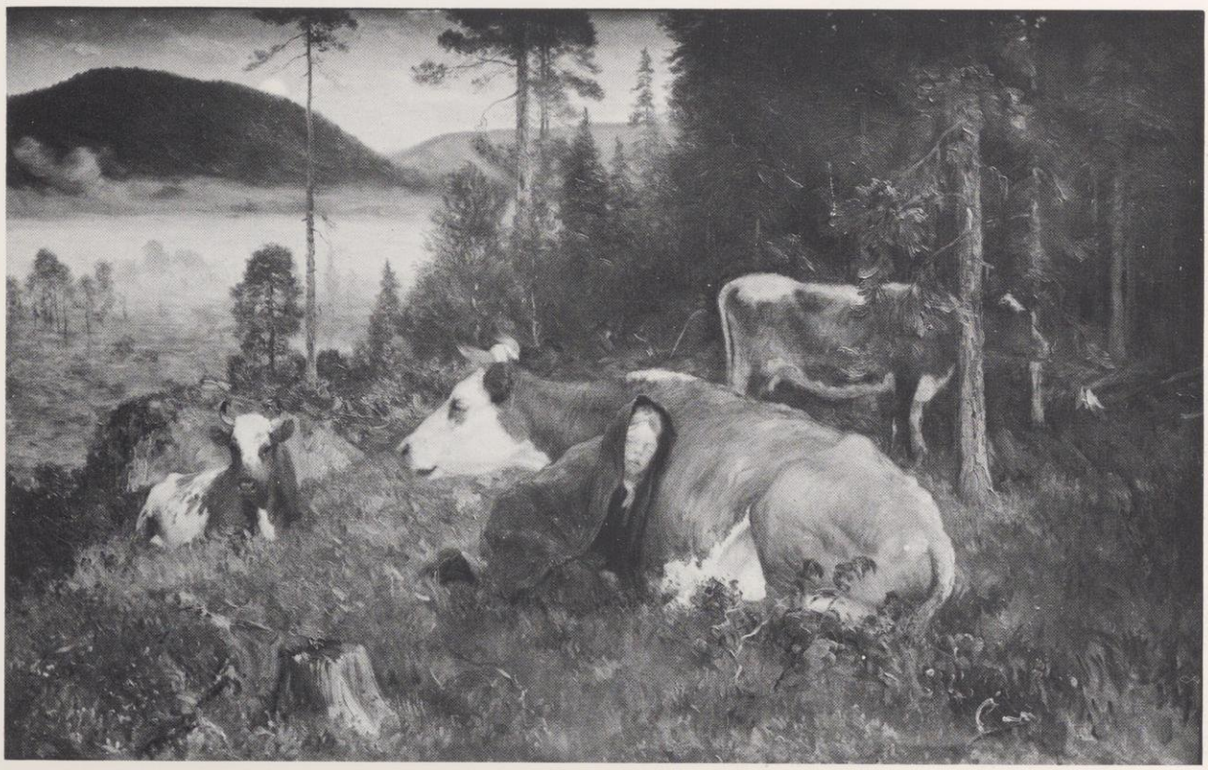
178. Olivia, 1891
Canvas, 60 x 50
Signed, lower left: *E. Werenskiold 1891.*
Nasjonalgalleriet, Oslo, Inv. 846

Christian Skredsvig 1854-1924

Skredsvig was born at Modum and attended J. F. Eckersberg's painting school and the academy of Copenhagen before leaving for Paris, where he was particularly impressed by the art of Millet. After having studied with H. Zügel in Munich, he settled in Paris in 1879 to remain there till 1885, except for visits to Spain (in the company of the Swedish painter Ernst Josephson), Italy, and Corsica. He lived in Norway from 1885 on, but made frequent visits to France and Germany. In his youth Skredsvig was quite a success in Paris with his clever, detailed realism. Back home he worked closely for some time with painters like Eilif Peterssen and Kitty Kielland, particularly during the summers of 1886 and 1887. Together they moved towards an art that was less matter-of-fact and more evocative. During this transitional phase in the late 1880s Skredsvig painted his most significant works.

Lit. Thiis, vol. I, pp. 308, 312; vol. II, pp. 140, 287-295. Alsvik and Østby, vol. I, pp. 334-340.

179. Lost in the Woods, 1894
Canvas, 103 x 167
Signed, lower left: *Chr. Skredsvig 94.*
Trøndelag Kunstgalleri, Trondheim, Inv. 47

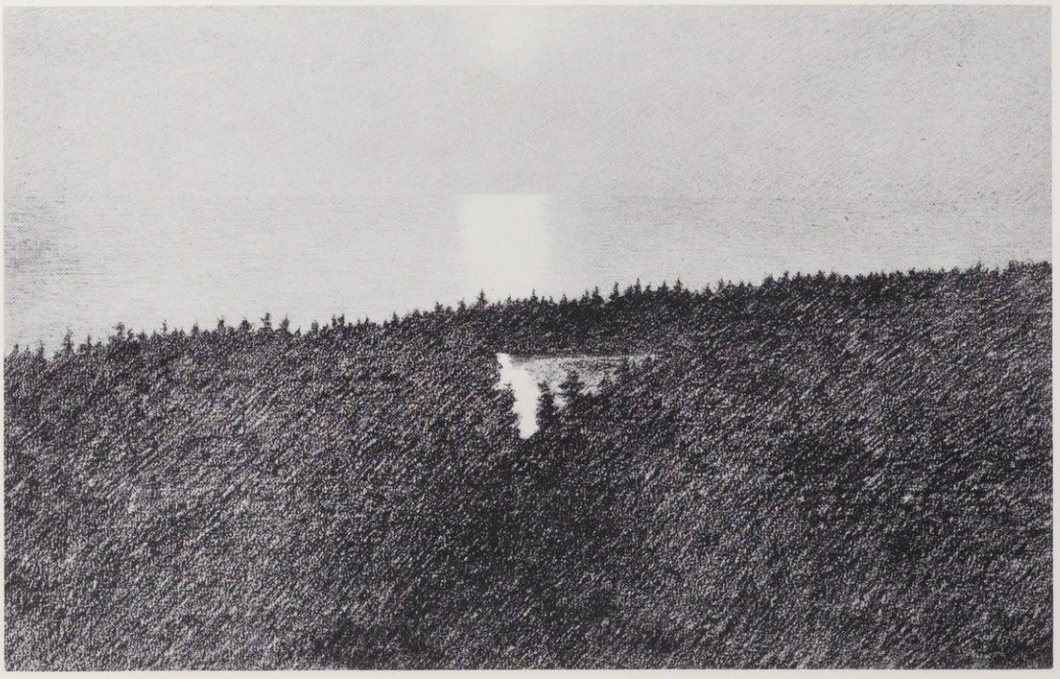


Theodor Kittelsen 1857-1914

Having received his first training at a private drawing school in Oslo, Kittelsen studied with Wilhelm Lindenschmidt in Munich from 1876 to 1879. In the years 1880-1882, he visited Norway, making his first illustrations for folktales. After several years abroad, spent mainly in Paris and Munich, he returned to Norway in 1887 and remained there for the rest of his life. The bulk of Kittelsen's work consists of drawings and watercolors, more often than not organized in series. Although his oil paintings are less successful, his book illustrations are very important, in particular those for the standard edition of Norwegian folktales. In general his work shows a romantic interpretation of Norwegian landscape close in feeling to the traditional folktales.

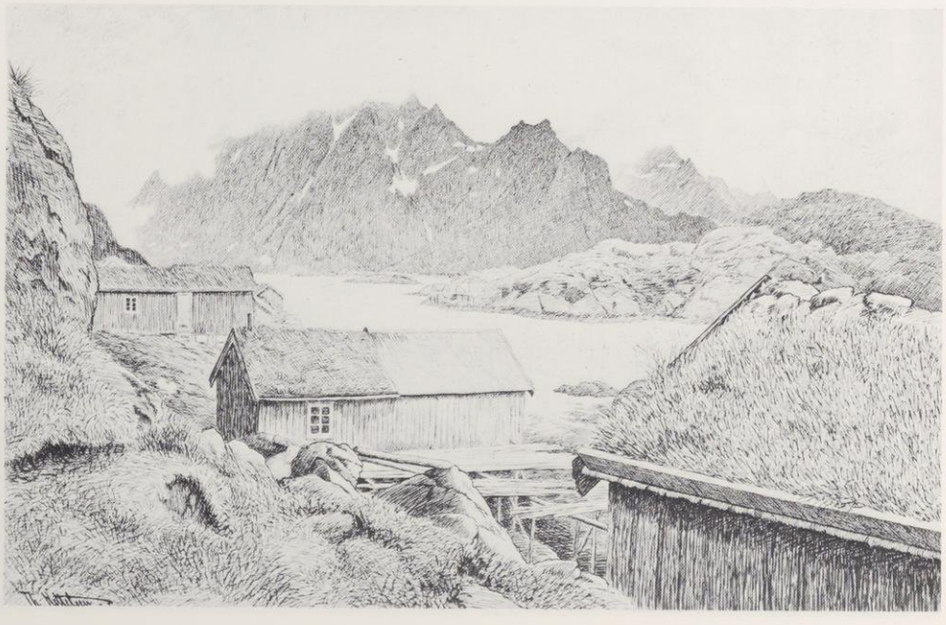
Lit. Thiis, vol. I, pp. 309, 311; vol. II, pp. 296-304. Alsvik and Østby, vol. I, pp. 340-346. Leif Østby, *Theodor Kittelsen*, Oslo, 1975.

180. **Moonlight**, 1893
Watercolor, 27 x 42.5
Unsigned.
Nasjonalgalleriet, Oslo, Inv. B 3179
Lit. Alsvik and Østby, p. 344. Østby, pp. 76 ff.
Exh. Kunstnernes Hus, Oslo 1957, cat. no. 162. Bergens Kunstforening 1957, cat. no. 44.



181. Grain Stacks in Moonlight
Pencil and watercolor, 35 x 50.5
Signed, lower right: *Th. Kittelsen.*
Nasjonalgalleriet, Oslo, Inv. 747
Lit. Østby, p. 146.
Exh. Kunstnernes Hus, Oslo 1957, cat. no. 286. Bergens Kunstforening 1957, cat. no. 70. Louisiana, Denmark 1963. Kiel 1964, cat. no. 49. Oslo Kunstforening/Bergens Kunstforening/Stavanger Kunstforening 1973. London/Newcastle/Liverpool 1976-77.

182. Sand in Lofoten
Pen drawing, 31.8 x 47.8
Signed.
Nasjonalgalleriet, Oslo, Inv. B 148
Lit. Alsvik and Østby, p. 344.



Nils Gustav Wentzel 1859-1927

Genre and landscape painter. Wentzel received his first artistic education at the drawing school in his native Oslo. From 1879 to 1881 he attended Knud Bergslien's painting school in Oslo and in 1883 he studied plein air painting with Frits Thaulow at Modum outside Oslo. He went to Paris for the first time in 1882; in 1884 he returned there to study at the Académie Julian and with Bouguereau. In 1888-89 he was a pupil of Roll and Bonnat. He visited different parts of Norway in the 1880s and '90s. In later years he lived permanently in the country, mainly in the valley of Gudbrandsdal. He traveled in Germany and Italy in 1901-02 and also visited Paris. In 1910-11 he was in Munich. Wentzel's best paintings date from his youth, when he was a hard worker and a very consistent naturalist, recording everyday scenes with detachment but also with exceptional attention to detail. His later work is looser in treatment and at times rather superficial.

Lit. Alsvik and Østby, vol. I, pp. 359-363.

183. The Morning After, 1883
Canvas, 40.5 x 62
Signed, upper left: *N. Gustav Wentzel 1883.*
Trøndelag Kunstgalleri, Trondheim, Inv. 787
Lit. Alsvik and Østby, p. 361.

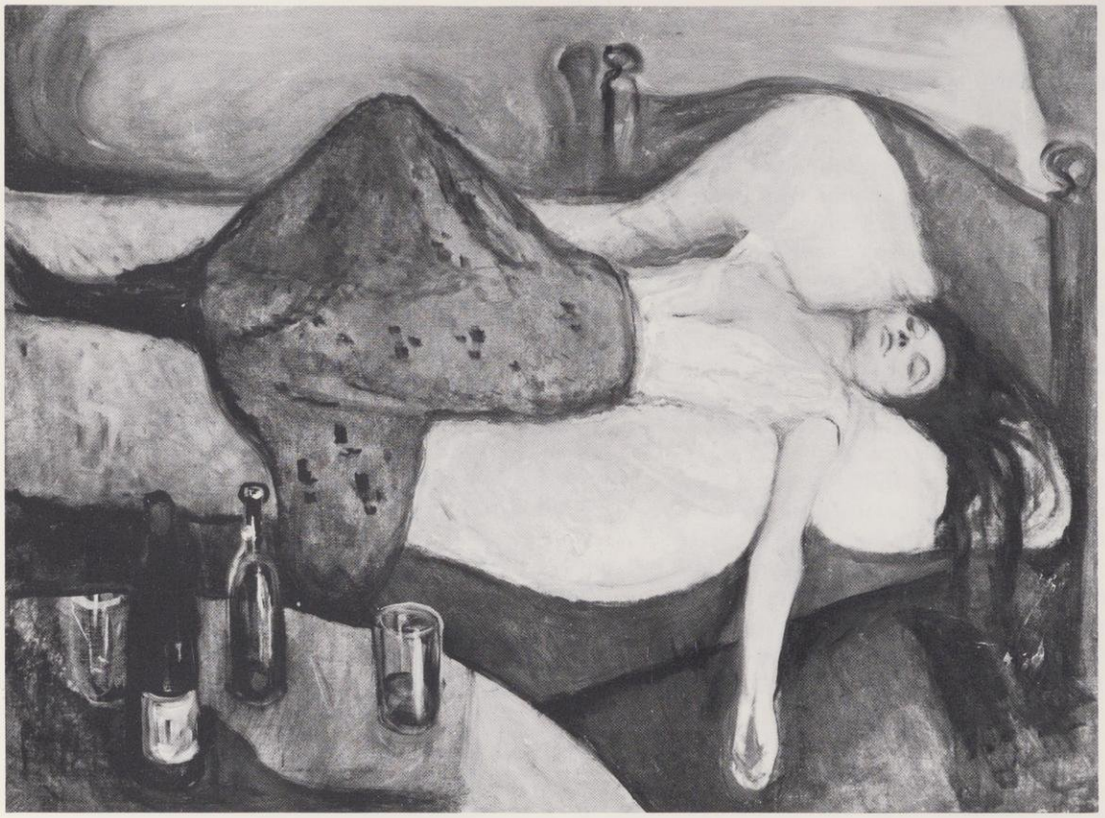
Edvard Munch 1863-1944

Born at Løten in eastern Norway, Munch grew up in Oslo. Between 1881 and 1886 he attended a drawing school run by the sculptor J. Middelthun. From 1882 on he also belonged to a group of young painters who received instruction from Christian Krohg. In the summers of 1883 and 1884 he studied plein air painting with Frits Thaulow at Modum outside Oslo. During most of the 1880s the iconography of his work is not unlike that of Krohg. In style, however, we find a new and radical approach as early as 1886. Around 1890 Munch tried out possibilities in Neo-impressionism and in the art of Whistler. His own very personal symbolist-expressionist style appears in its mature form from the early 1890s. His best-known works, internationally, were made during the fifteen years or so from about 1892 onwards. This coincides with his most intense period of traveling. He was frequently in Norway in summer, but otherwise he worked much in France and particularly in Germany. After a nervous breakdown in 1908 he settled in Oslo. About the same time his art changed in style and outlook. Munch was not less important as a printmaker. From the 1890s onwards he worked with freedom and originality in different graphic techniques, mainly developing further or reformulating themes and compositions that he had already treated in his paintings.

Lit. Thiis, vol. I, pp. 190, 264; vol. II, pp. 71, 80, 158-159, 161, 221, 335, 375, 406, 410-442; vol. III, pp. 33, 37. Alsvik and Østby, vol. I, pp. 369-408. Frederik B. Deknatel, *Edvard Munch*, New York, 1950. Ingrid Langaard, *Edvard Munch - modningsår*, Oslo, 1960.

184. Moonlight, 1893
Canvas, 140.5 x 135
Signed, lower right: *E. Munch.*
Nasjonalgallereit, Oslo, Inv. 1914
(see color plate 11)

Lit. Alsvik and Østby, p. 393. Langaard, pp. 194-195, 443.
Exh. Wang, Oslo 1938. Odense Bys Museer, Odense, Denmark 1954, cat. no. 19. Museum Boymans, Rotterdam 1958-59. Paris 1960. Kiel 1964, cat. no. 55. Aarhus Kunstmuseum, Aarhus, Denmark 1965. Nationalmuseum, Stockholm 1968, cat. no. 236. Munich/Paris/London 1973-74. Rotterdam/Brussels/Baden-Baden/Paris 1975-76.



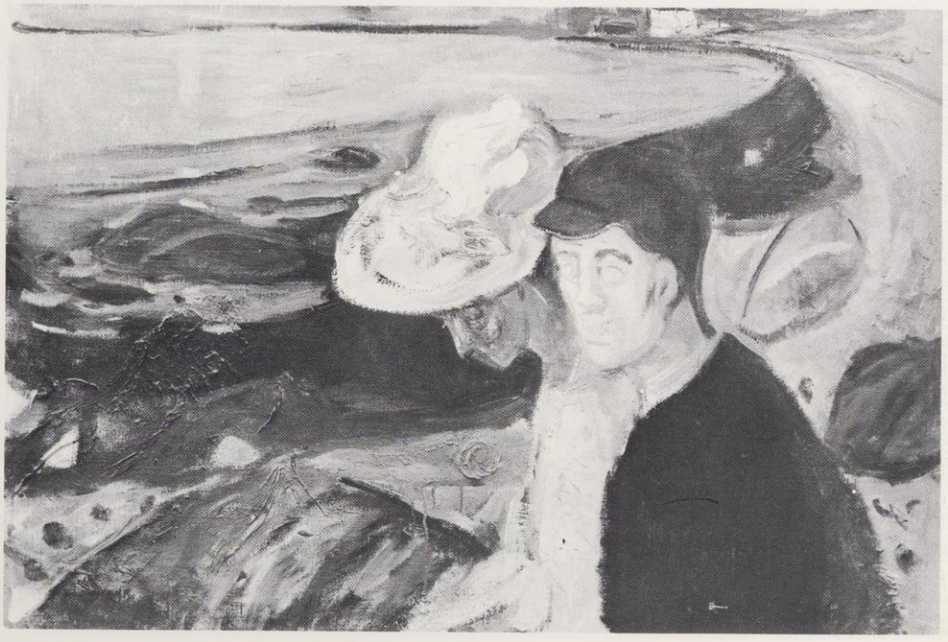
185. The Morning After, 1894-95 (second version)
Canvas, 115 x 152
Signed, lower left: *E. Munch.*
Nasjonalgalleriet, Oslo, Inv. 808

Lit. Alsvik and Østby, p. 386. Deknatel, p. 14. Langaard, pp. 27-28, 432-433.
Exh. Blomqvist, Oslo 1909. Museum Boymans, Rotterdam 1958-59. Recklinghausen/Vienna/Berlin/Oslo/Helsingfors 1960, cat. no. 10. Louisiana, Denmark 1963.
Munch-museet, Oslo 1971. Munich/Paris/London 1973-74.

