

to hold its own in the political union which, on account of dynastic complications, united Norway with Denmark from the conclusion of the 14th century, after the visitations of the plague. The Norwegian intellectual life sank into a heavy torpor.

The result of the union with Denmark and the Hanseatic mercantile power was that the upper classes gradually acquired a Danish and north German stamp of culture. When the Lutheran reformation, by dictation from Denmark, had been accomplished, and the church become a government institution, the more remunerative ecclesiastical appointments were generally filled with men who had received their theological training at the new Danish university. The language of the church, and the official language on the whole became Danish; and Danish was the Bible that Lutheranism gave to the people. Only as the language of the law did the national idiom for a time hold out against the intruding sister-language. The political unity was not able to touch the ancient form of law, which not even Roman law had been allowed to set its stamp upon. The wording adopted at the codification of the transmitted laws at the close of the 13th century. must certainly have sounded rather antiquated; but at any rate it obliged the judges to keep up their acquaintance with the language of the vanished golden age. At last, however, it became necessary to translate the Old Norwegian law-book into Danish, and a Danish revision of the code was also printed in 1604. At the same time, the lower classes obtained the appointment, by the authorities, of regular writers (*sorenskrivere*) to assist the jury-courts; within a generation, even the jurisdiction was placed in the hands of these legal writers, who even when they were not of Danish birth, wrote nothing but Danish. The appointment of authorised attorneys in all judicial proceedings completed the victory of Danish as the legal language.

In the mean time, the study of the Old Norwegian law-writings had saved the knowledge of the national literary language down to a time when humane studies made their way into the country with the Lutheran doctors from Copenhagen, Rostock and Wittenberg universities. Some codices of the royal sagas were found still in preservation, and soon became the subject of study and translation. Their account of the national power of past ages inspired the first attempt at a literature in the new language. Efforts to produce topographical descriptions and local chronicles

went hand in hand with the study of the code of laws and the sagas. In the year 1600, these efforts attained a synoptic clearness in the energetic writings of the autodidactic clergyman, PEDER CLAUSSEN FRIIS. About twenty years after his death, his minute and entertaining «Norges beskrivelse» (Description of Norway) and his translation of Snorre were printed (in Copenhagen; the art of printing was not introduced into Norway until 1644). This saga opened the eyes of the Norwegian people to what they had once been, and, together with the continual, if not perhaps brilliant, victories of the new national army in the skirmishes with Sweden, the flourishing state of the timber-trade, and the increasing prosperity, helped once more to awaken and strengthen the Norwegians' national feeling.

All through the 17th century, there was steady, although slow, progress. The immigrated official and patrician families ceased to feel themselves foreigners, and became assimilated, in spite of the continual addition of new-comers, with the national elements of the two classes. At the close of the century, the country produced its first original poet, PETTER DASS (died 1708). In complete emancipation from the pseudo-classicism of the age, this genial national poet wrote his «Nordlands trompet» in lively anapæsts with tuneful rhyme, in glorification of the scenery and life in his beloved native region. For the instruction of his congregation, he turned the catechism and Bible history into verse adapted to singing, in plain and simple language. Becoming widespread by innumerable copies (after his death, numerous editions of them were printed) this vocal store gained, by its genuine, popular tone, an immense popularity all over the country, and long retained it. This clergyman, whose personage lent itself so well to the formation of legends, and his younger contemporary, the gay and victorious admiral Tordenskjold, became the popular heroes.

It may be said that with Petter Dass, the hitherto anonymous *popular poetry*, though still long unnoticed by the educated, suddenly appeared in the full light of day. Right on into the century just ending, unwritten *ballads* have been preserved upon the tongues of the peasants, their epic subject-matter being sometimes traceable to the distant Edda period. The songs about the holy king, St. Olav, are also quite mediæval, as well as a number of magic and fairy songs. There are also from the same time a

number of songs, originally dance songs, about heroic exploits, chivalrous expeditions, love and treachery. For the entertainment of the guests at the peasants' drinking-parties, drinking-songs were sung about mighty feats, or the animals and birds of the forest, as well as the characteristic «stev», or half improvised alternate singing. In prose form, there existed an abundance of *legends* about the most remarkable occurrences and personages of the past or of the mythic world of superstition. More perfect in a literary sense are the numerous stories, which, besides the Indo-European world — of course entirely localised — of fairy-tale, also treats of a host of home types, — Askelad, Tyrihans, Veslefrik, etc. The Norwegian fairy-tales rank very high on account of their firm composition, their dramatic diction, their frequently racy, scurriulous humour, and their bold emphasis of expression. They stand perhaps higher than the lyric poetry, leaving out of account the musical worth of the national melodies. By great good fortune, this rich store of popular literature, whose vehicle was of course the language of the peasant, descended from the Old Norwegian, remained undiscovered until a time so late, that the national regeneration of the people had been accomplished, and the romantic understanding of the value of such tradition prevailed.