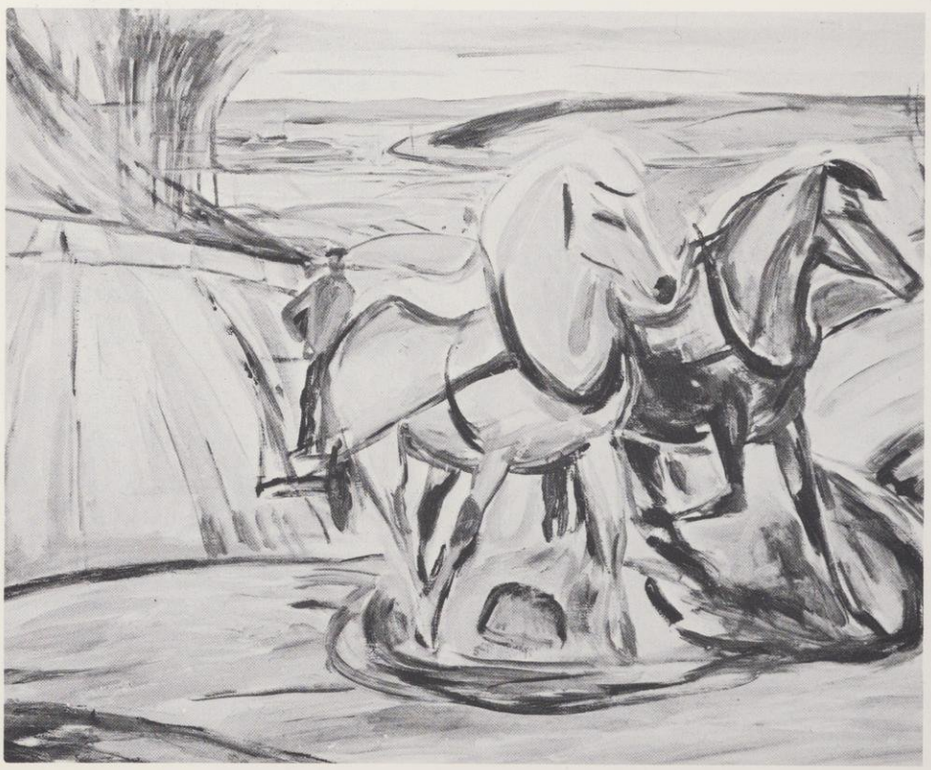
186. Parisian Nude, 1896
Canvas, 80 x 60.5
Signed, upper left: *E. Munch;* lower left: *EM.*
Nasjonalgalleriet, Oslo, Inv. 2816

187. On the Veranda, 1902
Canvas, 86.5 x 115.5
Unsigned.
Nasjonalgalleriet, Oslo, Inv. 810
Exh. Blomqvist, Oslo 1909. Museum of Modern Art, New York 1965. Schaffhausen 1968. Munch-museet, Oslo 1971.

188. Two on the Beach, about 1907
Canvas, 81 x 120.5
Unsigned.
Munch-museet (OKK), Inv. M 442



189. In the Woods, about 1911
Canvas, 109.5 x 129
Unsigned.
Munch-museet (OKK), Inv. M 389



190. Spring Plowing, 1916
Canvas, 84.5 x 109.5
Unsigned.
Munch-museet (OKK), Inv. M 330

Thorvald Erichsen 1868-1939

Landscape painter. Born in Trondheim, Erichsen went to Oslo to attend the drawing school and Knud Bergslien's school of painting. In 1892 and in 1899-1900 he studied with Kristian Zahrtmann in Copenhagen and in 1893 with Cormon in Paris. He made frequent visits to Paris and several trips to Italy.

Lit. Thiis, vol. II, pp. 375, 387, 394-396. Reidar Revold, *Norges billedkunst*, vol. II, Oslo 1953, pp. 15-16, 30-46.

191. In the Wood, 1900
Canvas, 81 x 98
Unsigned.
Nasjonalgalleriet, Oslo, Inv. 688

Lit, Revold, p. 35
Exh. Christiania Kunstforening 1906.
Kunstnernes Hus, Oslo 1959.
Bergen 1959. Louisiana, Denmark 1963.
Kiel 1964, cat. no. 67.
Nationalmuseum, Stockholm 1968, cat. no. 272.

192. Gudrun in the Hammock, 1916
Canvas, 125.5 x 150.5
Signed, lower left: *Thv. Erichsen 1916.*
Nasjonalgalleriet, Oslo, Inv. 2532
Exh. Strasbourg 1968.

193. Holmsbu, 1937-39
Canvas, 73 x 92
Signed, lower left: *Thorvald Erichsen 37-39.*
Nasjonalgalleriet, Oslo, Inv. 1955
Exh. Kunstnernes Hus, Oslo 1959.
Bergen 1959. Høstutstillingen 1968.
Kunstnernes Hus 1969.
Christianssands Kunstforening 1972.
London/Newcastle/Liverpool 1976-77.

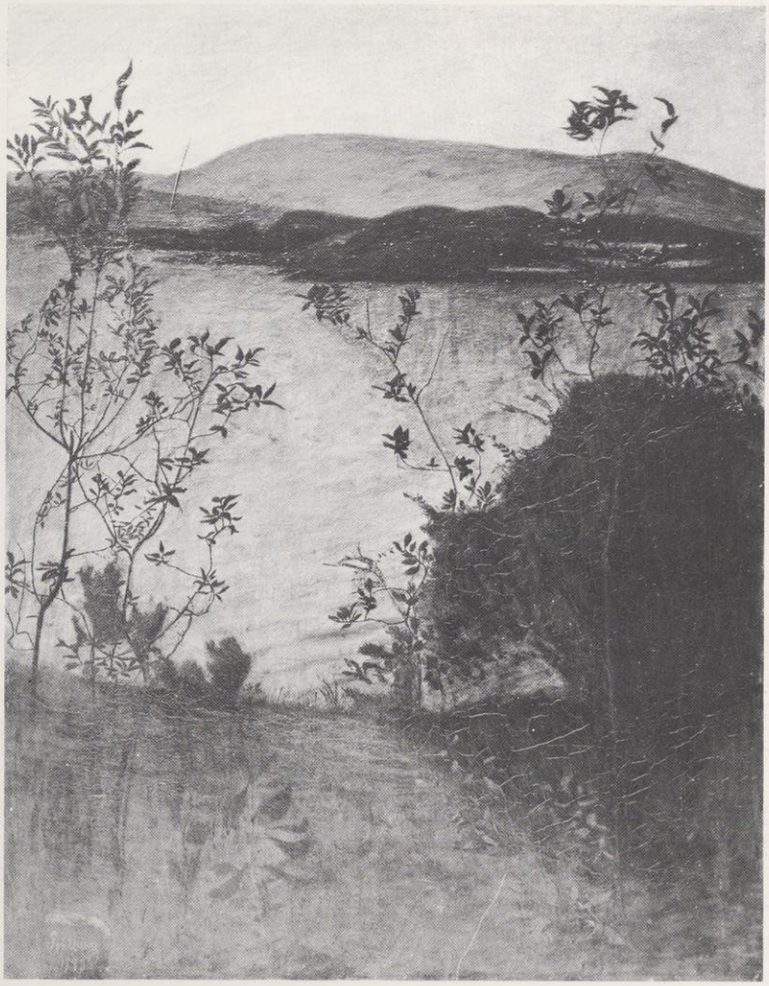
Harald Sohlberg 1869-1935

Landscape painter. Having studied with Sven Jørgensen in Skagen, Denmark, and with Kristian Zahrtmann in Copenhagen 1890-92, he attended Harriet Backer's painting school in Oslo for some time before leaving for Paris and Weimar. In 1897 he returned to Norway, where he remained for the rest of his life, except for a journey in 1906-07 to Paris and Venice. A rather isolated figure, Sohlberg still made a significant and personal contribution within the dominating trend in Norwegian fin-de-siècle painting.

Lit. Thiis, vol. II, pp. 376, 386, 391-393. Alsvik and Østby, vol. I, pp. 430-435. Arne Stenseng, *Harald Sohlberg*, Oslo, 1963.

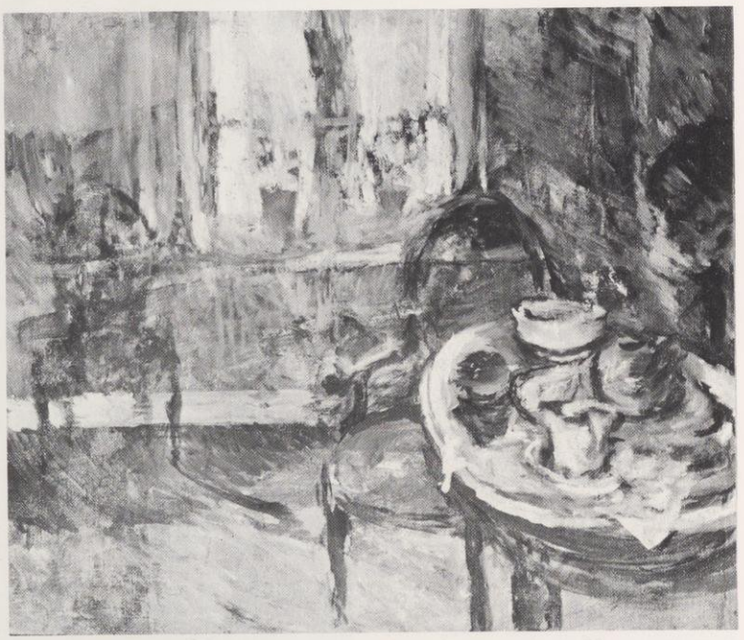
194. Evening Glow, 1893
Canvas, 79.5 x 62
Signed, lower left: *Sohlberg 1893.*
Nasjonalgalleriet, Oslo, Inv. 441

Lit. Alsvik and Østby, p. 432. Stenseng, p. 45.
Exh. Statens Kunstutstilling 1894 (Spring), cat. no. 113. Kunstforeningen, Oslo 1971. Prins Eugens Waldemarsudde, Stockholm 1971, cat. no. 6. Oslo Kunstforening/Bergens Kunstforening/Stavanger Kunstforening 1973. London/Newcastle/Liverpool 1976-77.



196. Røros, 1903
Canvas, 60.5 x 90.5
Signed, lower right: *Sohlberg 1903.*
Nasjonalgalleriet, Oslo, Inv. 882
Exh. Prins Eugens Waldemarsudde, Stockholm 1971, cat. no. 16.

195. Summer Night, 1899
Canvas, 114 x 135.5
Signed, lower right: *Sohlberg 1899.*
Nasjonalgalleriet, Oslo, Inv. 525
Lit. Alsvik and Østby, p. 432. Stenseng, pp. 66-67.
Exh. Høstutstillingen 1899, cat. no. 336. Kunstforeningen, Oslo 1971. Prins Eugens Waldemarsudde, Stockholm 1971, cat. no. 13. Rotterdam/Brussels/ Baden-Baden/Paris 1975-76.



197. The Red Room, 1913
Canvas, 69 x 77
Unsigned.
Nasjonalgalleriet, Oslo, Inv. 1171
Exh. Høstutstillingen 1915.

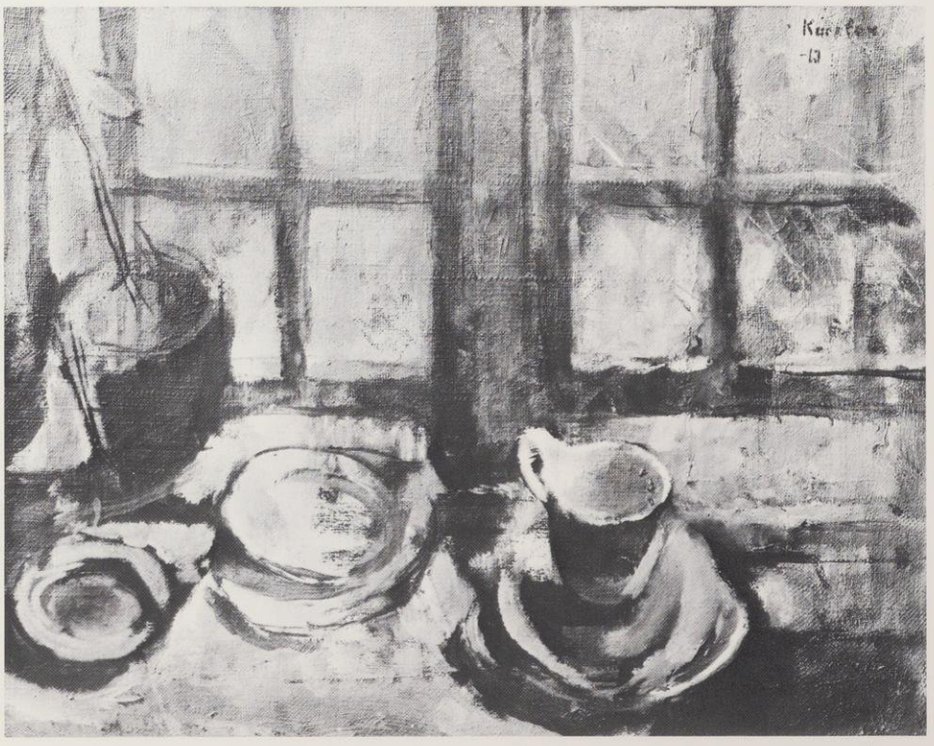
Ludvig Peter Karsten 1876-1926

Born in Oslo, Karsten may have attended the drawing school there as early as 1891-95. Apart from that he never received much artistic training, instead he preferred to study the old masters on his own by copying their works. From 1895 on he lived abroad, traveling mainly in Germany, Italy, and Spain. For a brief period he studied with Karl Raupp in Munich. After a stay at home he was again in Munich in 1899-1900. The following year he went to Paris and in 1901 he studied with E. Carrière. Later, for a brief period about 1910, he was a pupil of Matisse. During all these years he lived much of the time in Paris, and even later his visits there were not infrequent. From about 1910 on he lived mainly in Copenhagen or in Oslo. About 1920 he settled at Skagen in Denmark. Usually thought of as one of our greatest colorists, Karsten was an admirer of Munch, and his more expressionist style of the period around 1905-19 seems to derive, in part, from Munch and from French fauvism. In later years, about the time he moved to Skagen, he developed a new style somewhat nearer to that of the impressionists.

Lit. Thiis, vol. II, p. 410. Revold, vol. II, pp. 48-54. Jens Thiis, *Kunst og kultur*, vol. 21, pp. 137-150. Pola Gauguin, *Ludvig Karsten*, Oslo, 1949.

198. The Blue Kitchen, 1913
Canvas, 53 x 68
Signed, upper right: *Karsten -13.*
Nasjonalgalleriet, Oslo, Inv. 1507

Lit. Revold, p. 52. *Kunst og kultur*, vol. XXI (1935), p. 148. Gauguin, pp. 119 ff., 122. *Kunsten idag*, vol. 53-54 (1960), p. 13. Exh. Blomqvist, Oslo 1929. Kunstnernes Hus, Oslo 1937, cat. no. 100. Oslo Kunstforening 1956, cat. no. 20. Göteborgs Konstförening 1956, cat. no. 11. Stockholm 1960, cat. no. 21. Copenhagen 1961, cat. no. 23. Bergen Billedgalleri 1963, cat. no. 10.



199. White Man at Skagen, Denmark, 1924
Canvas, 120 x 115
Signed, upper right: *Karsten -24.*
Munch-museet, Inv. RES A 79

Exh. Kunstnernes Hus, Oslo 1937, cat. no. 152. Göteborgs Konstförening 1956, cat. no. 42. Stockholm 1960, cat. no. 63. Copenhagen 1961, cat. no. 61.

Halfdan Egedius 1877-1899

A precocious artist, Egedius left Drammen for Oslo at an early age and received his first training at the drawing school and at Knud Bergslien's school of painting. For a short time, in 1894, he attended Harriet Backer's painting school. He spent his summers in Telemark and at Vågå in the valley of Gudbrandsdalen. During his first summer at Vågå, in 1894, he came into contact with slightly older painters like Thorvald Erichsen, who exerted some influence upon him. In 1896 he studied with Kristian Zahrtmann in Copenhagen. The last years of his short life he was busy drawing illustrations for the sagas and other literary works.

Lit. Thiis, vol. II, pp. 376, 385-390. Alsvik and Østby, vol. I, pp. 422-430.

200. Summer Night, 1893
Canvas, 66.5 x 83
Signed, lower right: *H. Egedius 93.*
Nasjonalgalleriet, Oslo, Inv. 515

Lit. Alsvik and Østby, p. 422.
Exh. Oslo Kunstforening/Bergens Kunstforening/Stavanger Kunstforening 1973.

201. A Storm is Gathering, 1896
Canvas, 63 x 79
Unsigned.
Nasjonalgalleriet, Oslo, Inv. 506
Lit. Alsvik and Østby, p. 424
Exh. Oslo Kunstforening 1962. Louisiana, Denmark 1963. Drammens Kunstforening 1967, cat. no. 50. Oslo Kunstforening/Bergens Kunstforening/Stavanger Kunstforening 1973. London/Newcastle/Liverpool 1976-77.

202. Study for the fiddler in "Play and Dance," 1896
Canvas, 47 x 65
Signed, lower right: *H. Egedius 96.*
Nasjonalgalleriet, Oslo, Inv. 764
Exh. Drammens Museum 1961.