While Petter Dass, in his parsonage in the far north, was writing his popular verses, a young Bergen doctor was wandering about the old civilised countries of Europe, drinking in with heart and soul the first breaths that notified the coming change in the intellectual weather at the beginning of the new century. The doctor was the son of a Norwegian colonel of peasant birth, and his name was LUDVIG HOLBERG. He felt no call to be either parish priest or schoolmaster. The dawning genius's thirst for adventure drove him, in spite of his poverty, to take long journeys, to Amsterdam, to Oxford, to Leipzig and to Halle (1704—9). Montaigne and Bayle, Locke and Newton, Spinoza and Leibnitz, Grotius, Pufendorf and Thomasius, are the mile-stones along his route. This led him far beyond the narrow horizon of the Danish university, where his fellow-students still spent their time in Latin disputes about all kinds of scholastic trivialities. Steady and sedate in character as was this eager young seeker after knowledge, he drew back a little timidly from the daring theories of Newton, Spinoza and Leibnitz; and with his strong common sense, his mind paused half-way, before it had followed the deists in breaking

down the chief barriers of church doctrine. But he acknowledged the necessity of bold criticism; and Addison and Swift were writers after his own mind. At the age of 25, he was once more in Copenhagen, filled with a desire to brighten a little the quiet world at home. By some treatises in the style of Pufendorf, he gained a footing at the university, and by the aid of a scholarship was enabled to go to Paris, and even to Rome. Here the quiet book-worm chanced upon the modern descendants of his favourites, Plautus and Terence—Molière and the *commedia dell'arte*. When he was once more at home, and had to teach scholastic metaphysics, the situation became too ironical for the modern man; by a chance academical polemic, he discovered his slumbering talent for satire; and with explosive force, his gay Norwegian nature suddenly burst forth. One day in the year 1719, «Peder Paars» flew abroad over sedate Copenhagen, producing an outburst of laughter and displeasure by its merry Alexandrines, and their gay travesties of everthing and everybody.

It was the birth of the modern Dano-Norwegian muse, who came into the world with a smile upon her lips.

A year or two later, the first Danish theatre was opened in Denmark's capital; and in the six years during which this stage managed to sustain itself in spite of the indifference of the court, and the partiality of the common people for German farces, it succeeded in representing no less than twenty of our professor's original comedies. Having once begun, he threw off picture after picture of the follies of the time, each more mirthful than the other. To this very day these pieces are acted amid general acclamation, so vividly do they conjure up the society of those days, with all the comicalities of the rococo age, glaringly illuminated by the earnest gaiety of a far-seeing observer. A bundle of new plays lay completed when the failure of the theatre, and shortly after the triumph of pietism at the court, put a sudden stop to the prolific genius's opportunity of making use of the stage.

One would imagine that such a blow as this would paralyse the productive impulse of so pronounced a genius. But Holberg did not despond. He remained true to his beloved calling of teacher of the people, but had to turn his talent to neutral territory. In the mean time he had changed his subject at the university, and now held a historical chair; and, as he felt no

inclination for special research, he devoted himself to coining out of his rich store of knowledge, a series of popular books, principally from the history of the Dano-Norwegian monarchy. These truly popular books taught the Danish and Norwegian public to read; the sale was so brisk that it brought the author in a fortune. Holberg's lively prose created a rich and ingenious literary language out of the hitherto uncultivated Danish tongue. This too, was his fully conscious aim; he wrote in order to «polish the language».

But he also had an ethical object always in view. It was the desire of his heart to inculcate his own tolerant views of life, his own healthy common sense, upon the callous age in which he lived. He published volume after volume of essays and articles, in all not less than five hundred, upon all manner of subjects, which, with his jesting tone, he can make attractive to every sensible person. The former master in the art of dramatic dialogue, reveals himself as a brilliant conversationalist. In his advancing years, he seized, with the enjoyment of youth, the opportunity afforded by the decline of pietism at the court, to resume his long neglected dramatic authorship; but his figure-forming fancy had grown stiff, and the public taste had changed. From time to time he had whetted his ever active wit in pithy epigrams in Latin. In Latin too, — anything else he did not venture on, and moreover, it was aimed beyond the limits of his country — he wrote the principal work of his mature manhood, «*Iter subterraneum Nicolai Klimii*» (1741), a caustic satire upon the entire political and social, religious and moral condition of the Europe of that time, a work which places him on an equality with Swift and Voltaire.

Holberg's private life was that of a quiet, reserved bachelor. His health was weak. His favourite intercourse was with the literature of the period; and among modern authors, he held Montesquieu in highest esteem. He died as he had lived, in loneliness, in his 70th year (1754). But from his solitude this stay-at-home had revolutionised the whole of the little world that shared his language. Childless though he died, he had become the intellectual father of all his posterity. Ludvig Holberg incorporated Denmark and Norway with contemporary Europe, and left to the «twin nations», as an imperishable inheritance, a modern literature, a modern stage, and a modern prose.

The fact that Holberg was a Norwegian, was not the least important of the circumstances that throughout the century aroused the people of Norway to a clear consciousness of their nationality's full citizenship in the world. The latter half of the 18th century opened an ever-widening chasm between the Danish and Norwegian talents that succeeded Holberg. Through the half-German court, and the encouragement it gave to the German bard, Klopstock, who had been summoned to Copenhagen, the nationality of the Danish literature was for some time seriously menaced. At the same time the Norwegians, notwithstanding the community of written language and university, were undergoing a healthy development in the direction of national separatism. The desire for independence was concentrated in the demand for a separate Norwegian university. This did not arise merely from a desire to feel that their sons had been educated on native soil, but also from a germinating Norwegian science, which felt itself justified in gathering about a national seat of learning. For a time the nation had to content itself with a «*Videnskabernes Selskab*» (Literary and Philosophical Society) in Trondhjem (1760), presided over by the naturalist, Bishop GUNNERUS, and SCHÖNING, the historian. Among Norwegian-born men of science in Denmark, the names of the botanist, MARTIN VAHL, and the mathematician CASPAR WESSEL, should be recorded. In belles-lettres, TULLIN, the young drawing-room poet in Kristiania, gained great renown, both in Norway and Denmark, by his lyrics formed on the pattern of the modern English lyrical poetry. It was a Norwegian, N. K. BREDAL, who, two or three years after Holberg's death, revived the Copenhagen taste for a Danish stage; and his example induced another young Norwegian, JOHAN NORDAL BRUN, to write tragedies in the bombastic style of the period. The subject of one of these was taken from the Norwegian saga age, and by the defiant tone it adopted towards the Danish, aroused the first public controversy between the young spokesmen of the two sister nationalities (1772). In the heat of the battle, Brun sang his afterwards so famous national song, «For Norge, kjæmpers fødeland» (For Norway, the birth-land of warriors), which, however, he did not venture to print. The silly bombast that flooded Bredal's stage awakened in a third young Norwegian the desire to protest in the name of good taste. This was JOHAN HERMAN WESSEL, whose 'immortal travesty, *Kjærlighed uden strømper*» (Love without Stockings), drowned

the whole of the hollow theatrical system in laughter. The witty improvisator had soon gathered about him all the Norwegian youth in Copenhagen; and their «*Norwegian Company*», like its contemporary, «the Gustavians», in Sweden, cultivated French esprit and English natural lyric, but excommunicated everything German, even the young German poetry.