Nikolai Astrup 1880-1928

Landscape painter. From 1899 to 1901 Astrup attended Harriet Backer's painting school in Oslo. After a visit to Germany, he went on to Paris, where he studied with Christian Krohg at the Académie Colarossi 1901-02. In 1907 he settled in Jølster in western Norway, where he was to remain for the rest of his life, except for short trips to England (1908), Berlin and Vienna (1911-12), Algeria and Spain (1922-23).

Lit. Thiis, vol, II, p. 410. Alsvik and Østby, vol. I, pp, 437-443.

203. **Storehouse in Jølster,** before 1905
Canvas, 66 x 99
Signed, lower left: *Nikolai Astrup.*
Nasjonalgalleriet, Oslo, Inv. 664
Exh. Konstakademien, Stockholm 1956, cat. no. 14.

204. **Foxgloves,** 1909
Canvas, 87 x 115
Signed, lower right: *N. Astrup 1909.*
Nasjonalgalleriet, Oslo, Inv. 961
Exh. Kunstnerforbundet, Kristiania 1911. Konstakademien, Stockholm 1956, cat. no. 35. Kunstforening, Copenhagen 1965.

APPLIED ART

Plate 12 Frida Hansen, *A Summer Night's Dream*, 1914 (cat. no. 210)

Applied Art: The Last Generations before 1914

The development of the arts and crafts requires, first of all, a potential market. In culturally advanced, stylesetting countries of preindustrial Europe, the demand for applied arts came from the nobility, the church, and the bourgeoisie. At the beginning of the 1800s Norway, with its sparse population of farmers, fishermen, and seamen and only a small number of government officials and merchants, was quite simply an underdeveloped country. In other words, there was no one to support professional craftsmanship of high quality. The kings of Norway had resided in Copenhagen for hundreds of years. In 1814, however, the country came under the rule of Sweden. The nobility, which had never been numerous or really wealthy, was abolished by law in the early 1800s.

After the Reformation in the 1530s the church was almost without income and depended in large measure on gifts from private citizens. A gentry or bourgeoisie, in the European sense, was almost nonexistent in Norway. The closest thing to it was a small class of sawmill owners, iron foundry owners, and merchants. Some higher government officials maintained certain standards of culture, but were seldom men of means.

There was no substantial change in these conditions during the 1800s, but nevertheless the situation we encounter at the close of the century is considerably different from that of the early years. There were many positive aspects of the development of arts and crafts during this period, but also some negative trends.

Within the field of professional training much had happened. The guild system was abolished in 1839. Free enterprise, which accompanied political liberalism, put an end to an outdated system and opened the way for new initiative. On the other hand, the guilds had ensured thorough training and skilled craftsmanship, a guarantee that disappeared when it became possible for anyone to take up a craft with no training whatsoever. Eventually the government intervened; an apprenticeship law was passed in 1881 and a handicraft law in 1894. These laws required certification by the state in order to practice a craft.

For professional craftsmen, particularly in certain of the arts and crafts, many new opportunities for training developed. At the beginning of the century a large number of Sunday schools offering courses in drawing and design for craftsmen were started. This form of instruction was supplemented by many new schools of design which were begun around midcentury and later converted into technical evening schools.

Of lasting and essential importance was the establishment of the Royal School of Design *(Den kongelige Tegneskole)* in Oslo in 1818. This school, under various names, has given ever since the highest degree of training in the field of applied arts in Norway and is known today as the State School of Arts and Crafts *(Statens Håndverksog Kunstindustriskole).*

When Norway became a constitutional self-governing state, the need for new institutions created opportunities for independent craftsmen in the applied arts. At the same time there was a strong desire to assert national independence within the new dual monarchy with Sweden. Although the permanent court was in Stockholm, the king also maintained a residence in Norway, and the building and furnishing of the Royal Palace in Oslo was an inspiring challenge to Norwegian artists and craftsmen around the middle of the century. At the end of the century a large part of the staff of the School of Design was engaged in decorating and equipping the new National Theater. In point of fact, within the hundred-year span of 1814 to 1914, Norway needed buildings, furnishings, and decorations for practically every kind of institution necessary to a modern independent state.

Norway also felt the need to establish her own identity, and this need coincided happily with the national romantic movement of the time. Investigations into folk arts and rural culture revealed a rich cultural heritage and traditions that played an important role in stimulating the arts and crafts. Study of the Middle Ages, Norway's age of greatness, not only reminded the country of its proud history, but also revealed building and decorative skills of international standard and interest, most importantly the stave churches. In addition, three Viking ship finds with rich burial treasure, uncovered within the fifty-year period preceding 1914, made Norwegians more self-aware and more conscious of the constricting nature of the dual monarchy with "big brother" Sweden.

At the same time that a demand for their products increased, the craftsmen of the decorative arts discovered a new world of inspiring motifs. Simultaneously, the number of urban craftsmen was supplemented by the many deft and skillful country craftsmen seeking jobs in the towns. Foresighted masters engaged these country craftsmen who were familiar with and still using many of the old techniques. In this way silver filigree work, among other techniques, experienced a renaissance.

In this connection we should mention an entirely new group of customers, tourists, who sought products that were characteristically Norwegian. Norway became popular among travelers in the latter half of the nineteenth century, and their interest generated the production of various articles for souvenirs.

Norway was a regular participant in the large international exhibitions of this period, with collections of craft items such as silverware, wood carving, and textiles of folkloristic character. With the revolution in communications that took place over the course of the century, Norway no longer remained so decidedly on the outskirts of civilization. European cultural centers became interested in Norway's ancient historical relics. At the same time, Norwegian craftsmen were given new opportunities to become familiar with developments in the outside world;

both the state and leading private industrial and handcraft businesses gave financial backing to promising craftsmen to enable them to visit international exhibitions and to study abroad. Of equal importance were the many foreign craftsmen in architecture, handcrafts, and industry who were either engaged by Norwegian enterprises or found it profitable to settle in Norway. A number of Norwegian architects received their training in other European countries and returned home towards the end of the century well versed in contemporary ideas. It must be remembered that at the time architects not only designed buildings, but furniture, silver, and other decorative objects as well.

The interest underlying the organization of the great world expositions and other international fairs also stimulated the establishment of applied art museums in the industrialized countries. Norway was surprisingly avant-garde in this matter; the Museum of Applied Art *(Kunstindustrimuseet)* in Oslo was already established in 1876. Before the end of the century Bergen and Trondheim had organized applied art museums also. It was their clearly defined objective to promote the most up-to-date industrial and handicraft arts, emphasizing both their esthetic and their technical aspects.

These museums acquired the latest products of leading foreign manufacturers, often making purchases at world exhibitions. The Museum of Applied Art in Oslo, however, placed particular emphasis on its collection of older Norwegian folk art, partly to demonstrate to the world and to Norwegians the particular cultural values just then so highly prized, but primarily to display these objects as models for a revival of Norwegian home crafts.

Thus, the applied arts in Norway had two main sources of cultural inspiration on which to draw, the international and the national. A frequent result was that foreign styles coming into the country were reinterpreted in a rather regional way. In some cases an international trend was so thoroughly assimilated that it came to be accepted as distinctly Norwegian.

This applied perhaps particularly to the dragon style, which sprang from a fascination with the Middle Ages. Northern Europe took Romanesque vine-foliage motifs and further developed these in the years just after the middle of the 1800s. Scandinavian animal ornamentation, especially the decoration on the portals of the old stave churches, added new features to the dragon style. The style was at its height in Norway in the two decades following 1880, and found its expression above all in architecture and in the crafts of the cabinetmaker and the silversmith.

In the 1890s, H. W. Schroeder, a leading Norwegian cabinetmaker who was making a European study trip, wrote the following letter home regarding a new world exhibition in preparation:

> "One thing I advise most strongly is that the articles to be exhibited have a definite style form and that the ornamentation should be carried out in our own national style (dragon style, stave church style, storehouse style, Romanesque style) and that they include all the characteristically Norwegian motifs which can be appropriately used. We are fortunate here in having something quite our own which other countries, for example Denmark, envy

us. Sweden also has some distinctively national features which they have used widely in industry, whereas in this direction we are lagging far behind. However, we can be happy that we have a large field which we can develop. What a treasure we have here, what a source on which to draw to improve our crafts and our industry; but everyone must take part. Think if that day should ever come when the Norwegian people would put their pride and honor into having their furnishings and household effects in typically Norwegian style and made domestically. Then much would be achieved."

This cabinetmaker was a member of the board of the Museum of Applied Art in Oslo, which operated its own wood carving workshops throughout the country districts. As a style in furniture, dragon style first caught on in typically national environmental settings, such as tourist hotels, where we also find it best represented in architecture. Norwegian cabinetmakers did not work only in dragon style, however; a good deal of furniture in purely international styles and without distinctive characteristics has been preserved.

It was to the weaving craft that the museums of applied arts devoted most of their attention. They felt that the old tapestries had qualities worthy of presentation to the world. The immediate result was a widespread, rather amateurish copying, but two independent creative artists emerged in this field: Gerhard Munthe, with an individual but "national" style, and Frida Hansen, whose finest works are based on modern international style ideas.

In the 1890s, Norwegian filigree jewelry was already well established in the international market. Filigree work was also used in larger articles and gradually combined with enamel. The latter underwent its own independent development and was soon considered a Norwegian specialty.

Judging by the representation of Norwegian applied arts in international collections of contemporary arts and crafts, one may conclude that it is in the field of decorative weaving and in the goldsmith's craft that Norway made an independent contribution in the art nouveau period. Other than these, we find mainly variations of the stylistic ideas current in leading cultural centers. This, however, did not prevent the creation of applied art of the highest value during this period, much of which was accomplished within the sphere of industrial production.

The Egersund Faience Factory began modern earthenware production in 1867. The first Norwegian porcelain factory was established in Porsgrund in 1885 and began manufacture two years later. Modern glass production was under way at Hadeland's Glass Works from the 1850s on. Some goldsmiths had begun direct factory production.

The latter half of the nineteenth century was a period of rich and flourishing activity in Norwegian literature, art, and science. The applied arts, too, developed rapidly. The years immediately following the dissolution of the union with Sweden in 1905 were known as the "new working day," and the effects of this industrial growth on the arts and crafts were evident at the 1914 Centenary Exhibition in Oslo.

Lauritz Opstad

TEXTILES

In the period around the turn of the century, Europeans began to reexamine their national heritages and focus attention on the traditions of the past. Nowhere was this more true than in Norway. The country was struggling not only to establish political independence, but also to develop in her citizens and in the world at large a recognition of Norwegian national identity. Politically, socially, and artistically it was a time of change. The new interest in the past affected the culture on many levels, and is the source of the changes that are apparent in the weaving craft.

Folk art became an important source of inspiration for new textiles and other arts and crafts, both in terms of motifs and technical quality. At the 1900 World Exhibition in Paris, traditional folk art from many countries was displayed side by side with articles in art nouveau style. Initially, the traditional styles were closely imitated, but in time they came to serve as inspiration for original pieces.

In England, these new currents were reflected in the development of the Aesthetic Movement, which focused the attention of textile artists throughout Europe on the techniques of fabric printing, embroidery, and weaving. It revived the practice of home industry and handcrafts and raised the status of interior decoration to that of fine art.

Remarkable tapestries had been woven in Norway for centuries, and many of these old pieces were still extant. Around 1870, folk art began to be collected in Norway, and these tapestries aroused a great deal of interest. A few textile artists began the laborious work of reconstructing forgotten techniques, collecting old color recipes, and experimenting with the unfamiliar upright looms. By the nineties, tapestry weaving in gobelin technique and needlepoint imitation of tapestry had become a fashionable pastime among women in the leisure class in many parts of Europe. In Norway this interest drew upon the long weaving tradition and soon dominated all other kinds of textile activity, establishing a unique and lasting position in the national consciousness.

Frida Hansen (1855-1935) was perhaps the best-known Norwegian weaver of this period. She was proprietor of an embroidery shop in Stavanger, although in her youth she had intended to become a painter. One day, while repairing an antique tapestry, she decided to try to weave such tapestries. "Thus began my life's work which has filled my whole mind, my artistic need, and my life," she said later. She established a local atelier in 1890, and moved to Oslo in 1892, where she became head of a newly-founded weaving workshop, the Norsk Aaklæde and Billedvæveri (NABV), later known as Det Norske Billedvæveri (DNB). Around 1900 there were twenty-two weavers at work in her atelier.

From 1890 on she frequently took part in exhibitions and her textiles were regularly awarded medals and diplomas. She took part in the World Exhibition in Paris in 1900, probably showing all of the forty-five textile pieces which had had a trial showing in Oslo in March of the same year. Hansen received a gold medal for artistic contribution and DNB received a gold medal for the best collective exhibit. This occasion marked her international debut.

Basically self-taught, Frida Hansen became the teacher of many well-known Norwegian weavers. When she began her career, there was no one capable of giving her adequate instruction. In less than ten years she developed from a groping beginner into a master of international stature. She made short study trips to France and Germany, and kept abreast of stylistic developments in other countries through periodicals, particularly *The Studio.*

Her work was intentionally international in scope, although Hansen herself maintained that she represented Norwegian tradition, and felt closely tied to her region on the southwest coast, an area of winter rains and storms, early-blossoming springs, and flower-filled summers. A native of Stavanger, she drew both upon the city's close ties to the region and its contacts, through trade, with other countries across the seas.

Through her combination of Norwegian traditions and more international motifs, she became known as "the European of Norwegian decorative weaving." Considering her work as a whole, it is the art nouveau style that is the most distinctive characteristic of her art. She did, however, tighten up the flowing lines and decorative forms somewhat, and the flower motifs of her transparencies are disciplined into regular rows (cat. no. 212). On the other hand, the large human figures which dominate her tapestries are subordinate to the overall rhythm of the composition, although they are never reduced to pure ornamentation (cat. no. 208). She designed most of her textiles herself, but other artists, among them the painter Gerhard Munthe, made cartoons for textiles from her atelier.

Several tapestries made from Munthe's designs were shown at the World Exhibition in Paris. Some of these were woven at DNB, among them the State Tapestries depicting King Sigurd the Crusader's entry into Constantinople, which today hang in the Royal Palace in Oslo.

Munthe is most often associated with the plein air school of painting, but he had an innate decorative talent that found little scope in neo-romantic landscape art. He had, moreover, an extensive knowledge of Norwegian folk art and poetry and of rural beliefs and superstitions. As early as the 1870s he made detailed studies of folk art, but he treated the motifs with freedom and imagination. Over time, his form of expression gradually approached the decorative linear style that would assure his unique position in Norwegian decorative art. At the same time he worked to discover the distinctive Norwegian feeling for color which he believed existed and which by its expressive power could move the spirit and convey patriotic feelings. He sought, as he said, "the fewest and most natural colors, such as those of the old tapestries before decadence set in, bringing with it weakened color gradations and the lifelessness that followed."

Munthe's first attempt at a cartoon for weaving was made for his wife Sigrun about the year 1888. Here, both the figures and ornamental design are carried out in a checkered pattern, the sort of motif he felt was suited above all to the new national spirit in textile weaving. Munthe went on to develop this free, imaginative folk art style but in a disciplined and fixed form. The first works in this manner that he showed were eleven watercolors displayed at an 1893 exhibition in Oslo. Several of these depicted themes that subsequently became part of the

Norwegian national heritage: *Fear of the Dark*, *The Suitors*, and the first version of *The Wise Bird* (cat. no. 205). Although these works had an ethereal, fairytale quality, Munthe's intentions were quite serious; he felt that the designs united the past with the present and thereby created a new national decorative style. He did not intend his watercolors to be used as models for ornamental textiles. To weavers, however, his style was irresistable, and Munthe came to accept the misuse of his motifs.

Frida Hansen, as an artist, received her greatest recognition abroad, whereas Gerhard Munthe's art, which drew on national traditions, was greatly beloved in his own country. It could be maintained that in their different ways, these two artists represent two aspects of the mature art nouveau period, the international and the national Norwegian. Yet Gerhard Munthe's art is hardly conceivable were it not deeply rooted in European art styles.

The great Centenary Exhibition, in celebration of Norway's hundred-year-old constitution, was held in Oslo in 1914. Unfortunately its importance and long-range effects were limited by the outbreak of war. At this exhibition, Norwegian weaving craft was well represented; works by Frida Hansen, among others, received considerable notice.

As time passed new names came to the fore. Among these was Gerhard Munthe's young friend and fellow painter, Oluf Wold Torne (1867-1919). His path was by way of folk art and the supple forms of rosemaling, which he combined with cherubs or small human figures in innocent and naive nakedness (cat. no. 206). He used naturalistic and decorative elements together in a luxuriant form of ornamentation. Wold Torne left his imprint as a painter, a designer for various handcrafts, and as a teacher at the School of Applied Art. His style was not always easily transferred to the loom, however.

The weaving craft in Norway was approaching the end of a line of development in decorative techniques. *Arne Kavli's* (1878-1970) beautiful tapestry *Blue Forest* (cat. no. 207) was shown at the Centenary Exhibition in 1914. However, Kavli's light-filled impressionistic style involved so many technical weaving problems that the limit of possible effects created by combining the arts of painting and weaving had been reached.

Aase Bay Sjøvold

SILVER AND ENAMEL

The goldsmiths' craft shares with the craft of weaving the longest and richest traditions in the history of applied art in Norway. Today in Norwegian museums it is possible to study examples of goldsmiths' work from pre-Viking times to the present day. Articles in silver have always had an important place in the Norwegian home, and to this day "the family silver" is treasured and passed from generation to generation. Silver plate, on the other hand, has never had a very great popularity in Norway as is the case in the neighboring country of Sweden.

Up until the nineteenth century the precious metal crafts had been rigidly controlled by the guild system. In 1839, however, the guilds lost control of these professions, and thereafter the crafts flourished as young artisans introduced more modern ideas. In the front rank of these younger men were four Oslo goldsmiths, Jacob Tostrup (who received his master craftsman's certificate in 1832), P. A. Lie (certified 1853), N. M. Thune (certified 1857), David Andersen (certified 1876), two Bergen goldsmiths, Theodor Olsen (certified 1870), and Marius Hammer (certified 1871), and the Trondheim goldsmith Henrik Møller (certified 1883). Both Marius Hammer and Henrik Møller belonged to goldsmith families of rich and long-standing traditions.

In the 1840s the craft began to be gradually industrialized under the leadership of *Jacob Tostrup.* He began by manufacturing some articles in larger series, at the same time building up a steady production of pressed, semifinished wares which he then sold to other goldsmiths.

The pioneer of the next generation was *David Andersen,* who employed steam power on a large scale to run his machines. Moreover, he organized his workshops in accordance with modern technical and hygienic standards, something he had learned in England, where he had spent seven years.

Although industrialization progressed rapidly in the goldsmiths' profession, it cannot be said that mechanization dominated production in the last half of the century. Handwork still remained the preeminent characteristic; chasing and engraving are to be found on the majority of articles from this period. Cutlery production, on the other hand, was largely mechanized, and a wide range of serially produced articles and various parts for larger works were machine made.

In contrast to the ponderous and at times overly elaborate articles typical of culturally influential European countries, Norwegian products from 1850 to 1900 were rather plain and made for a bourgeois clientele. In style, they reflected an interest in the revival of older motifs, as was the case all over Europe. In three particular areas, however, Norwegian goldsmiths' work gained international acclaim: filigree, enamel, and dragon-style silver. Much was produced in these three fields in other parts of Europe also, but Norwegian goldsmiths added new interpretations and gave their products independent, distinctive forms.

FILIGREE

Filigree work already had old and well-established traditions in Norway when Jacob Tostrup, in the early 1860s, took up filigree production on a more modern basis. To his Oslo workshop he brought rural silversmiths familiar with filigree technique. At first, his firm produced filigree jewelry closely based on country items such as brooches and belt clasps. In the 1870s, however, Tostrup transferred this technique to more urban-style jewelry such as bracelets, necklaces, and earrings. Larger articles with filigree decor were also made, and of these the tankard shown in this exhibition is a representative example (cat. no. 218).

Filigree production is perhaps the branch of the goldsmiths' craft that became most widespread. Several goldsmiths specialized in this particular field and there was considerable export, mainly to England. Likewise, it was with their filigree work that Norwegian goldsmiths, first and foremost Jacob Tostrup, won fame at the great world exhibitions of the 1870s and 1880s. Filigree work remained popular up until the First World War.

ENAMEL

When Jacob Tostrup and David Andersen made enameling one of their specialities in the 1880s, they had no national tradition on which to build. The guild goldsmith was required to be able to enamel, but it was only done on smaller articles, such as rings and other jewelry. Only a very few of these older Norwegian enamels have been preserved. Despite this, enamel became one of the most important fields of production among the leading Norwegian goldsmiths in the years around the turn of the century.

In much of Europe enameling experienced a renaissance in the 1890s, inspired by Oriental and older European pieces. The use of enamel by Norwegian goldsmiths came as a result of this new international interest. They employed two techniques, wire enameling and plique-à-jour enameling; both of these involved the process of filigree wiring, of which Norwegian goldsmiths were masters. It was done on a small scale to begin with, as may be seen in several pieces of filigree jewelry with enamel decor (cat. nos. 222-225) and in a casket (cat. no. 226). After a few years, however, the various techniques were mastered and larger articles could be made. Examples of these are the casket with polychrome wire enameling on a wine-red ground with decorative details in plique-à-jour (cat. no. 227), and a coffeepot with a dragon spout and decor in polychrome champlevé enameling (cat. no. 228).

Initially, both the forms and decoration were in an international style, with a marked relationship to Russian enamels in particular. However, toward 1890 objects became more distinctively Norwegian in character. Interlacing neo-Romanesque vine tendrils and dragon heads are distinguishing characteristics of works of this period.

The distinctively Norwegian enamels of Jacob Tostrup attracted much attention at the World Exhibition in Paris in 1889, as did those of David Andersen at the next World Exhibition in Chicago in 1893 and at the California Midwinter International Exposition in San Francisco the following year. About 1900, art nouveau style came to the fore in Norwegian enamels, particularly those in plique-à-jour technique. Both Jacob Tostrup and David Andersen made vases and lamps which remain internationally unsurpassed. For his enamels J. Tostrup was awarded Grand Prix at the World Exhibition in Paris in 1900, as was David Andersen at the World Exhibition in St. Louis in 1904.

The most sophisticated plique-à-jour enamels were designed by ***Gustav Gaudernack,*** an Austrian who came to Norway in 1891. He was a designer for

David Andersen from 1892 until 1910, when he established his own workshop. His pieces are characterized by clean, elegant lines and stylized flower motifs (cat. nos. 230, 234-236).

After 1900, transparent enameling over guilloche patterns played an ever-increasing role in the enamel production of both David Andersen and Jacob Tostrup. This trend was inspired by the work of Carl Fabergé in St. Petersburg, but in Norwegian pieces we find greater moderation in the use of precious metals and stones. Silver-gilt was used almost exclusively while gold was the exception. A desk set in blue transparent enamel over an undulating guilloche pattern is typical of the Norwegian interpretation of this manner (cat. no. 238).

In addition to the prominent Oslo goldsmiths Jacob Tostrup and David Andersen, the Bergen goldsmith *Marius Hammer* was among the leading producers of enamel. The exhibition includes a saltcellar in the form of a Viking ship in plique-à-jour technique from his workshop (cat. no. 231).

DRAGON-STYLE SILVER

The dragon style became very popular in the goldsmiths' craft during the last decades of the nineteenth century, especially in the nineties. The dragon style was not, as we are perhaps inclined to think, uniquely Norwegian. It was widespread in northern Europe, but in Norway it coincided with such a special set of circumstances that ultimately it came to be regarded as typically Norwegian. There it carried political connotations, for it was identified with the national struggle for self-assertion during the period leading up to the dissolution of the union with Sweden. Goldsmiths in particular welcomed this opportunity to create works with distinctive national characteristics.

All kinds of articles from jewelry and cutlery to coffee services and table centerpieces were executed in dragon style. It was not only the decorative motifs, consisting mainly of interlacing dragon designs and dragon heads, which were marked by this style, but also the forms. Viking ships, tankards, drinking horns, and other reminders of Norway's past became popular. Much dragon-style silver was intended for the domestic market. But there was also a considerable amount produced specifically for the American market. On these articles we find that the dominant decorative motifs are taken from the sagas of the Norwegian kings and the engraved inscriptions are in English.

The dragon-style articles to which Norwegian goldsmiths devoted their greatest efforts, both artistically and technically, however, were the larger presentation pieces ordered as official gifts for royalty and foreign heads of state and the many large works intended for exhibitions. In Chicago in 1893 and perhaps even more so in Paris in 1900, the dragon style was the most prominent feature of the Norwegian silver collections. Among the finest pieces of this type are a tankard from David Andersen's workshop decorated with chased and engraved motifs from the sagas of Norwegian kings (cat. no. 219) and a jardinière in the form of a Viking ship from Jacob Tostrup (cat. no. 220). Both of these were made for the

Plate 13 Designed by Torolf Prytz, made by J. Tostrup, *Casket*, 1889-90 (cat. no. 227)
J. Tostrup, *Vase*, 1901-02 (cat. no. 232)

Paris World Exhibition in 1900. After 1905, dragon-style works became less popular; articles produced in this style were mostly intended for tourists.

Art nouveau silver never became as popular in Norway as the dragon style had been. It was used most widely in enamel work, as we have seen, but there was also some production of art nouveau silver articles such as cutlery, jewelry, match-cases, vases, bowls, caskets, and coffee services. One of the finest examples of this style is an ewer designed and executed by Arthur David-Andersen, the oldest son of David Andersen (cat. no. 221). After his father's death in 1901, he and his brother, Alfred Andersen, took over the firm. He executed the ewer without decoration in 1901 and added the chasing a few years later. The design of the piece indicates that its maker spent several years studying in Germany, Austria, and France in the years between 1895 and 1900.

Towards 1910, the pure art nouveau style was no longer in favor with Norwegian goldsmiths, but the style lived on mixed with a richer and more elaborate neo-baroque style. At the Centenary Exhibition in Oslo in 1914, articles in this style predominated. We may note two vases that are representative of this development (cat. nos. 239, 240). The forms are voluminous and the overall impression is one of pretentiousness and ostentation, accented by the lavish use of various techniques and materials—gilding, chasing, ivory, enamel, and precious stones—all on one article. This style was eminently suited to Norway's booming prosperity during the First World War, a period that brought many large special orders to Norwegian goldsmiths.

About 1920, ideas of style changed; in the goldsmiths' craft clear, simple forms without unnecessary decoration came as a reaction to the elaborate silver creations of the boom period. The foundations were laid for the development of Scandinavian silver design of the 1940s and 1950s.

Jan-Lauritz Opstad

FURNITURE

In 1847 the furnishing of the Royal Palace in Oslo was begun, providing great impetus to Norwegian cabinetmakers. Although the furniture for the large state rooms was imported, local workers were commissioned to make the less sophisticated pieces, including furniture for the lesser drawing rooms and guest rooms, as well as chairs for the dining room. It was a point of honor with Norwegian cabinetmakers to do their best work in furnishing the palace, and as a result this furniture, in late Empire style, is of a higher quality than the imported pieces.

Three years later a start was made on furnishing the small pleasure palace, Oscarshall, in neo-Gothic styles. This time only Norwegian cabinetmakers were engaged. There followed a series of styles that were to characterize Norwegian home furnishings throughout the latter half of the century, revival styles which we group together loosely under the title of "historicism." The neo-rococo style was used frequently in living rooms, while neo-Renaissance pieces were popular for

dining rooms, and the two styles were often merged. Intermittently, however, designs were influenced by classical motifs. Such a work is the 1880 drawing for a mirror surmounted by a Greek pediment (cat. no. 243).

A desire for comfort led to elaborately upholstered furniture and a demand for ornamentation resulted in extensive use of rich decorative carving. Machines now served as a practical aid in supplementing much of the handwork, making such ornate pieces more plentiful and cheaper.

In 1892 a set of furniture, greatly influenced by Chinese lacquer decoration, was made for the Royal Palace in Oslo. Foreign influences from other faraway countries such as Japan, India, and Turkey also penetrated Norway in the late 1800s.

Besides luxury furniture in various revival styles, however, pieces of greater simplicity were made for living rooms and offices. For example, we are all familiar with the inexpensive spindle-back chair which, in Norway, was imported from Sweden and also made locally. This style, which has its roots in the English Windsor chair, was well within the financial means of ordinary people.

At the end of the century, designers throughout Europe were attempting to replace the confusion of revival styles with newer and less ornate forms, preferably based on national traditions. Norway was particularly receptive to such ideas. Influential citizens proclaimed that it should be a matter of pride for Norwegian people to own furniture of a distinctive national style and made by domestic craftsmen. Styles and motifs from the stave churches and Viking ship burials were resurrected. From these proud and ancient traditions artists were to draw their inspiration.

When the Museum of Applied Arts in Oslo was founded in 1876, efforts were begun immediately to procure prototypes from which craftmen could work. Large illustrated books of patterns and models such as *Decoration for Norwegian Wood Carving (Ornamenter for norsk treskjærerkunst)* were published. Schools and courses of instruction were begun. In 1886, wood carving schools were established in Hardanger, at Lesjaskog in Gudbrandsdal, and later at Bø in Telemark where such well-known men as Lars Kinsarvik and Hans L. Lindsøe taught. From 1897 on, the school in Bø was called the Museum of Applied Arts' Carpentry and Wood Carving School in Telemark. These schools were in existence and active until 1915.

The Norwegian national style that was developed in this period, the so-called dragon style, was manifested in architecture, furniture, and silver. It is evident in an 1897 set of dining room furniture designed by *Henrik Bull,* an architect, and commissioned by the Christiania Society of Crafts and Industry for an exhibition in Stockholm (cat. no. 245). The suite consists of a large dining table, twelve chairs, one large and one small buffet, a corner cupboard, a washstand, a sofa, and a coffee table. It is executed in solid mahogany with decorative panels carved by Lars Kinsarvik. In addition there are wall panels and a pine banister with decorative carving by John Borgersen. The brazier Carl Peter Larsen made the brass hinges and fittings. The furniture itself is neo-Renaissance, and it is only the ornamentation that is in dragon style, a natural and propitious combination. Seen as a whole, the furnishings have a heavy and overpowering effect, but we must

remember that they were created during a time when favorable economic conditions in Norway encouraged a certain amount of ostentation in homes. It must be said that the chairs, seen individually, have supple lines, and that decorative carving has been used sparingly on all the pieces. The corner cupboard, which is more richly ornamented, has its origin in Norwegian folk art. The pieces were made by various cabinetmakers in Oslo and are of excellent quality. When exhibited in Stockholm in 1897, the furniture attracted much attention, and at the 1900 World Exhibition in Paris it was awarded a gold medal. Many countries showed interest in Norwegian dragon style, and chairs were acquired by European museums, including the Victoria and Albert in London.

The continuing popularity of the dragon style was a natural consequence of the Oseberg ship find in 1904 and of Norway's achievement of political independence in 1905. At an exhibition in Venice in 1907, dragon-style furniture designed by Gerhard Munthe was displayed.

In the period from 1895 to 1914, some pieces of furniture of the highest quality were made. The Christiania Society of Crafts and Industry held annual competitions in which architects submitted designs and a jury selected the best entries. Various cabinetmakers made the furniture, which was then put up as prizes in a public lottery. Henrik Bull designed several sets of furniture for this lottery, as did *Harald Olsen,* another architect. Olsen worked successfully in the European art nouveau style and the elegant lines of his furniture show French influence: see, for example, his drawing for a sofa from 1901 (cat. no. 246). A transition to Empire style is detectable, however, in his 1904 drawing for a set of bedroom furniture (cat. no. 251). The pieces are characterized by severe right angles and were intended to be made of pale birch. Some Norwegian cabinetmakers developed remarkable individual styles. *Christian Knag* of Bergen began to make furniture in neo-baroque and other revival forms in 1878, but gradually developed his own individual manner: art nouveau forms decorated with intarsia work depicting Norwegian scenery (cat. no. 252). He has been called "a painter in wood." At the Paris World Exhibition in 1900, he was awarded a gold medal and at St. Louis in 1904 a Grand Prix.

The Ollendorf brothers made furniture for the Christiania Society of Crafts and Industry to the designs of Harald Olsen and other architects. The results of the collaboration were outstanding. They also made furniture from their own designs and are represented in this exhibition by two chairs in German art nouveau style (cat. nos. 249, 250).

Lars Kinsarvik from Hardanger had a very special and characteristic style. As both wood carver and painter, he decorated many hotels in western Norway and made furniture for many coffee houses in towns throughout the country. He was also a teacher at the Museum of Applied Arts' Wood Carving School. His cupboard (cat. no. 253) was inspired by the old country-style side cupboard; its carved, painted decorations borrow their themes from sagas and fairytales and include gnomes and trolls.

Inger-Marie Lie

BOOKBINDING

As late as the eighteenth century books were still a rarity in Norwegian homes. Among farmers throughout the countryside, the only books to be found were the Bible and an occasional psalm book or prayer book. There were, however, larger book collections among the urban upper classes and in the larger country houses. In each of the larger towns, there were as many as four or five bookbinders who also served as booksellers.

Finer books were bound in the prevailing fashion in calfskin, sheepskin, parchment, or morocco leather and decorated with blind or gold tooling. Backs were usually decorated with gilt tooling. A number of psalm books from the eighteenth century have survived. Some are bound in black or brown leather or parchment and others in red or green velvet. Some have silver mountings and these are frequently hallmarked to show the town from which they originate.

The first part of the nineteenth century is a richer and more prolific period in Norwegian bookbinding. In Oslo in particular, many beautifully bound volumes were being made and by this time the bookbinders had begun to sign their works. Fashion now demanded bright colors—blue, green, red—and decoration in classical patterns. Of particularly high quality are the books bound for the library of King Oscar I. Their bindings are in red morocco leather with gold-tooled borders. These borders follow the edges of the book covers and are the only ornamentation. The pages are gilt-edged and the endpapers moiré or brocaded paper.

The latter part of the century brought technological advances, not least in the bookbinding craft. Cloth came into use as a material for book covers. The complete decoration was now applied by means of an engraved plate, replacing the earlier method in which the design was pressed into the material by hand with stamping tools. This development coincided happily with the golden age of Norwegian literature. The works of Bjørnstjerne Bjørnson, Henrik Ibsen, Alexander Kielland, and Jonas Lie were being published in Copenhagen, and a large reading public was developing. Both Danish and Norwegian publishing houses designed their own types of bindings, usually embellished with symmetrical designs in gold.

In the 1890s the ornamentation of original editions became freer and more artistically independent in design. There was a breakaway from the set fashion and traditional symmetry was now dispensed with. The so-called dragon style came to the fore simultaneously with European art nouveau. The most remarkable publication of the decade was an edition of Snorre Sturlasson's *Sagas of the Norwegian Kings* with illustrations by Norwegian artists (cat. no. 256). The cover was designed by Gerhard Munthe and executed by *J. M. Stenersen* of J. M. Stenersen & Co. The material is pigskin with the design in both blind and gold tooling and the pages are edged in red. Many other editions of this national treasure have been published with various cover designs featuring interlacing dragons and Viking ships.

The man who did the most to raise the artistic quality and craftsmanship of Norwegian bookbinding is *H. M. Refsum,* whose firm still exists today. After

finishing his education in 1880, he went to the United States, where he worked in Chicago, Decorah, Minneapolis, and finally in New York. He returned and settled in Oslo in 1887 and by the end of the nineties he was the leading bookbinder there. Many well-known artists of the period designed book covers which he executed, among them Gerhard Munthe and Thorolf Holmboe. Refsum also made elegantly ornamented presentation sheets, designed by Oluf Wold Torne and the architects Carl Berner and Arnstein Arneberg, among others.

The company was handed down from father to son as the custom was in olden days. The son, ***Hermod T. Refsum,*** received his master craftsman's certificate in 1912 and thereafter spent some time in England and Germany. His stay in England was particularly influential on his work. He designed a book cover in gold-tooled red morocco leather with gilt edges (cat. no. 254), which was acquired by the Museum of Applied Art (Kunstindustrimuseet) at the Centenary Exhibition of 1914 in Oslo. At the same exhibition, the Museum also secured a volume bound by ***Oscar A. Jansen*** in the workshop of his father, A. F. Jansen. The cover is in gold-tooled white morocco leather with gilt chased edges (cat. no. 255).