The result of this prejudice was that the radiant rejuvenescence of Danish poetry at the dawn of the new century, left Norwegian talent untouched. It is true the pioneer of Romanticism in Denmark was also a young Norwegian, HENRIK STEFFENS by name; but he soon returned to his beloved Germany. And his countrymen, Wessel's friends, had gone home to Norway to take up their various civil callings.

The 19th century opened upon a Norway of literary independence, albeit this independence manifested itself, for the present, in a poor epigone literature. Napoleon's war cut off all intercourse between the divided «twin kingdoms»; and Norway had to have an independent administration, and, in 1811, her own university. One day the nation awoke to find itself loosed from its 400 years' connection with the sister nation. Instantly a democratic constitution was created (17th May, 1814), the Swedes' attempts at subjugation were rejected, and the result was a pure and simple personal union, and fellowship in war. The political emancipation was accompanied by a regeneration of the religious life among the people, in a revival that was led by the peasant-apostle, HANS NIELSEN HAUGE.

In literary matters the old condition of affairs was maintained: the nation lived upon the traditions of the Norwegian Company. The people were impoverished, and the young state had more important claims to satisfy than the advancement of its intellectual life. In this way it came about that the young mathematical genius, NILS HENRIK ABEL, all through his life, had the greatest difficulties to contend with. In the two leading towns, the old trading town of Bergen, and the new capital, Kristiania, society provided for its own dramatic entertainment by private representations.

Not until a new generation had grown up under the sun of the new independence, did the literary revival take place; but then it came with unsuspected power.

In the parsonage at Eidsvold, the place not far from the capital where the May constitution was passed, a brother and

sister had grown up, whose names now shine as the radiant morning stars of the new golden age. At the age of twenty, the brother suddenly burst through the grey dawn of morning like a flaming meteor, whose rays were already extinguished, after a brief seventeen years of exuberant production, in a never-fading sea of light, when his more despondent sister, as a widow of the age of forty, threw back her veil, and revealed a literary physiognomy, whose radiance continued to shine in advanced age. These were Henrik Wergeland and his sister Camilla. And at the same time another young genius appeared as Wergeland's implacable rival, inheriting, after his death, the poet's crown. This was Johan Sebastian Welhaven.

Under this glittering constellation, poetry opened her eyes, in regenerated Norway. It was in the years between Byron's and Goethe's death; but the new-born Norwegian muse was too bright and intrepid either to be infected with the passionate, torturing world-pains of the former, or to sink into the Olympic repose of the latter.

HENRIK WERGELAND rushed into life, intoxicated with ecstasy over its fullness, a youth more light of heart than the lightest-hearted, and yet of a deep and manly intellect, to whom existence revealed its seriousness and its claim to the devotion of the whole personality. A hopeless affection concentrated the feelings of this youth of eighteen upon a fertile point, and inspired a dithyrambic lyric, whose rich and splendid metaphors were a reflection of his fanatical enthusiasm for Shakespeare's poetic diction. Once emancipated, his imagination soared boldly up to the giddy heights of poetical cosmogony, whence his flashing intellect beheld life with all its strong contrasts transfigured as a radiation of the measureless love whose sparks smouldered in his own sensitive breast. At the age of twenty-two, after having taken his theological degree in 1829, he poured out, in the course of one month, the bursting fulness of his fiery soul in a gigantic improvisation covering 700 pages — «Skabelsen, Mennesket og Messias» (The Creation, Man, and the Messiah) — an epos of humanity, brought forth under intoxication in the dreams of liberty that at the time of the July Revolution, gave the enthusiastic spirits of the age wings to fly towards the gates of the millennium. But alas, how many comprehended the crowded allegory, whose bewildering profusion of images dazzled the sight like a host of sea-birds, startled from

their rocky nesting-places, and flying round in ceaseless circles with no dominant lines. And to a mind that shrank coldly from the ardent longings that throbbed in this unchecked tumult of rhythm, but grieved the more over every breach of approved taste in artistic expression — to such a mind, a shapeless production of ecstasy like this was only a monster in the world of poetry. Wergeland's fellow-poet and equal in age, Welhaven, gave expression to this narrow-minded view in a few fiery stanzas, concluding by according to the presumptuous poet «precedence among the bedlamites of Parnassus».

Out of the exchange of epigrams to which this attack gave rise, there soon ensued a regular battle all along the line between the partisans of the two irreconcilable views of life that had become personified in these two youthful poets. Echoes of the July Revolution reached to the distant shores of Norway, and the two political camps immediately engrossed the literary combatants. Wergeland was heart and soul a democrat. He glorified the struggle for liberty in dithyrambic poetic cycles, «*Cæsarism*» and «*Spaniolen*» (The Spaniard), lashed his adversaries with wild farces (under the pseudonym *Siful Sifadda*), blamed the authorities with tempestuous eloquence for their weak national feeling when it was a question of restraining the king's desire to limit the influence of the national assembly, and ardently incited his countrymen to free themselves entirely from the tradition that still maintained, through their civil servants, the old dependence on Danish culture. With a sense of his mission as standardbearer for the national and democratic rising, he even undertook the editorship of an organ — of hitherto bad reputation — of the extreme wing of the rising. At the same time he gave up, in the fulness of his heart, time, trouble and means, to practical plans for the instruction and moral improvement of the common people. He never dreamed of asking in return anything more than the love of the people; but that reward he reaped in abundance. Wergeland became the people's hero.