Norwegian bookbinding was heavily influenced by foreign contacts; an independent development of the craft has been hindered by economic difficulties. From the turn of the century, however, museums have worked to foster appreciation of beautiful book covers. In the 1870s and 1880s, the Museum of Applied Art in Oslo acquired a number of bound volumes from well-known firms in Germany, England, and Denmark. It was hoped that these would inspire Norwegian bookbinders and also stimulate public interest. In addition, the museum held numerous exhibitions of finely bound books, presentation sheets, bookplates, and illustrated books.

Inger-Marie Lie

BOOK ILLUSTRATION

The illustrated book was brought to the fore and sustained by artists in the 1880s. The first work to appear was *Norwegian Folk Tales (Norske Folkeeventyr),* illustated by several artists, among them Erik Werenskiold and Theodor Kittelsen. The 1899 edition of Snorre's *Sagas of the Norwegian Kings,* with illustrations by Gerhard Munthe and Erik Werenskiold, followed soon after (cat. no. 256). This edition laid the foundation for all later Norwegian book illustrating. Werenskiold's drawings are carried out in a woodcut style which creates a monumental effect, as in the illustrations for the saga of Olav Trygvasson, where the fleet of dragon-prowed longships sails victoriously home after the battle of Svolder.

As an introduction and conclusion to each saga, Munthe has drawn small friezes and ornamental designs which tie the whole work together. His stylized, rhythmic forms are based on impressions from ancient artifacts uncovered in archeological finds and are a visual reflection of the terse, hard rhythm of the sagas. His fixed, tightly disciplined style is occasionally combined with somewhat naturalistic landscape backgrounds. We find such an example in the saga of St.

Olav, where Olav travels throughout his kingdom and visits Gudbrandsdalen. A so-called national edition of this magnificent version was also published. It was smaller, less lavish, and priced within reach of the general public. Included, however, were additional illustrations by Halfdan Egedius, Christian Krohg, Eilif Peterssen, and Wilhelm Wetlesen.

Another well-known and beloved book is Jonas Lie's *The Family at Gilje (Familien på Gilje)*, illustrated by Werenskiold. It is a classic example of the heights attainable by integrating sophisticated illustrations with well-planned and harmonious book design and production.

From time to time other artists such as Henrik Sørensen, Per Krohg, Axel Revold, and Ridley Borchgrevink have turned their hands to book illustration. But it was not until the 1930s that Munthe's tradition was further developed by true literary illustrators such as Frøydis Haavardsholm and Sverre Pettersen. These artists gave their attention to all aspects of book design—composition, typography, and ornamentation.

Inger-Marie Lie

NORWEGIAN CERAMICS BEFORE 1914

There is no long or rich ceramic tradition in Norway. This is quite simply because articles in ceramic materials had little place in the household inventory, whether for storage, food preparation, serving, or decoration, until modern times. Among the bourgeoisie ceramics came into use in the eighteenth century, but were not common among country people until well into the nineteenth century. The few ceramics available were either imported pieces or plain potters' wares.

About 1760 ceramics manufacture came to Norway with the establishment of two faience makers, one in Drammen and the other in Herrebøe. The Drammen factory, which closed around 1783, produced rather plain wares. Herrebøe, on the other hand, developed ceramics of remarkable originality and quality and with a character singularly Norwegian, despite the fact that most of the potters were foreign and had learned their craft in Danish or North German ceramics centers. The Herrebøe venture was short-lived, however, closing around 1770.

Although the central government in Copenhagen subsidized glass manufacture, it showed no interest in supporting the Norwegian faience factories. In the absence of encouragement from the government, and with the competition of inexpensive but good English stoneware, ceramics factory operations were unable to continue. Nevertheless, some pottery workshops, drawing on local clay deposits, produced ordinary utility articles. The first large-scale pottery was established in 1847 in the little town of Egersund. The founder, Johan Feyer, had studied the ceramics industry in England with a view to starting a factory in Norway and had employed English professionals in the construction of the plant.

In 1867 he decided to convert to production of table services in whiteware. Instead of going directly to the English producers, he sought assistance from Swedish factories which had already introduced English stoneware or cream-colored earthenware. Decoration of the new product was done by means of trans-

fer prints, using patterns from diverse sources. The initial prints were made with transfers from engraved copper plates imported from England, but soon the factory employed its own engravers without, however, any noticeable increase in originality. Patriotic motifs from artists' portfolio collections were used, and portraits of contemporary men and women were copied from illustrated magazines. Transfer print decorations were in some cases tinted with the brush. At a relatively early stage we find decorations that are entirely painted, but all were either copies or, at best, variations of international ceramics patterns in both form and decoration. Egersund faience wares were nevertheless of great significance. Into the ordinary Norwegian home they brought a daily contact with a simple form of visual art in an environment otherwise poor and almost totally devoid of pictures. It may be added that Egersund's endeavors were warmly received at a time when there was considerable need for national self-assertion.

It was not until the 1890s that the products of Egersund faience factory began to display original and independent qualities and to attain success at exhibitions. The artisans worked within a prevailing style trend brought to the factory by one of the workers, Andreas Ollestad. He had been sent abroad to study, and returned with knowledge of overrun glazes, which he applied to modeled vases of typically art nouveau forms. This more progressive artistic attitude having proved successful, the factory engaged some well-known contemporary artists around the turn of the century. These included Kitty Kielland, Jacob Sømme, Oluf Wold Torne, and Andreas Schneider, Norway's first studio potter, to whom we shall return in this connection.

In the meantime, Norwegian ceramics had made great advances on another front. The first porcelain firing was carried out in 1887 at the newly-established Porsgrund's Porcelain Factory. The factory was apparently established to take advantage of the opportunity to bring raw materials from England as return cargo on the ships carrying ice from Porsgrund. The founder, Johan Jeremiassen, brought most of the necessary experts from Germany, among them an outstanding young ceramist, Carl Maria Bauer, who was later to play an important role at the Rosenthal factory.

Even though the factory's production was rather ambitious, it lacked originality during the initial years. In 1901, however, an art department was opened under the direction of Rose Martin from the Royal Copenhagen Porcelain Factory. It was this factory's method of underglaze porcelain painting that would become the specialty of Porsgrund's art department. Painters such as Thorolf Holmboe, Theodor Kittelsen, and Gerhard Munthe furnished designs for the decorations (cat. nos. 260, 261). Many other artists were employed to design the many commemorative plaques that were produced.

The only porcelain factory in a small country would naturally have an important place within applied art as a whole. Porsgrund's porcelain factory has enriched the local artistic environment by bringing in a number of foreign artists and has created opportunities for even more Norwegian artists to try their hand in this medium. The factory has long been a cornerstone of the Norwegian applied arts industry, and was particularly influential in the 1930s and 1950s.

Today there are a great many talented studio potters in Norway, but their tradition is short, dating to the 1890s. In 1894 the artist *Andreas Schneider* went to Copenhagen to study painting. There he came into contact with some of the Danish artists who at that time had created a golden epoch in Danish ceramics. After working for a period in Denmark, he returned to Norway and started his own pottery near Oslo. For short periods he was attached to both Egersund and Porsgrund, but ran his own pottery until his death in 1931, when his son took over. His early works, from around the turn of the century, are in art nouveau style with overrun glazes (cat. nos. 262, 263).

G. A. Heggelund began his training as a sculptor, and this background is evident in his ceramic work. He made architectural decorations, including ceramic reliefs for the reception area of the Bank of Norway. He also modeled some ceramic figures for the Porsgrund factory. In his own studio, however, which he maintained until his death in 1916, he made urns, large plates, and similar items decorated with overrun glazes.

In conclusion, we should mention the third studio potter active before 1914, *Annar Aune* of Trondheim. His origins are to be found in a local environment of handcraft potters, but he also worked abroad. He spent three years with the well-known ceramist Kähler in Næstved, Denmark, before settling permanently in Trondheim in 1906.

Lauritz Opstad

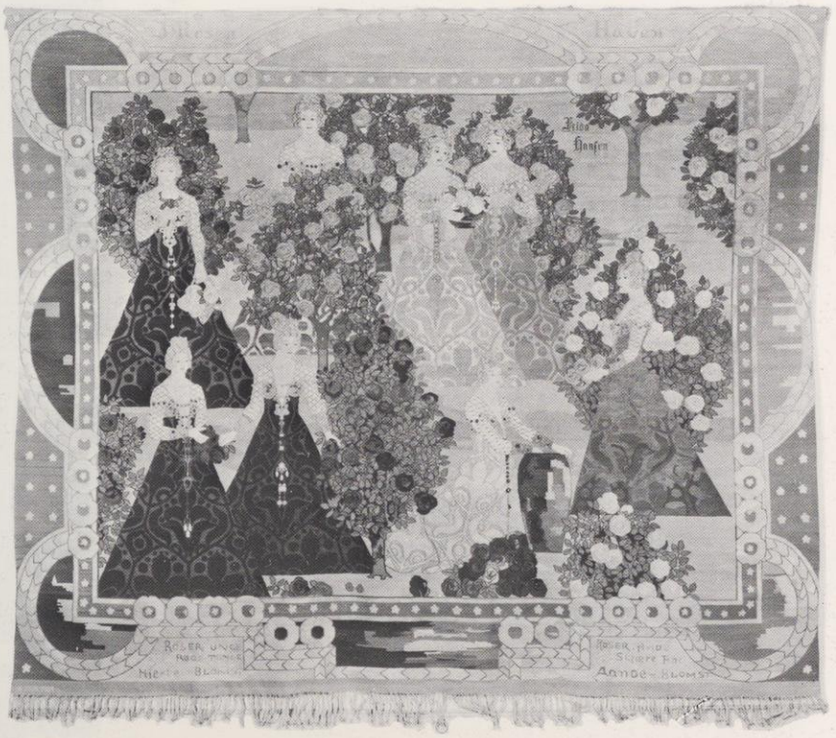
205. The Wise Bird, 1903
Designed by Gerhard Munthe, woven by Ulrikke Greve
Tapestry weave; cotton warp, wool weft; 142 x 244
Signed: *GMTE UG NK 1903 DEN KLOGE FUGL.*
Oslo Kunstindustrimuseet Inv. 7116
Woven in the atelier of the Nordenfjeldske Museum of Applied Art, Trondeim.

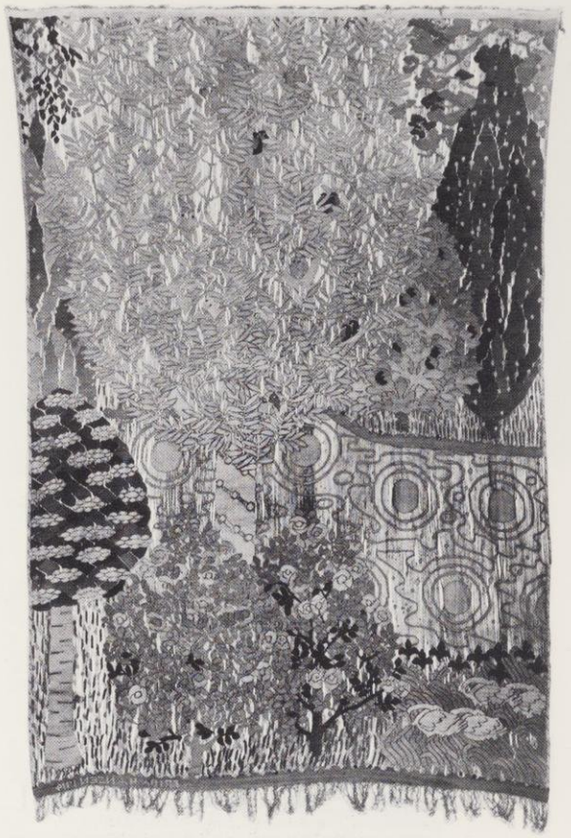
206. Angel Choir, 1914
Designed by Oluf Wold Torne, woven by Jullik Gulbrandsen
Tapestry weave; linen warp, wool weft; 252 x 221
Signed: *W* with superimposed *T* (WT) *DNH.*
Oslo Kunstindustrimuseet Inv. 10478
Made for the Norwegian Home Crafts Society.

207. Blue Forest, 1914
Designed by Arne Kavli, woven by Ulrikke Greve
Tapestry weave; linen warp, wool weft; 198 x 184
Signed: *KA 41* (reversed script) *UG 19*
Oslo Kunstindustrimuseet Inv. 9013

208. **Dance of Mermaids, 1896**
Frida Hansen
Tapestry weave; cotton warp, wool weft; 342 x 175
Signed: *Frida Hansen 1896.*
Private collection
Lit. Anniken Thue, *Frida Hansen, europeeren i norsk vevkunst* (Oslo: Kunstindustrimuseet, 1973) no. 10.

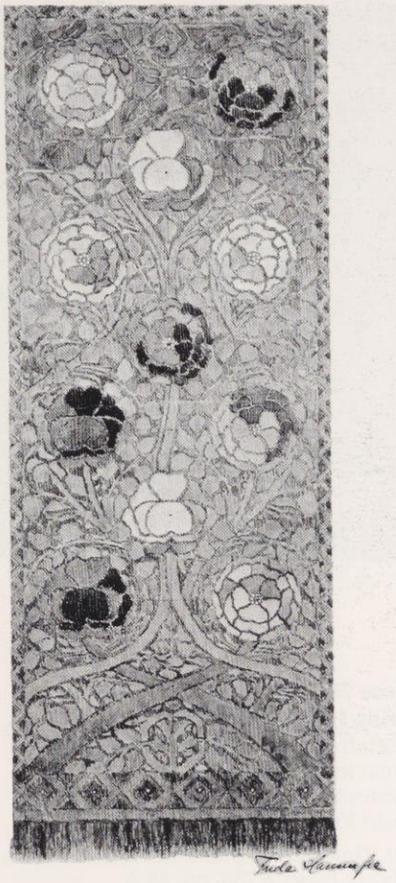
209. **The Rose Garden, 1904**
Frida Hansen
Tapestry weave; cotton warp, wool weft; 313 x 375
Signed: *Frida Hansen DNB 1904.*
Drammen's Museum Inv. 17.038
Lit. Thue, no. 20.





210. **A Summer Night's Dream, 1914**
Transparent weaving technique; wool with silver threads; 290 x 206
Signed: *Frida Hansen 1914.*
Oslo Kunstindustrimuseet
Inv. 63-1973
(see color plate 12)
Lit. Thue, no. 66.

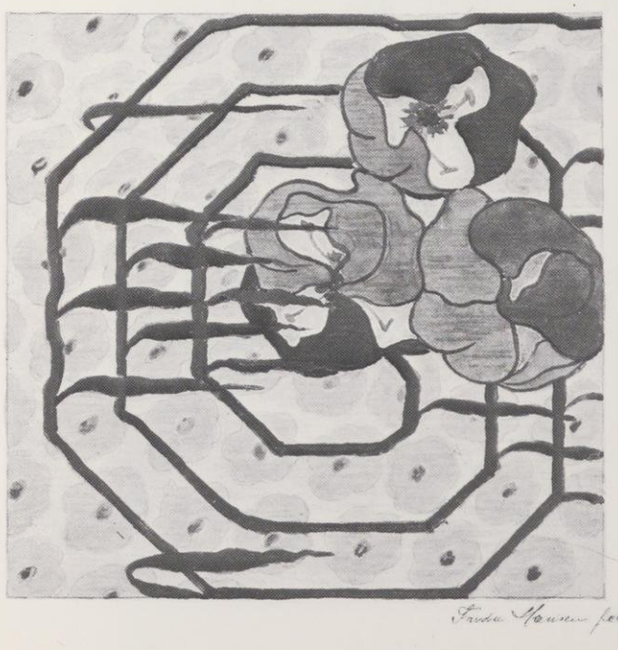
211. **Blue in White, 1899**
Frida Hansen
Tapestry weave; hemp warp, wool weft; 333 x 211
Signed: *NBV 1899 IIL.*
Oslo Kunstindustrimuseet
Inv. 120-1977 a
Lit. Thue, no. 157.



212. Rose Tree and Lily of the Valley, 1903
Frida Hansen
Transparent weaving technique;
wool; 180 x 90 (each panel)
Signed: *DNB 1903 C 111.*
Norsk Folkemuseet Inv. 256B70
Lit. Thue, no. 55.

213. Blue Roses
Frida Hansen
Sketch for a portière in transparent
weaving technique
Watercolor, 38.5 x 18
Oslo Kunstindustrimuseet dep.
Lit. Thue, no. 36. Oslo Kunstindustrimuseet
library folder S 734, no. 36 A.

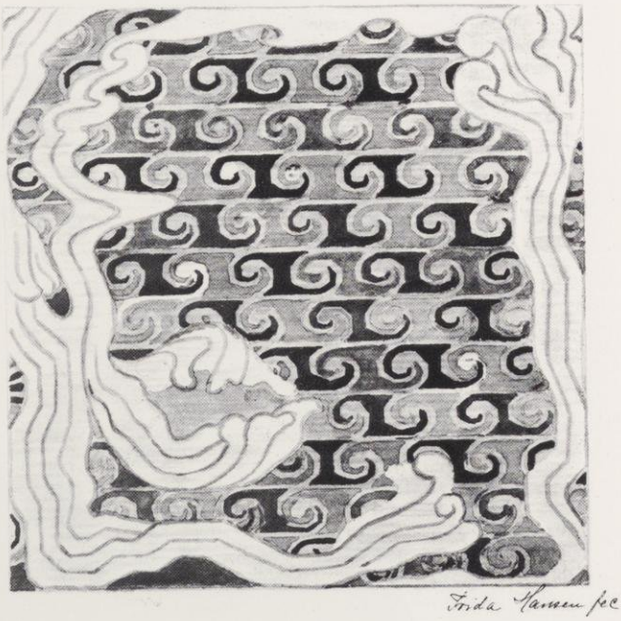
214. Rose Tree and Lily of the Valley
Frida Hansen
Sketch for a portière in transparent weaving technique
Watercolor, 32.5 x 26.5
Oslo Kunstindustrimuseet dep.
Lit. Thue, no. 55. Oslo Kunstindustrimuseet library folder S 739, no. 55 A.



215. In Blue
Frida Hansen
Sketch for a cushion cover, 80 x 80, in tapestry weave
Watercolor, 22 x 21.3
Oslo Kunstindustrimuseet dep.
Lit. Thue, no. 184. Oslo Kunstindustrimuseet library folder S 739, no. 184 A.

216. In Red or Petunia
Frida Hansen
Sketch for a cushion cover, 80 x 80, in tapestry weave
Watercolor, 21 x 21.7
Oslo Kunstindustrimuseet dep.