WELHAVEN felt his severe taste offended by the noisy national movement, and joined the bureaucrats — other aristocracy Norway does not possess — in their claim for an even, continuous development. Courageous and eager for battle as he was, he stepped forward and defied the wrath of the enthusiastic nationalists by a volume of teasing sonnets, «*Norge's dæmring*» (The Dawn of

Norway) (1834), which mercilessly laid bare all the incompleteness that was extolled as national culture. This pronounced æsthetic felt himself at home only in the intellectual life that was flourishing in Denmark. The struggle between the two chieftains and their followers culminated at last in a regular hand-to-hand fight in the newly-opened theatre, during the performance of a drama of Wergeland's (1838).

Wergeland was now 30 years of age, and by his political intrepidity, had closed the way to his appointment as clergyman. In spite of his republicanism, however, he had always been enthusiastic about King Carl Johan. The king was appreciative of this, and offered him as compensation for advancement denied, a small pension. The poet accepted on condition that in return he might edit a periodical, «For arbeidsklassen» (For the Working-classes). This step cost him the friendship of a number of misapprehending fellow-partisans; but he cheerfully continued his poetic labours. After marrying, and, not long after, being appointed keeper of the public records — in addition to all his other occupations, he also busied himself with historical investigations, principally as to the origin of the constitution —, the command of form that he had gradually acquired, came out in full perfection.

A prodigal fancy, soaring thought, and warmth of feeling, clothed in marvellously melodious verse, endows the brilliant lyric that ceaselessly flows from his pen, with a bewitching power that is only found in the most highly gifted genius. He mastered all the varieties of tone, the sublime hymn, the tempestuous dithyramb, the ringing song of liberty, the languishing love-song, the smiling idyl, the bold sea-song, and the simple nursery song. And out of this profusion of floral splendours, there arise the stately growths of his greater poems, such as, «Jan van Huysum's blomsterstykke» (Jan von Huysum's Flower-picture), «Svalen» (The Swallow), «Jøden» (The Jew), «Jødinden» (The Jewess), «Den engelske lods» (The English Pilot). The excited unrest of the youth had worked itself out into manly intensity and triumphant clearness.

But a chest-complaint now threw the strong man upon a bed of sickness, from which he was never again to rise. He lay there for a year; but instead of bemoaning his fate, he had his writing-board brought to him; he was filled with such an abundance of beautiful visions that he felt he dared not lose an hour. So splendidly did his brain work, that from his bed he sometimes kept

two printingpresses at work. As a farewell to life which was now passing away ere the cold breath of age had chilled his mind, he wrote down his recollections in the form of short, fresh, fragrant sketches. «Hasselnødder» (Hazel Nuts) was the name he gave to the little volume. He managed further to go through the great epic poem of his youth, and in transfigured form, he committed to posterity this ardent confession of faith — «Mennesket» (Man). A few more seraphic farewell hymns, and at the age of thirty-seven the poet closed his eyes, surrounded by a sorrowing nation.

Wergeland's poetry had quite thrown contemporary literature into the shade. In addition to Welhaven's well-formed, but still not self-dependent lyric, the only writings that deserve mention are MAURITZ HANSEN'S romantic novels. The newly-awakened national spirit, however, which had been incarnated in the great lyrical genius, was already in full activity in every direction in the generation that acquired its stamp from the year 1814. The painter, JOH. C. DAHL, and OLE BULL, the violonist, had already caused Norway's name to be heard far over the world. Gifted politicians now set enthusiastically to work to give form to the newly-created political life. It was here that the peasant, UELAND, and SCHWEIGAARD, the political economist and lawyer, met, each of them being chieftain in his own camp in the same generation (they both died in 1870). But historical investigation, and the study of the literature and language of the mediæval period of splendour, were of course most deeply inspired by the national regeneration. As early as 1839, a capital translation of Snorre's royal sagas was published, translated by the politician, JAKOB AALL, who also gave to the nation a classic account of the emancipation period in his «Eindringer» (Recollections) (1845). The scientific treatment of the sources of the saga-period's history, was taken up by two young philologists, RUDOLPH KEYSER and P. A. MUNCH, afterwards aided by their pupils, CARL UNGER, the philologist, and CHR. LANGE, the historian. Simultaneously with this revival of interest in the linguistic relics of the middle ages, the popular language descended from these was discovered to science by the autodidact peasant, IVAR AASEN. Munch and Unger's Old Norwegian grammar was published in 1847, Aasen's grammar and dictionary of dialects in 1848 and 1850 respectively.

The time was now ripe for the proper utilisation of the hitherto hidden treasures of national poetry. Their discovery is

due to the peasant-born theologian, JØRGEN MOE (died a bishop in 1881), and his friend P. CHR. ASBJØRNSEN (died 1885). Moe's little volume of national songs (1840), and still more the two friends' book of fairy-tales (1842-48), breathed such a fresh vital force into the romantic tendency that had hitherto suffered starvation on Norwegian soil, that they won the hearts of the whole nation.

This awakening, which occurred just at the time of Wergeland's death, had a very rejuvenating effect upon WELHAVEN'S poetry. Hitherto he had not only been pressed by his great rival, but had also been in bondage to the great German types (Schiller and Heine), and the Hegelian æstheticism expounded by the Dane, Heiberg. But now the huldre of fairy-tale held out to him a full-toned harp, and from it there flowed a number of wonderful romances, with a genuine Norwegian ring of language, and subjects taken straight from the national life. This productive period in Welhaven's life did not last very long, but by his both attractive and imperious personality, he continued up to an advanced age to act as the centre of the camp of the romanticists — the poets Jørgen Moe, P. A. JENSEN, ANDR. MUNCH, and THEOD. KJERULF. He was professor of philosophy when he died in 1873.

The style of the fairy-tale, however, led straight on to romance. Asbjørnsen was by nature a true realist. He was not content with the mere repetition of the words of the story, but also framed them in a description of the surroundings in which he had found them living upon the lips of the country people, producing freshly realistic pictures of peasant life.

To the same period belongs Wergeland's sister, CAMILLA COLLETT. At a mature age, and as the widow of one of her brother's literary opponents, she made her appearance with her society novel, «Amtmandens døtre» (The Prefect's Daughters) (1855). Besides being a rare masterpiece of literary art, this book acted as a war-cry. Fru Collett was the pioneer of the woman's question in Norway, and, with her brilliant style and bright intellect,² continued until her death to bear the standard in front of the ever-growing army of her co-champions of the cause.

The wholly democratic side of realism attracted the practical sociologist, EILERT SUNDT, who published, in a series of remarkable writings, his careful investigations of life in the very lowest grades of society. At the same time, a personification of the

democratic spirit arose in the form of young JOHAN SVERDRUP, who became a master of Norwegian oratory when he entered public life at the head of a host of sons of the February revolution. It was the spirit of 1848 also, that in the early days of manhood, aroused the two poets who dominate the literature of the latter half of the century.

But what first of all carried them into art was the steadily increasing strength of the national current. In 1852, the first volume of P. A. Munch's full and exhaustive history of the Norwegian people, «Det norske folks historie», appeared. At the same time, there also appeared (in Denmark) translations of the Icelandic family sagas, whose fresh descriptions of passion and heroic deeds came as a delightful breath of air to the Norwegian mind, from the youthful days of its nationality. The desire to feel itself an independent nation, had, even in Wergeland's time, aimed at a rupture with Danish culture. The historians, Keyser and Munch, even maintained the theory that has proved to be untenable, that the original inhabitants of Norway entered the country from Finland, and not from Denmark. The repeaters of the fairy-tales separated the Norwegian prose from the Danish; and this had induced even the leader of the Dano-philos to tune his harp to the keynote of Norwegian speech. M. B. LANDSTAD, a clergyman, now revealed the wealth of poetical treasures that the country possessed, by the publication of his large collection of old national ballads (1853); and at the same time, LINDEMANN brought out several hundred national melodies. Already the stronghold of the Danish language in this country began to totter. In 1850, the world-renowned violonist, Ole Bull, encouraged his native town, Bergen, to found a national stage with Norwegian actors. The actors in the theatre in Kristiania were Danish; now the demand was made that there too, nothing should be suffered but the current Norwegian speech, in the main the same as that which the original philologist, KNUD KNUDSEN, had proved to be essentially different from Danish, though similar in its written form.

The leaders in the struggle for the Norwegian stage-language, were the two young poets, HENRIK IBSEN and BJØRNSTJERNE BJØRNSON. Not only was Ibsen the manager of the Bergen national theatre for the first few years after its foundation, and Bjørnson, four years his junior, his successor, while at the same time striving to keep up a new Norwegian theatre in the capital, but they both

set to work to create for the young Norwegian actors an original Norwegian repertoire. Hitherto the luxuriant Danish literature had ruled the theatres, and what had been written on Norwegian soil for the stage, had been imitation. At last the saga style opened the ears of both poets to a true Norwegian ring in the speech, and the saga subjects filled their inward vision with forms whose essence was headstrong passion and bold exploit.

In the autumn of 1857 and the spring of 1858, Bjørnson published his two dramas, «Mellem slagene» (Between the Battles) and «Halte-Hulda» (Lame Hulda) and Ibsen his tragedy, «Hærmændene paa Helgeland» (The Vikings at Helgeland). And the victory was won for the Norwegian language on the Norwegian stage, all the more certainly from the fact that a number of clever young actors were standing ready to give theatrical life to Norwegian plays. Among the chief of these were JOHANNES BRUN and his wife LOUISE, SIGVARD GUNDERSEN and his wife LAURA, FRÖKEN SOFIE PARELIUS, FRU LUCIE WOLF, and ANDREAS ISACHSEN.

Before we follow the two victorious young poets farther, it should be mentioned that simultaneously with their completion of the work begun by Asbjørnsen and Welhaven in the direction of the Norwegianising of the written language descended from the Danish, the country language, descended from the Old Norwegian, received its own literary form. After having laid the foundation of a scientific study of it, IVAR AASEN set to work to write it; and his poetry, like his prose, called forth wonder at its classic ring. In the autumn of 1858, another peasant-poet began to write in this «dialect». This was AASMUND VINJE (died 1870), a fellow-student of Ibsen and Bjørnson, a born lyric poet of Heine's type, and a brilliantly intellectual and versatile conversationalist. In his weekly paper, «Dolen», he threw himself into a whirling controversy about everything with everybody, investing his thoughts in the unpolished expressions and unconstrained tone of the dialect.

During the 40 years since Ibsen and Bjørnson, through the saga style, had begun to feel their power as dramatists, they have both continued with unflagging vigour to write for the stage. They still, for the time being, took their subject and formed their style from the sagas. Bjørnson's lyric trilogy «Sigurd Slembe» (1862), and Ibsen's character-tragedy, «Kongsemnerne» (The Pretenders) (1863), are the principal works of this dramatic renaissance.