Lit, Thue, no. 185. Oslo Kunstindustrimuseet library folder S 739, no. 185 A.
Pattern no. 29 for NABV.



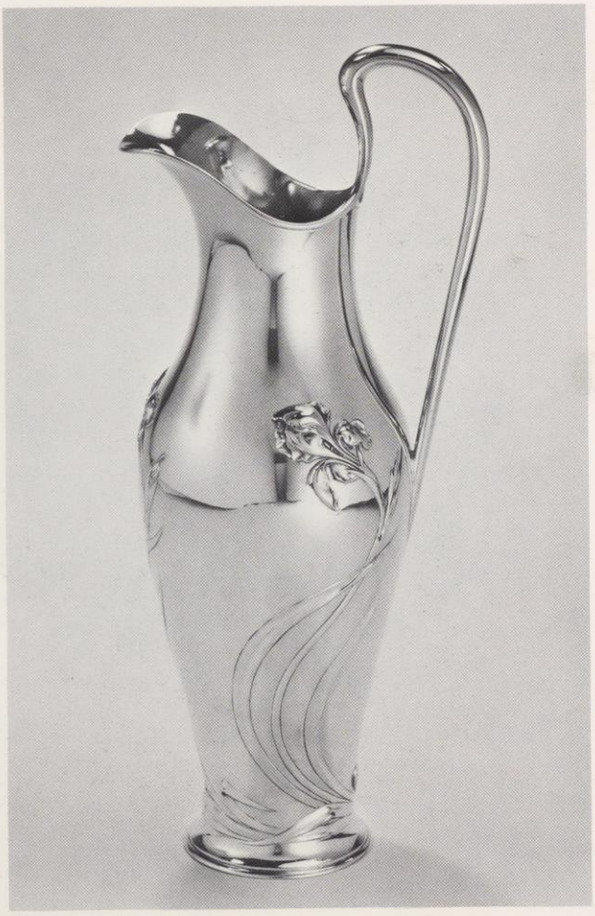
217. In Green
Frida Hansen
Sketch for cushion cover, 80 x 80, in tapestry weave
Watercolor, 21 x 21.5
Oslo Kunstindustrimuseet dep.

Lit. Oslo Kunstindustrimuseet library folder S 739, no. 187 A.
Pattern no. 31 for NABV.

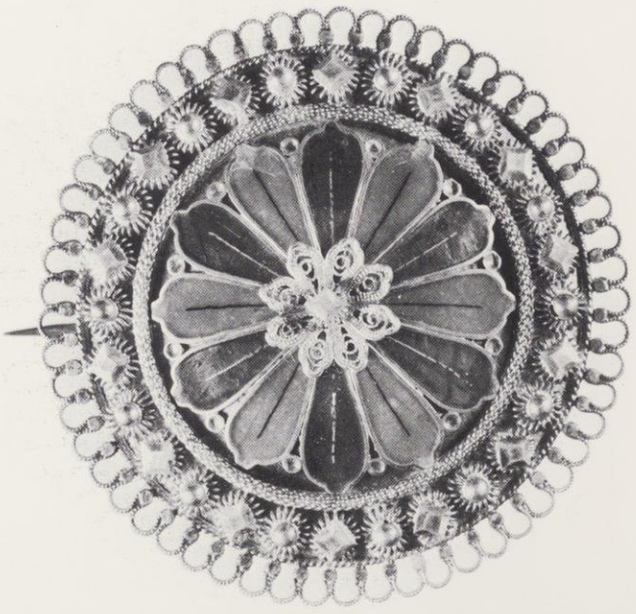
218. **Tankard**, 1878
Designed by the architect E. Christie, made by J. Tostrup
Silver, partly gilt, filigree; 22 x 14.5
Stamped: *13 ¼ L TOSTRUP 1878 KRISTIANIA*
Oslo Kunstindustrimuseet Inv. 8217

219. **Tankard**, 1899
Designed by the engraver Frederik Holm and executed by him and the engraver Wilhelm Schulze for David Andersen
Silver, gilt on inside, chased ornaments; 25.5
Stamped: *830 DAVID ANDERSEN 1899 5797 S* and the firm mark—superimposed hammer, pliers, and file
Oslo Kunstindustrimuseet Inv. 6578
Made for the 1900 World Exhibition in Paris. The scenes are taken from the contemporary edition of Snorre Sturlason's *Sagas of the Norwegian Kings*.

220. Jardinière, 1900
Designed by Torolf Prytz, made by J. Tostrup
Silver, chased decoration, molded feet and dragon heads; 35 x 53
Stamped: *S 830 J. TOSTRUP 1900*
Oslo Kunstindustrimuseet Inv. 11415
Intended for the 1900 World Exhibition in Paris but not finished in time.



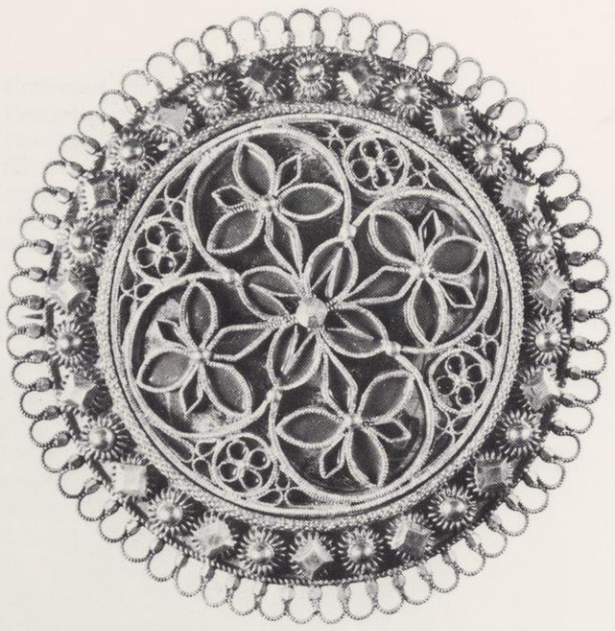
221. Ewer, 1901-04
Designed and made by Arthur David-Andersen in 1901, chased by him later, probably in 1904
Silver, chased decoration; 29.5
Stamped: *830 S DAVID ANDERSEN* and the firm mark—superimposed hammer, pliers, and file, *1904 6790*
Privately owned



222. **Bracelet**, 1883
Probably designed by Torolf Prytz, made by J. Tostrup
Silver-gilt, filigree; red, black, and light blue wire enameling; 2.5
Stamped: *830 . TOSTRUP . 1883 . KRISTIANIA*
Oslo Kunstindustrimuseet Inv. 2040

223. **Brooch**, 1883
Probably designed by Torolf Prytz, made by J. Tostrup
Silver-gilt, filigree; red and green champlevé enameling; 5.2 (diameter)
Stamped: *803 TOSTRUP 1883 KRISTIANIA*
Oslo Kunstindustrimuseet Inv. 2038

224. **Brooch, 1883**
Probably designed by Torolf Prytz, made by J. Tostrup
Silver-gilt, filigree; black enameling; 5 (diameter)
Stamped: *830 TOSTRUP 1883 KRISTIANIA*
Oslo Kunstindustrimuseet Inv. 2035



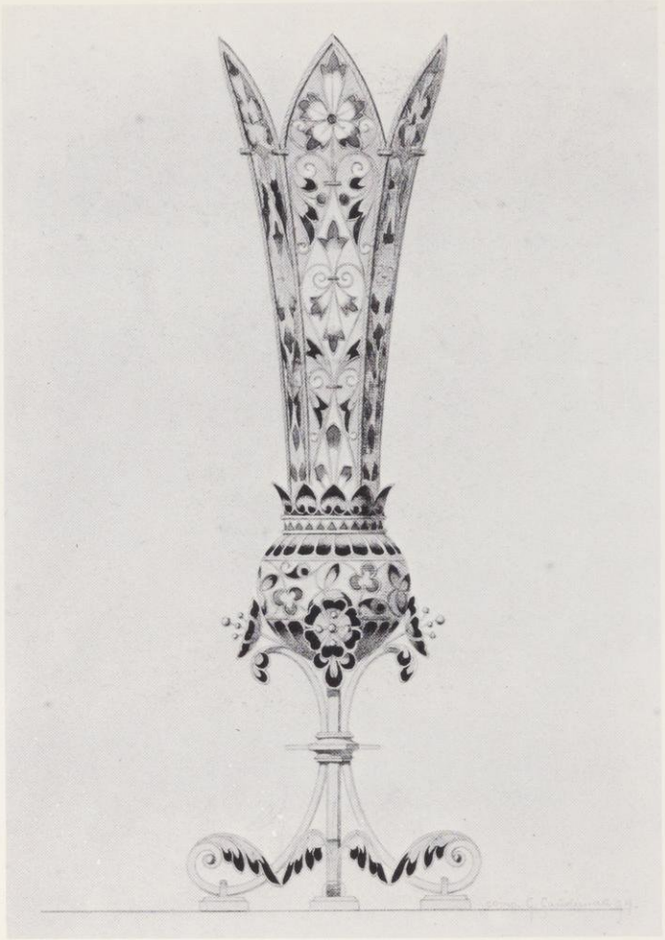
225. **Brooch, 1883**
Probably designed by Torolf Prytz, made by J. Tostrup.
Silver-gilt, filigree; blue and red wire enameling; 5.7 (diameter)
Stamped: *830 TOSTRUP 1883 KRISTIANIA*
Oslo Kunstindustrimuseet Inv. 2036

226. **Casket, 1885**
Designed by Torolf Prytz, made by J. Tostrup
Silver, partly gilt; light blue, dark blue, and red wire enameling; 8.5 x 14.5
Stamped: *830 . TOSTRUP . 1885 KRISTIANIA 1140*
Oslo Kunstindustrimuseet Inv. 2276

227. **Casket, 1889-90**
Designed by Torolf Prytz, made by J. Tostrup
Silver-gilt; light and dark green, light blue, yellow, and ochre wire enameling on wine-red ground; red, blue, green, and yellow plique-à-jour enameling; 13.5 x 24.7.
Stamped: *J. Tostrup . KRISTIANIA 850*
Oslo Kunstindustrimuseet Inv. 9299
(see color plate 13)

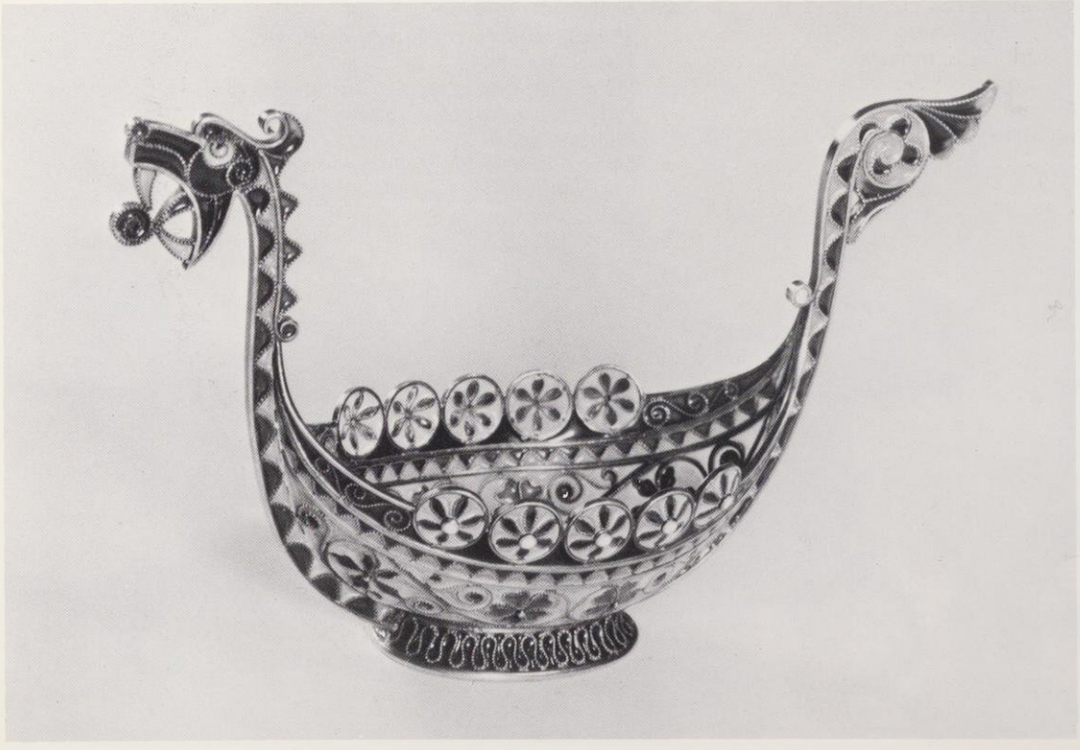
228. Coffeepot, 1891-93
Designed by Johan Lund, made by David Andersen
Silver-gilt; black, white, and traces of red, green, and blue champlevé enameling, 16.7
Stamped: firm mark—superimposed hammer, pliers, and file, *925 S*
Oslo Kunstindustrimuseet Inv. 62-1976

229. Two spoons, 1895-98
Designed by Gustav Gaudernack, made by David Andersen
Silver-gilt; blue and white wire enameling; 15.5 (each)
Stamped: firm mark—superimposed hammer, pliers, and file, *925*
Oslo Kunstindustrimuseet Inv. 142-66



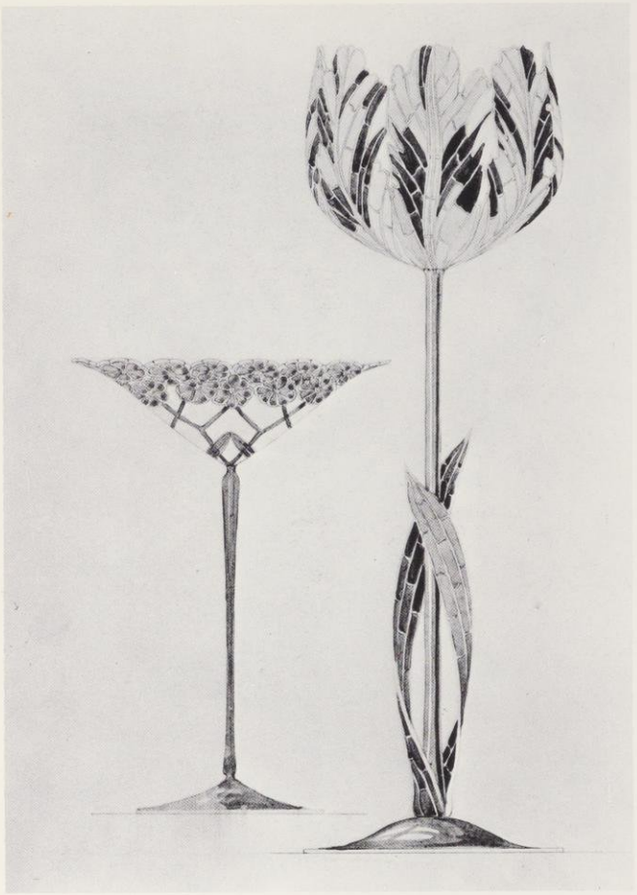
230. Sketch for vase, 1894
Designed by Gustav Gaudernack for David Andersen
Watercolor, 14.8
Signed: *G. Gaudernack 94*
Planned material silver-gilt with plique-à-jour enameling
Oslo Kunstindustrimuseet dep.
It is not known whether the design was executed.

231. Saltcellar in the form of a Viking ship, 1890s
Made by Marius Hammer, designer unknown
Silver-gilt; blue, red, green, yellow, and violet plique-à-jour enameling; 10.2
Stamped: *930* and the firm mark—*M* with superimposed hammer
Vesterheim, The Norwegian-American Museum Inv. 76.59.1, the Amelia Hagen Memorial Fund

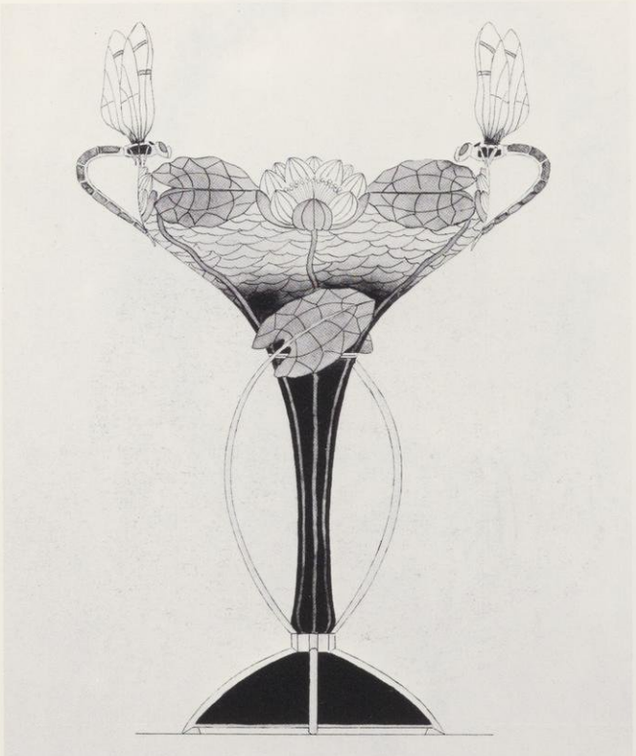


232. **Vase**, 1901-02
Made by J. Tostrup, designer unknown
Silver-gilt; blue, turquoise, and violet plique-à-jour enameling; 20
Unmarked
Oslo Kunstindustrimuseet Inv. 10748

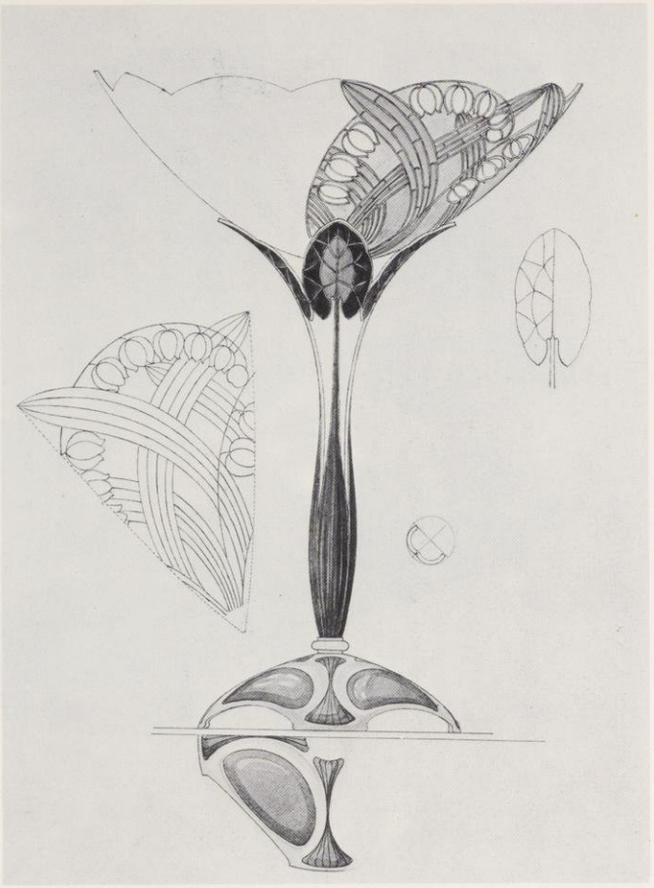
233. **Necklace**, 1900-03
Designed by Gustav Gaudernack, made by David Andersen
Silver-gilt; blue and green champlevé enameling; 43
Stamped: *925* and the firm mark—superimposed hammer, pliers, and file, followed by a horizontal Gothic *S*
Oslo Kunstindustrimuseet 147-1976



234. **Sketch for two vases,** 1902-04
Designed by Gustav Gaudernack for David Andersen
Watercolor, 22.6
Unsigned
Planned material silver-gilt with plique-à-jour enameling
Oslo Kunstindustrimuseet dep.
The design (left) was executed; it is not known whether the design (right) was executed.