Ibsen's nature is a severe, proud self-limitation. From the time he succeeded in drama, all other interests were put aside. Not only did he cease to occupy himself with painting, in which he might certainly have become more than a mere dilettante; but he also renounced his lyric Pegasus. One little volume of poems is all that he has published in addition to his long list of plays. And when, in 1864, at the age of 36, after a hard fight for appreciation and for pecuniary independence, he received government aid to go abroad, he went, and did not return to his country for 27 years. Before his departure, he had evinced a desire to tell his countrymen bitter truths from the stage. His witty, «Kjærlighedens Komædie» (The Comedy of Love) (1862), in rhymed verse, was considered by his generation to be too caustic to be borne. From distant Rome, he flung two fresh thunderbolts — also in rhymed verse — at the world at home. «Brand», in a voice of condemnation, «Peer Gynt», in wanton mockery, proclaimed the gloomy life-doctrine in which the study of his Danish predecessor, the philosopher Kierkegaard, had strengthened him — the claim of an unyielding idealism upon the individual to «be himself», and to «be it throughout, not piecemeal and divided». Satire had led him away from the heroes of the saga, into the unheroic present; but romance accompanied it, and compelled him to turn its words into verse. In course of time, however, he found that verse hampered him; and suddenly he was standing firmly on realism's ground. This occurred when he took upon himself to chastise the heroes of empty phrases in political discussion in the burlesque comedy, «De unges forbund» (The League of Youth) (1869).

Bjornson was soon at his side in the domain of realism. His way thither had been by altogether different and very varied paths. With his indomitable desire for action, and his fiery eloquence, he had early made for himself a position of authority in the ranks of the liberals, who were advancing with Johan Sverdrup at their head. But he had not therefore forsaken poetry. Not only did he pour forth most beautiful lyric poems, that it was the ambition of musicians to set to music, but he had also employed the saga style with great success in modern epic prose; and simultaneously with the production of his first drama (autumn of 1857), his refreshing rustic romance, «Synnøve Solbakken», was published. And one after another, interspersed among his plays, came new romances — «Arne», «En glad gut» (A Happy Boy), «Fiskerjenten»

(The Fisher Maid), and «Brudeslaatten» (The Bridal March). These enchanting little pictures from life, and his charming songs, made Bjørnson's name dear to young readers all over the country. In his Danish predecessor, Grundtvig, Bjørnson had found the confirmation both of his bright Christian faith, and of his view of the peasant as the nucleus of the nation. He had gone abroad at an earlier age than Ibsen had done, but he did not remain there. Time after time, he too has lived for years together among strangers, but, as he himself has said, «only to bring home new warmth to Norway». He took from abroad the subject of a splendid drama on Mary Stuart. But home attracted him most, and at last he broke away from the hero world of history, and described the genesis of the home in the dramatic idyl entitled «De nygifte» (The Newly-Married Couple) (1865). For a time it looked as if the theatre would engross him entirely. Twice, with an interval of a few years, he was instructor of the young staff of actors that gave stage-life to his own and Ibsen's plays. It was not a little owing to his bold participation in public life that at the age of 40 he had worked himself out of romance. To be the people's teacher became the vocation of his manhood. And this he accomplished first of all by weaving the thoughts he wished to disseminate into realistic plays. He began in the spring of 1875, and in «En fallit» (A Bankrupt) proved himself to be a master in this style of drama.

With its first appearance, this play won high favour on the German stage also, and thus opened the way both for its author and for Ibsen to their gradual recognition as dramatic poets outside Scandinavia.

Ibsen too, as realist, appeared as a popular teacher. Even in his great historical play on the subject of Julian — «Keiser og Galilæer», 1873 — he is a preacher. The advent of a «third kingdom» is prophesied, in which the life-bearing fundamental truths of Christendom and heathendom shall revive one another. No such profound doctrine is preached in the satirical present-day drama, «Samfundets Støtter» (The Pillars of Society) (1877), whereby Ibsen obtained a firm footing in Germany.

But there is a difference in the character of the purposeful dramas that, after the middle of the seventies, issue in a twofold series from the pens of the twin poets. Ibsen is a pessimist and satirist, Bjørnson an optimist and reformer. Ibsen wishes to chas-

tise, Bjørnson to convert. Ibsen wishes to «harden souls», Bjørnson exhorts to «abide in truth». While Ibsen in his exile, obstinately refrained from raising his voice in the debates of the hour, Bjørnson continued to take part in the public exchange of opinion on all the serious questions that from time to time occupied the minds of his countrymen. In politics he was a fearless leader, and where his plume waved, the fight was thickest. When, at the end of the seventies, after a severe crisis, he broke with orthodoxy, it was the signal for a long religious contest.

But even around Ibsen's name, the battle has raged. The tendency of his satires has irritated sober minds. In «Et dukkehjem» (*A Doll's House*) (1879), the heroine, Nora, maintains the human rights of woman in marriage; and her stirring speeches aroused a sharp controversy all over Scandinavia. The public stood aghast at the revolting illustration of the doctrine of heredity in «Gengangere» (*Ghosts*) (1881). The construction of these two plays is masterly, and their interesting characters have tempted modern actors in all lands. Nora is one of the triumphs of theatrical stars, and «Gengangere» has served as an attraction to the independent theatres. In his indignation at the poor thanks he received for the grave moral of the last-named play, the author represented himself as «En folkefiende» (*An Enemy of the People*), who is left standing alone in his struggle to repair the flaws in society. The irony in this perpetual presentation of the ideal claims, he then portrays in the pessimistical allegory, «Vildanden» (*The Wild Duck*) (1884), and turns aside from writing with a direct purpose. Henceforth he occupies himself generally with deep psychological problems, wherein, with the wisdom of advancing years, he sees long vistas. This gives to his later pieces — «Rosmersholm», «Fruen fra havet» (*The Lady from the Sea*), «Hedda Gabler», «Bygmester Solness» (*The Master Builder*), «Lille Eyolf» (*Little Eyolf*), «John Gabriel Borkman», and «Naar vi dode vaagner» (*When we Dead Awaken*) (1886—99) — an often highly symbolical, twofold motive.