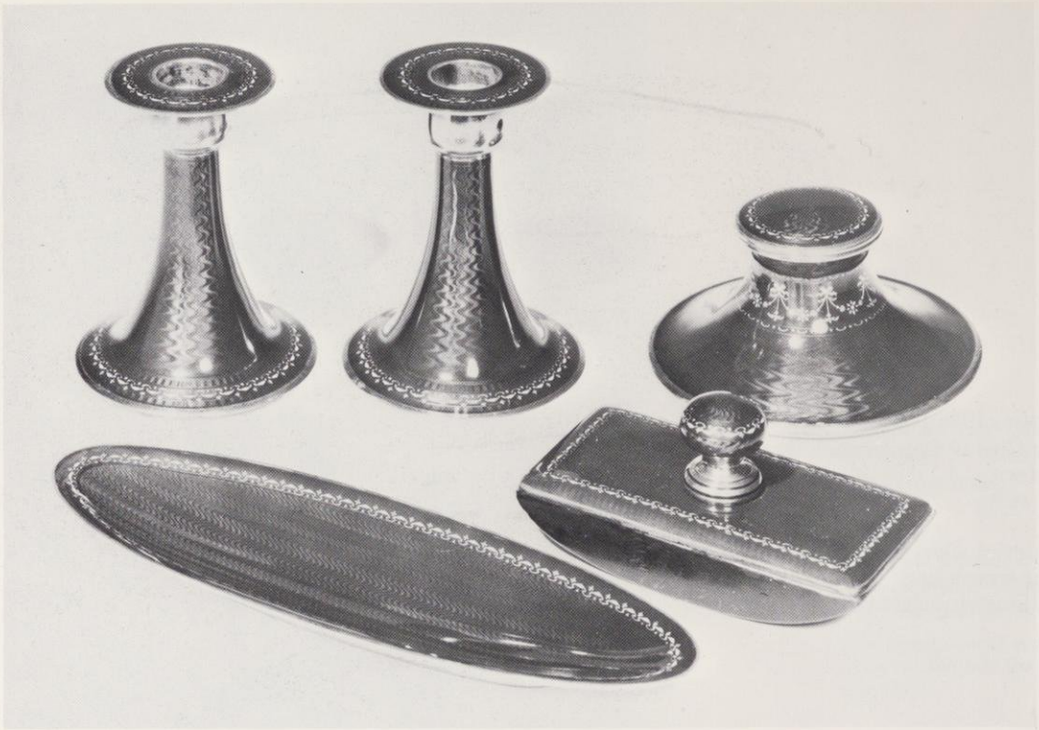


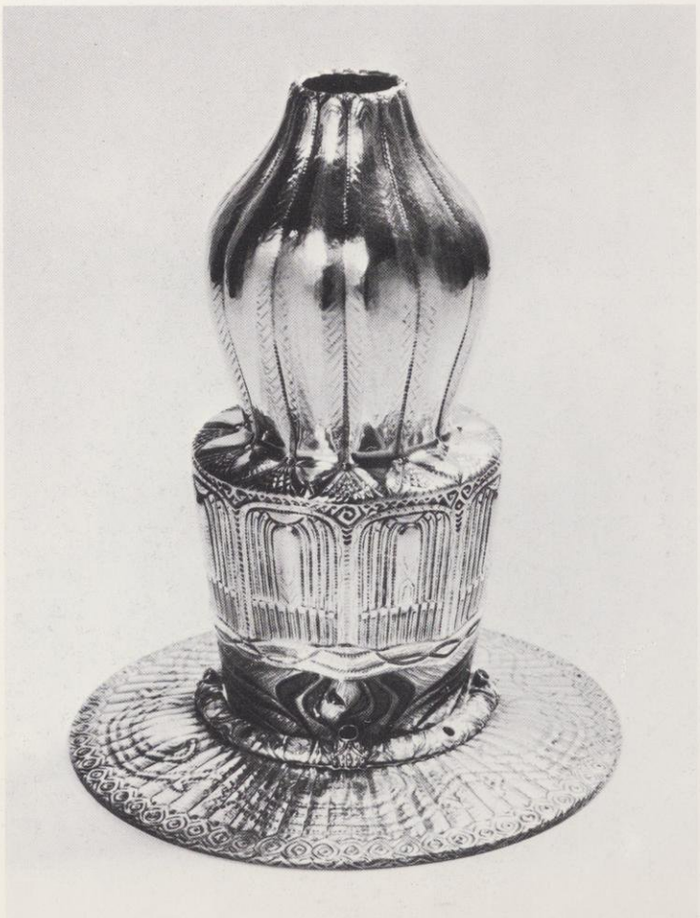
235. **Sketch for vase,** 1903-04
Designed by Gustav Gaudernack for David Andersen
Watercolor, 27.5
Unsigned
Planned material silver-gilt with plique-à-jour enameling
Oslo Kunstindustrimuseet dep.
Executed and exhibited at the World's Fair in St. Louis in 1904.



236. **Sketch for vase**, 1904-05
Designed by Gustav Gaudernack for David Andersen
Watercolor, 21.8
Unsigned
Planned material silver-gilt with plique-à-jour enameling
Oslo Kunstindustrimuseet dep.
Executed.

237. **Box**, about 1908
Probably designed by Gustav Gaudernack, made by David Andersen
Silver-gilt; red and green enameling; baroque pearls; 3.7 x 7.3
Stamped: *830 DAVID ANDERSEN CHRISTIANIA S*
Oslo Kunstindustrimuseet Inv. 8462





238. Desk set, 1910
Designed by Gustav Gaudernack, made by David Andersen
Silver-gilt; blue transparent enameling over guilloche pattern
Candlestick 11
Penholder 22
Inkstand 11.4
Blotting-paper holder 11.5
Stamped: *925 S* and the firm mark—superimposed hammer, pliers, and file
Oslo Kunstindustrimuseet Inv. 10-1977

239. Vase, 1914
Designed by Jakob Prytz, made by J. Tostrup
Silver, partly gilt; red, yellow, orange, dark blue, light blue, turquoise, and light green enameling; green, blue, and red colored stones; 21.8
Stamped: *J. TOSTRUP* and the firm mark—a tankard—*925 S*
KRISTIANIA 1769
Oslo Kunstindustrimuseet Inv. 9018
Exhibited at the 1914 Centenary Exhibition in Christiania.

240. Vase, 1914
Designed by Ludwig Wittmann, made by David Andersen
Silver, partly gilt; ivory; champlevé enameling in green, violet, and orange; rust-colored stones; 18
Stamped: *DAVID ANDERSEN 925* and the mark—horizontal Gothic *S* and firm mark—superimposed hammer, pliers, and file
Oslo Kunstindustrimuseet Inv. 9014
Exhibited at the 1914 Centenary Exhibition in Christiania.

241. Brooch
Valentin Kielland
Silver; blue enameling; 6.5
Stamped: *VAK*
Oslo Kunstindustrimuseet Inv. 10921

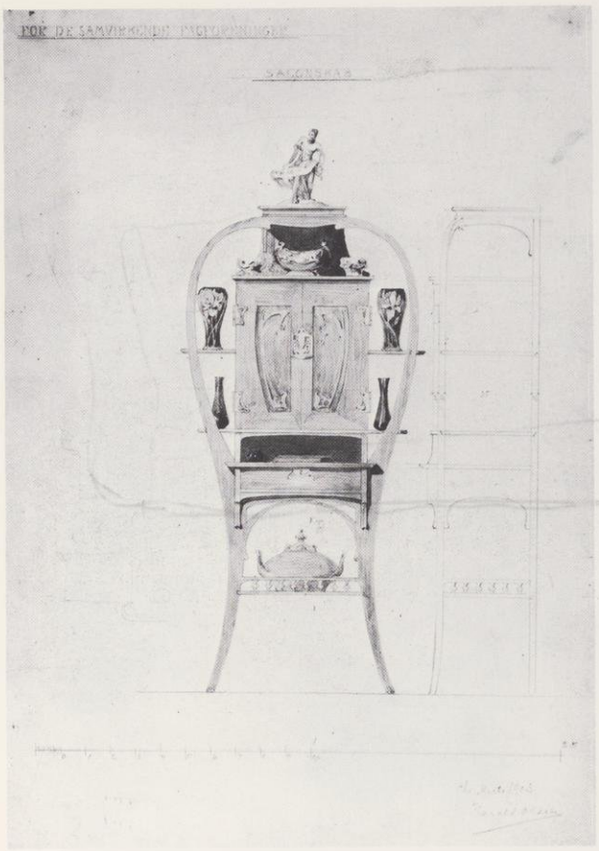
242. Brooch
Valentin Kielland
Silver; green and red enameling; 6
Stamped: *VAK IX*
Oslo Kunstindustrimuseet Inv. 10922

243. Sketch for a mirror with flower box, 1880
Harald Olsen
Watercolor, 44 x 26.5
Signed: *Harald Olsen, Kristiania August 1880*
Oslo Kunstindustrimuseet dep.
Made for the Christiania Haandværks og Industriforening.

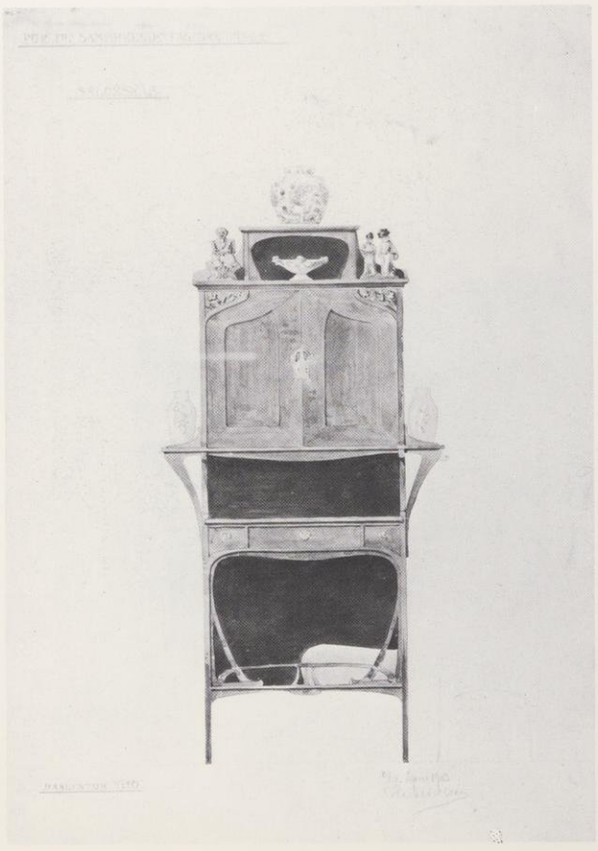
244. Casket, 1887
E. J. Morken
Birchwood, 9.5 x 25 x 14.5
Oslo Kunstindustrimuseet Inv. 2845
Morken was a pupil at Lindsøe's wood carving school.

245. **Two chairs and a corner cupboard from a suite of dining room furniture, 1897**
Henrik Bull, designer
Chairs executed by N. C. Huseby
Cupboard executed by Olai Jacobsen
Wood carving by Lars Kinsarvik and John Borgersen
Brass fittings by Carl Peter Larsen
Mahogany with carving and brass fittings, chair 97 x 41, cupboard 197 x 100
Oslo Kunstindustrimuseet Inv. 6780-6797

246. **Sketch for a sofa, 1901**
Harald Olsen
Watercolor, 24.5 x 32
Signed: *Harald Olsen Chr. Novbr. 1901*
Oslo Kunstindustrimuseet dep.
Made for the Christiania Haandværks og Industriforening, planned material mahogany.



247. Sketch for a drawing room cupboard, 1903
Harald Olsen
Watercolor, 37 x 24
Signed: *Chr. Mars 1903 Harald Olsen*
Oslo Kunstindustrimuseet dep.
Made for the Cooperating Trade Unions.

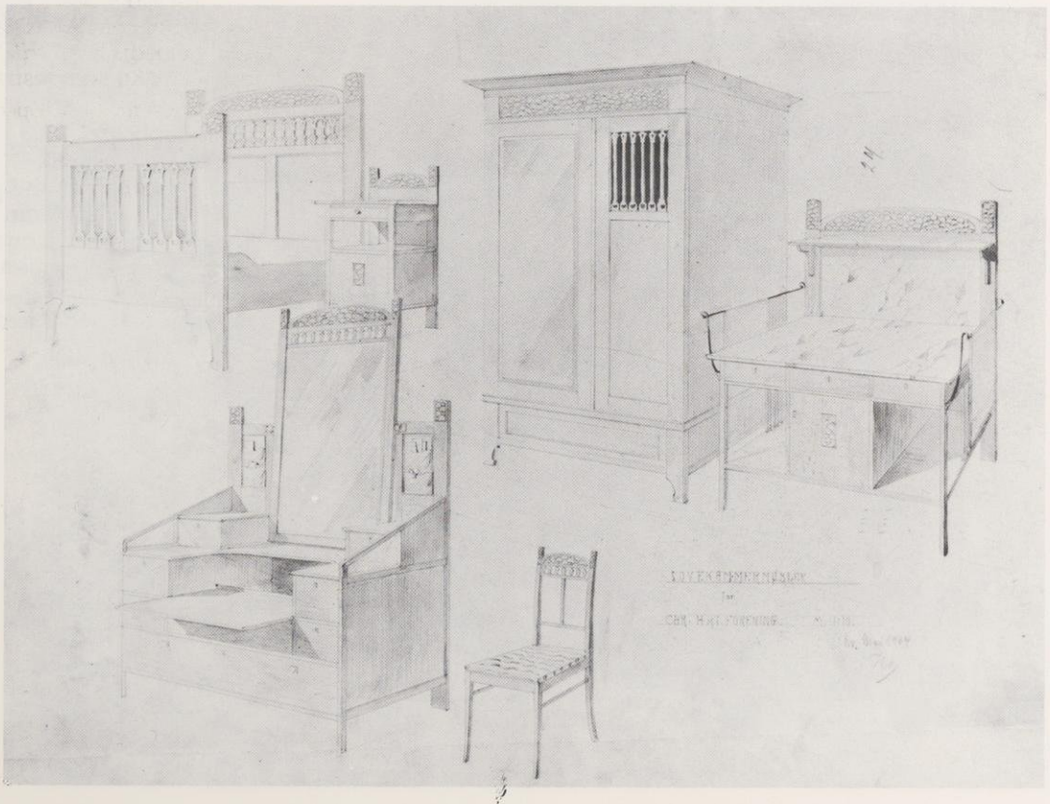


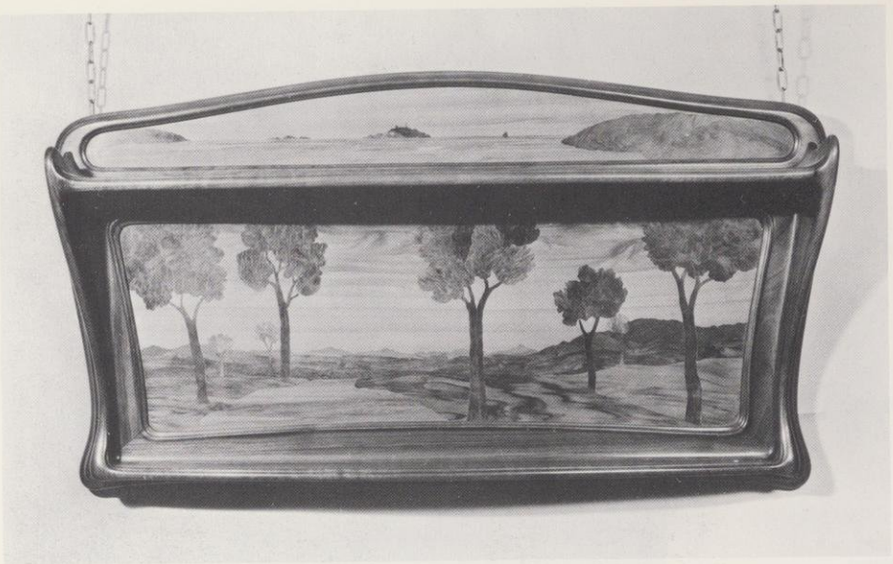
248. Sketch for a drawing room cupboard, 1903
Harald Olsen
Watercolor, 37 x 24
Signed: *Chr. April 1903 Harald Olsen*
Oslo Kunstindustrimuseet dep.
Made for the Cooperating Trade Unions.