The productions of the last 20 years represent for Ibsen a steady perfecting of the original style upon which he has fashioned his dramatic form. By an ingenious arrangement of the substance of a human life, he is able in one exciting catastrophe, to unveil even the most secret recesses of its being, as it has developed through all the stages of life. This he succeeds in accomplishing

while keeping strictly to the dialogue form, without having recourse to situations that are outside the domain of plain reality, and without retarding the real action by digressions. This certainty in the planning of the outline of the play, is backed by an increasing dexterity in so forming the speeches, as to render them as perfect in epigrammatic conciseness as in pleasing naturalness. But the great attraction in Ibsen's plays is the severe consistency with which his serious intellect pursues the life-interpreting idea that inspired him. Ibsen's stage is always the stage of ideas.

As might be expected, Bjornson has not swerved from his course as the warrior-poet and popular teacher. But so unerring are his psychological intuition and his deep poetical instinct, that the instructive pictures that his drama displays, nevertheless enchant the beholder with their genuine humanity. «En fallit» denounces the lax relations of the trade-spirit to truth. In «Kongen» (The King) (1877), the heredity of the monarchy is attacked, so to speak, from within, the humanity of the hero being represented as suffering under the institution he is compelled to represent. «Det nye system» (The New System) (1879) portrays the ruin that is worked by the sacrifice of individuality to the narrow-mindedness of relatives and to personal ambition. «En hanske» (A Gauntlet) (1883) requires the same purity in the bridegroom as in the bride. «Over ævne I» (Beyond Human Power, Pt. I) (1883) represents the deep human need of supernatural aid in the struggle with death and suffering, as an, in the end, hopeless longing, and will thereby undermine the belief in miracles. «Over ævne II» (1895) represents, as a parallel to this, the anarchistic fanaticism, even when wedded to a noble martyr spirit, as an equally fruitless attempt to eradicate popular despair. Both these masterly pieces of composition, however, notwithstanding all their open problem-debate, proved that they possessed a great power of impression from a purely artistic point of view, when they were acted in 1899 in the newly-opened National Theatre in Kristiania, where the poet's eldest son is manager. Like «Kongen», the tragedy of «Paul Lange and Tora Parsberg» (1898) is for the present excluded from the theatrical repertoire, as the subject is too closely connected with circumstances of a delicate nature, that are still fresh in men's minds. Both plays, however, through their wealth of genuine poetry, belong to the literature that can never become antiquated.

In looking back along this long double line of dramatic works, we also see the Norwegian theatre growing into an art-institution, with its own traditions and with a constant supply of high-class talent. In the foremost ranks of the company of actors who have carried Ibsen and Bjørnson's realistic repertoire on from victory to victory, may be mentioned ARNOLDUS REIMERS, HJALMAR HAMMER, FREDRIK GARMANN, BJORN BJØRNSON, SEVERIN ROALD, Fru JOHANNE REIMERS and her daughter, Fru JOHANNE DYBWAD, Frøken CONSTANCE BRUUN and Fru DIDI HEIBERG.

In addition to his plays — among them also being the merry comedy, «Geografi og kjærlighed» (Geography and Love) (1885) — Bjørnson has also, notwithstanding the active part he has taken in politics, succeeded in narrative in which, as elsewhere, he is faithful to his calling as teacher of the people. His novellettes, «Magnhild» (1877), «Stov» (Dust) (1882), «Mors hænder» (Mother's Hands) (1892) and «Absalons haar» (Absalom's Hair) (1894), and his longer novels, «Det flager i byen og paa havnen» (The Heritage of the Kurts) (1884) and «Paa Guds veie» (In God's Way) (1889), all prove his great talent as a sympathetic narrator and an intuitive discerner of souls. Every attempt at obtaining a perfect impression of Bjørnson's literary physiognomy would be in vain, without paying due attention to his innumerable contributions to the discussion of subjects of the day, both in speeches and newspaper articles. His style is extremely personal, broad and racy, fresh and to the point, but always elevated by warmth of feeling into the busy picture-world of a powerful imagination.

The awakening of realism in the sixties gradually called forth a fresh series of talented authors. Bjørnson's peasant romances had already found successors in Fru MAGDALENA THORESEN and the eloquent «landsmaal» author, KRISTOFER JANSON. The latter, however, soon devoted himself to the preaching of Unitarianism, and was for ten years a preacher among his countrymen in North America.

While this awakening exclusively, as far as Ibsen was concerned, and in Bjørnson's case, at any rate mainly, benefited the drama, it reached the field of romance through their contemporary in age and art, JONAS LIE, at about the same time. With his somewhat tardy début as an author in 1870, he at once won the Norwegian literary world by his delightful novel, «Den Frem-

synte» (The Visionary) and followed up his victory with a series of fresh, every-day descriptions, some from Nordland — «Tremasteren Fremtiden» (the Three-master Future) — some from sea-life — «Lodsen og hans hustru» (the Pilot and His Wife), «Rutland», «Gaa paa» (Go Ahead). The intuitive sense for the psychological which was apparent even here, attained its full development when he at length discovered the happy knack of converting into an artistic form the manifold experiences he had acquired before his début, by personal participation in the speculations of a promoter period, right up to the crash. In a long series of impressionistically life-like pictures, he paints his careful observations of the vital processes of family and society — «Livsslaven» (One of Life's Slaves) «Familjen paa Gilje» (the Gilje Family), «En malstrøm» (A Whirlpool), «Kommandørens døtre» (the Commodore's Daughters), «Et Samliv» (A Conjugal Union), «Maise Jons», «Onde magter» (Evil Powers), «Niobe», «Naar sol gaar ned» (When the Sun Goes Down), «Dyre Rein» and «Faste Forland» (1883—99). Calmly and without delusion, he looks upon the ways of mankind; but in Jonas Lie we find, instead of the frigidity of contemporary naturalism, the intelligent sympathy of a warm nature, and the humour of a cheerful mind, that speaks to the heart. Emancipated by his strongly original imagination, this humour revels expansively in the fairy-tales published in two volumes under the title of «Troll» (1888—89). In these he reveals an abundant store of that poetry which elevates the mind to higher and freer spheres.