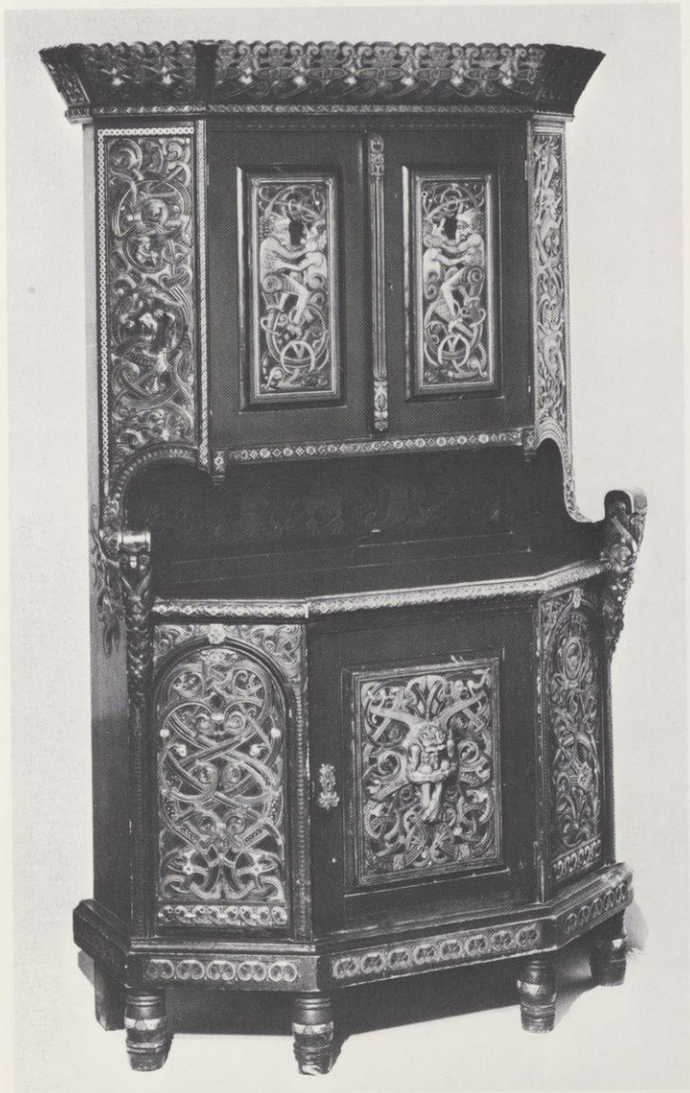
249. **Armchair**, 1900
Ollendorff brothers
Oak, varnished, 107
Oslo Kunstindustrimuseet Inv. 11122

250. **Chair**
Ollendorff brothers
Oak, varnished, 91
Oslo Kunstindustrimuseet Inv. 11124

251. **Sketch for a suite of bedroom furniture**, 1904
Harald Olsen
Watercolor
Signed: *H O Chr. Mai 1904*
Oslo Kunstindustrimuseet dep.
Made for the Christiania Haandværks og Industriforening, planned material birchwood.







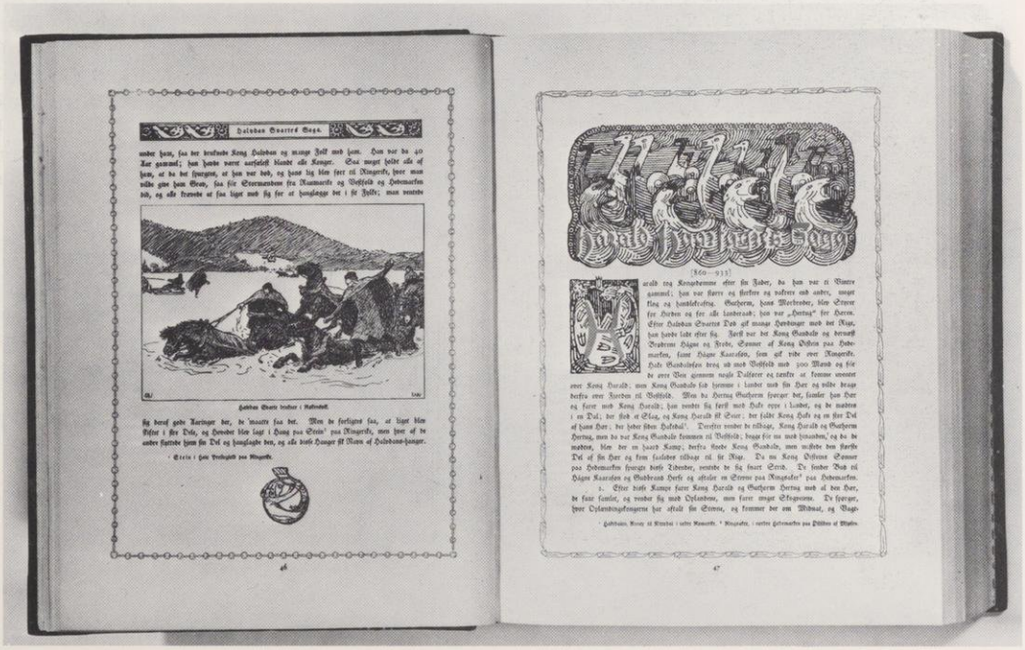
252. Shelf, 1909
Christian Knag
Walnut, tinted and polished; inlay in walnut and another deciduous wood; 54 x 102
Oslo Kunstindustrimuseet Inv. 8017

253. Cupboard, 1909
Lars Kinsarvik
Pine, carved and painted blue-green with motifs from Norwegian fairytales and myths, 217
Norsk Folkemuseum Inv. 194-53
Made for the coffeehouse in Grensen 19, where it was placed in the ladies' lounge.

254. Aulestadbreve by Bjørnstjerne Bjørnson, third edition, 1911
Bound by Hermod T. Refsum at his father's firm, Hans M. Refsum Bookbinders
Gold-tooled morocco leather; rose-colored silk damask endpapers; gilt edges; 19.6 x 13.5
Signed: *H.T. Refsum*
Oslo Kunstindustrimuseet Inv. 9022

255. Opfindelsernes Bog 1912, 1912
Bound by Oscar A. Jansen at his father's firm, A. F. Jansen Bookbinders
Gold-tooled white morocco leather; blue moiré endpapers; gilt edges; 24.3 x 16
Signed: *Bokb. A.F. Jansen, Chra.*
Oslo Kunstindustrimuseet Inv. 9023

256. Sagas of the Norwegian Kings by Snorre Sturlason, 1899
Designed by Gerhard Munthe
J.M. Stenersens Forlag
White pigskin; gold and blind tooling; red edges; 52.5
Privately owned



257. Vase, 1899
Egersund Fayancefabrik
Earthenware, decorated with fish and seaweed in bas-relief; reddish and green avanturine glaze; 27.5 x 8.5
Marked: *E.F. Ao 24-4-1899*
Oslo Kunstindustrimuseet Inv. 6055

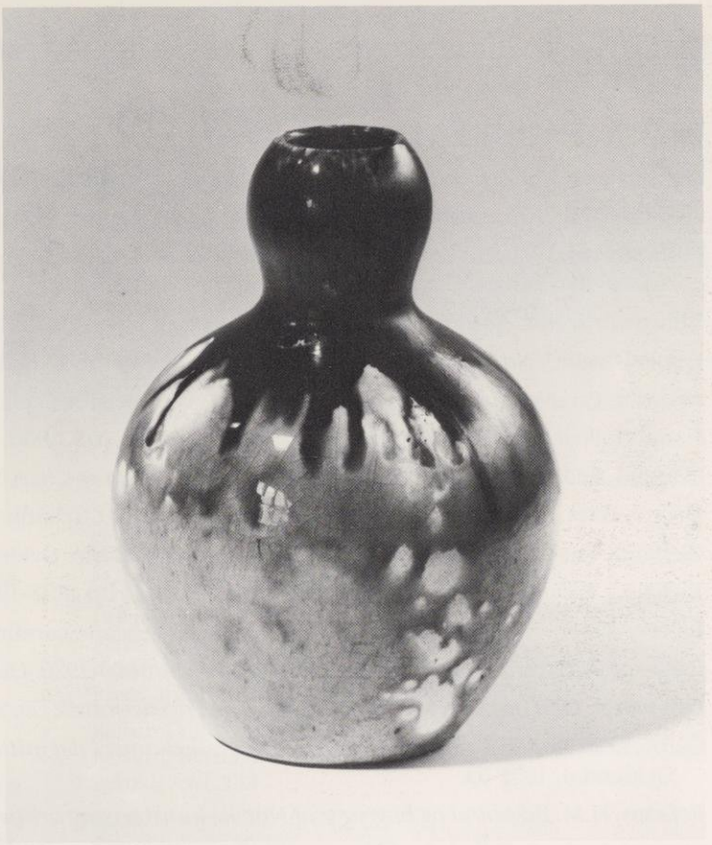
258. Vase, 1914
Egersund Fayancefabrik
Earthenware; grayish-green glaze, crystalline in the lower part; 26.3 x 12.7
Unmarked
Oslo Kunstindustrimuseet Inv. 9040

259. **Flower vase**, 1915
Egersund Fayancefabrik
Designed by Thor B. Kielland
Earthenware; underglaze blue decor on white ground; 12 x 12.5
Unmarked
Oslo Kunstindustrimuseet Inv. 11106

260. **Dish**, 1905-07
Porsgrunds Porselænsfabrik
Designed by Th. Kittelsen
Porcelain; painted underglaze with decoration in blue, motif of snow-laden trees; 23 (diameter)
Inscribed: *TK, P* (anchor) *P, 360⁴ 111C.*
Oslo Kunstindustrimuseet Inv. 11162

261. **Covered jar**, 1900-05
Porsgrunds Porselænsfabrik
Probably designed by Th. Holmboe
Porcelain; decorated with three flying bullfinches, painted underglaze; 17.3 x 12.7
Marked: *P* (anchor) *P Porsgrund Norge*
Oslo Kunstindustrimuseet Inv. 7492

262. **Vase**, about 1897
Andreas Schneider
Earthenware; reddish mottled overrun glaze with a white and red section on one side; 21.9 x 17.5
Marked: *A* (flower) *S, Kristiania*
Oslo Kunstindustrimuseet Inv. 9030



263. **Vase**, 1897
Andreas Schneider
Earthenware; black and brown overrun glaze on yellow and green glaze; 13 x 5
Marked: *A* (flower) *S, Kristiania*
Oslo Kunstindustrimuseet Inv. 5318

SELECTED BASIC REFERENCES AND WORKS IN ENGLISH ON NORWEGIAN ART AND HISTORY 1750-1914

Anker, Peter. *Folkekunst i Norge.* Oslo: Cappelen, 1975.

Anker, Peter. *Norsk folkekunst.* Photographs by István Rácz. Oslo: Cappelen, 1975.

Askeland, Jan. *Norwegian Painting: A Survey.* Oslo: Tanum, 1971.

Bull, Edvard, Wilhelm Keilhau, Haakon Shetelit, and Sverre Steen. *Det Norske folks liv og historie gjennom tidene.* 10 volumes. Oslo: H.N. Aschehoug & Co., 1929-35.

Ellingsgard, Nils. *Rosemaaling i Hallingdal.* Oslo: Dreyer, 1978. English summary.

Falnes, Oscar J. *National Romanticism in Norway.* New York: Columbia Press, 1933.

Gjærder, Per. *Norske drikkekar av tre.* Oslo: Universitetsforlaget, 1975. English summary.

Hauglid, Roar. *Akantus.* 3 volumes. Oslo: Mittet & Co. A/S, 1950.

Hauglid, Roar (ed.). *Native Arts of Norway.* Oslo: Mittet & Co. A/S, 1953. English summary.

Hodne, Fritz. *An Economic History of Norway 1815-1970.* Trondheim: Tapir, 1975.

Kielland, Thor. *Norsk billedvev 1550-1800.* 2 volumes. Oslo: Gyldendal, 1953-55. English summary.

Kielland, Thor. *Om Gullsmedkunst i hundre år: J. Tostrup 1832-1932.* Oslo: Grøndahl, 1932.

Larsen, Karen. *A History of Norway.* New York: American-Scandinavian Foundation, 1948.

Lieberman, Sima. *The Industrialization of Norway 1800-1920.* Oslo: Universitetsforlaget, 1970.

Lorentzen, Olaf, and Thor Kielland. *Egersund Fayencefabrik Co.* Stavanger: Trykt i Dreyers Grafiske Anstalt, 1947.

Østby, Leif, H. Alsvik, and R. Revold. *Norges billedkunst i det mittende og tyvende århundre.* 2 volumes. Oslo: Gyldendal, 1951-53.

Refsum, H.M. *Bogsbind og bogrygge af Norske kunstnere og arkitektur.* Kristiania, 1910.

Stewart, Janice S. *Folk Arts of Norway.* Madison: University of Wisconsin Press, 1953. Second edition, enlarged. New York: Dover Publications, 1972.

Thue, Anniken. *Frida Hansen, 1855-1931, Europeeren i Norsk vevkunst.* Oslo: Kunstindustrimuseet i Oslo, 1973.

Vesaas, Øystein. *Rosemaaling i Telemark.* 3 volumes. Oslo: Mittet & Co. A/S, 1954-57.

INDEX OF NORWEGIAN ARTISTS

References are to page numbers; italics indicate illustrations.

Staff for the exhibition

ELVEHJEM MUSEUM OF ART

Eric S. McCready, *Director*
David S. Berreth, *Assistant Director*
Ruth Struve, *Administrative Assistant*
Carlton Overland, *Curator of Collections*
Lisa Calden, *Registrar; Assistant to the Curator*
Daniel Steen, *Project Assistant*
M. Anne Lambert, *Coordinator of Education*
Anne L. Boyle, *Graphic Designer*
Henry Behrnd, *Gallery Technician; Carpenter*
Mark Oliva, *Student Assistant*
Vito Capacio, Robert Skolaski, *Technical Staff*
Loni Hayman, Holly Highfill, Gail O'Neal, Kimberly Schappe, *Clerical Staff*
Richard Hegg, *Security Supervisor*
Albert Amundson, Paul Berg, John Gardner, Clair Irvin, Nordahl Johnson, Theodore Tyler, *Security Staff*
Kathleen Parks, *Manager, Museum Shop*
Rose Birzer, *Assistant Manager, Museum Shop*
Doris Wipperfurth, Cleon Peeples, *Custodial Staff*

THE MINNEAPOLIS INSTITUTE OF ARTS

Samuel Sachs II, *Director*
Ruth Humleker, *Associate Director*
Merribell Parsons, *Chairman, Curatorial Division; Curator in charge of exhibition*
David McFadden, *Curator, Decorative Arts*
Terrell Lucius, *Administrative Assistant, Exhibitions*
Harold Peterson, *Librarian; Editor, Publications Department*
Louise Lincoln, *Editorial Assistant*
Ruth Dean, *Designer*
Barbara Gilbert, *Typist*
Kathy Hedberg, *Curatorial Division Secretary*
Cleo Nichols, *Exhibition Designer*
Marilyn Bjorklund, *Registrar*
Karen Duncan, *Assistant Registrar*
Todd Maitland, *Assistant Cataloguer*
Esther Nelson, *Maintenance Technician*
Lorelei Schleis, *Exhibitions Technician*
Ernest Bessen, *Chief, Works of Art Crew*
David Marquis, Tom Jance, Russell Belk, Jeff Norman, *Works of Art Crew*
Gary Mortensen, *Photographer*
Monica Linhoff, *Assistant Photographer*
Marcy Dahlquist, *Publicity Director*
Mary Ann Lebens, *Publicity Assistant*
Rose Schuler, *Secretary, Communications Division*
Janice Archerd, *Coordinator, Scheduling and Events*
Paul Churchill, *Associate Producer, Audio-Visual Center*
Michael Denny, *Associate Producer, Audio-Visual Center*
Jerome Downes, *Supervisor, Audio-Visual Center*
Timothy Fiske, *Chairman, Education Division*
Maxine Gaiber, *Associate Chairman, Education Division*
Julie Haupt Hoell, *Associate, Curriculum Services*
Susan Jacobsen, *Coordinator, Young People's Programs*
Kathryn Johnson, *Supervisor, Public Programs*
Diane Levy, *Associate, Tours and Docent Training*
Sandra Lipshultz, *Associate, Interpretive Services*
Michael O'Brian, *Associate, Tours and Docent Training*
Martha Ostrum, *Education Consultant*
Mary Swanson, *Education Consultant*
Linda Coffey, *Business Officer*
Mary Powers, *Assistant to the Business Officer*
Susan Kramarsky, *Publication and Production Coordinator*
Barbara Sarbach, *Tour Scheduler*
Emma Decent, *Tour Reservation Office*
John Olson, *Lighting Technician*
Dennis Olson, *Chief of Security*

SEATTLE ART MUSEUM

Willis F. Woods, *Director*
Henry Trubner, *Associate Director for Curatorial Affairs*
Judith Cederblom, *Assistant to the Director*
Dottie Malone, *Administrative Assistant*
Michele Reid, *Receptionist*
Marilyn M. Davis, *Controller*
Bob Greenwell, *Assistant Controller*
Susan Doss, *Cashier and Payroll Clerk*
Dia Dorsey, *Development Officer*
Kae Eyre, *Assistant to Development Officer*
Nancy Cilk, *Receptionist*
Dorothy Lahr, *Head of Education*
Rebecca G. Bruckner, *Education Associate*
Jana Anderson, *Education Assistant; Treasure Box*
Brenda Jenner, *Education Coordinator*
Cathy Stieg, *Administrative Assistant; Regional Lecture Coordinator*
Pam McClusky, *Research Assistant; Audio-Visual Coordinator*
Dianne Chew, *Gift Processing Manager*
Vickie Jackson, *Gift Processing Assistant*
Katharine Randolph, *Gift Processing Assistant*
Annie Searle, *Grants Manager*
Albert Thurmond, *Grants Manager Assistant*
Elizabeth de Fato, *Librarian*
Marsha Massey, *Membership Program Manager*
Linda Anderson, *Membership Secretary*
Margery Aronson, *Council Coordinator*
Paul Macapia, *Photographer*
Eduardo Calderon, *Photography Assistant*
Mike McCafferty, *Head Preparator*
Chris Manojlovic, *Preparator*
John Hembroff, *Public Relations Manager*
Steve Davolt, *Public Relations Assistant*
Nancy Roberts, *Publications Manager*
Gail Joice, *Registrar*
Julianne Emerson, *Assistant Registrar*
Evelyn Klebanoff, *Assistant Registrar*
Bill Lahr, *Shipping Supervisor*
Shash Slettebak, *Shipping Assistant; Audio-Visual Assistant*
Gordon Lambert, *Shipping Assistant*
Jo Nilsson, *Slide Librarian*
Pamela Mauk, *Slide Library Assistant*
Greg Olson, *Film Series Coordinator*