Clear and temperate sketches of every-day life constituted the themes also with which the somewhat younger ALEXANDER KIELLAND enriched our literature throughout the eighties. Here too, warm sympathy and cheerful humour dispelled the gray tinge that so often veils the representations of the destinies of average people. The great charm, however, of Kielland's description lies in the masterly way in which he handles his language, with the well-balanced *verve* of a man of the world. One after another, this author, whose maturity was evident from the very first, sent out a series of enchanting novellettes, and excellent novels — «Garmann og Worse», «Arbeidsfolk» (Work-people), «Else», «Skipper Worse», «Fortuna», «Gift» (Poison) are among the best. In the midst of this rapid production, however, the fêted novelist seems to have detected a falling-off in his fresh vigour; and to the

surprise of every one, he laid aside his pen with proud resignation, and retired to the life of a government officer in a provincial town (1891).

The early deceased KRISTIAN ELSTER (died 1881) belonged to the same generation. In two psychological novels, «Tora Trondal» and «Farlige folk» (Dangerous People), and a book of short stories, «Solskyer» (Sunny Clouds), he revealed a refined talent for describing the deeper moods and feelings. After a hard struggle to emancipate his personality and talent in the change of current that took place about 1870 in the young intellectual life of Scandinavia — it was Kristian Elster himself who introduced Turgenev's novels in translations —, he joined the side that in the eighties was victorious. But although he considered his artistical mission to be that of a fighting pioneer, there is an under-current of poetic feeling traceable in his sketches, which, if he had lived to see the awakening in the nineties, would certainly have carried him beyond the domains of moralising fiction. Two more prolific authors of a nature akin to Elster's are KRISTIAN GLOERSEN and JOHN PAULSEN. FRU MARIE COLBAN (died 1884) also developed into a favourite novelist, though of an older school, after gaining great esteem during the second empire by her interesting and well-informed letters from Paris, where she had been a *protégée* of the princess Mathilde.

FRU AMALIE SKRAM on the other hand is a thoroughly naturalistic writer, lacking in sensitiveness and softening humour. A long series of her romances paint the anything but cheerful legends of several generations of «Hellemyr People» in forcible colours; while two others give affecting scenes from a lunatic asylum.

HANS JÆGER's writings are naturalistic in the extreme. His wholly undisguised pictures in «Fra Kristiania-bohêmen» (the Kristiania Bohême) in 1885, caused a tremendous stir by its direct inculcation of the principle of free love. When the law pounced upon the daring book, and its author had to pay the penalty of the law for his doctrines, a sharp contention ensued on the subject of the liberty of art. His novel «Syg kjærlighed» (Diseased Affection) was also suppressed for its inconsiderate unveiling of the closest relations between man and woman.

Of all the authors that came under the influence of naturalism, ARNE GARBERG has gone through the most peculiar personal development. With his deep necessity of experiencing every

idea, this strong mind has had to participate in the movements of the whole of the last generation; and every stage of his often painful mental struggle has left its impress in the highly original works that are the fruit of his unwearied productive energy. Sprung from the peasant-class, he found in Aasen's, Vinje's and Janson's «landsmaal» his most natural form of expression; but he has an equal command over the ordinary literary language, to which he often turns when addressing the entire public of Scandinavia in his essays and papers. Like Bjørnson, Garborg feels himself driven to throw himself with all his personal energy into debates on the grave questions of the day. As a young journalist, he had to take up a position in the free-thinking movement that spread rapidly all over Scandinavia, especially, perhaps, after the appearance of Dr. Georg Brandes in Denmark at the beginning of the seventies. Garborg manifests his break with orthodoxy in a religiously revolutionary novel — «Ein fritenkjar» (A Free-thinker). It was not until a few years later, however, that he made a name with his excellent novel, «Bondestudentar» (Peasant Students) (1882), which opened up from below, as it were, the comprehension of a new social element, that brigade in the academic army that originates from the peasant home. By his tribute to the inconsiderate naturalism — the novel «Mannfolk» (Men) — he came into warlike relations with the ruling caste in society, but retaliated sharply in the bitter play «De uforsonlige» (The Irreconcilables). He attempted descriptive naturalism in the detailed analysis of a joyless feminine life, — the story «Hjaa ho mor» (With Mother). He could not, however, deny expression to his personal inward life, and with his aphoristical self-diagnosis, «Trætte mænd» (Weary Men) (1891), he began the settlement with the objectively analytic tendency. His desire since then has been to effect a reconciliation with the belief of his childhood. In his splendid story, «Fred» (Peace), he first gives a striking description of the gloomy and melancholy pietism that had laid waste his father's home. He then describes the enlightening power of the true, self-sacrificing religion, in his powerful drama «Læraren» (The Lay-preacher) (1896); and ends with the glorious monologue «Den burtkomne faderen» (The Lost Father) (1899), where he depicts both intellectually and touchingly the victorious longing of a despairing doubter, for rest in a new faith in the all-wise Ruler of the world. Garborg has also shown his power of making correct verse in the

melodious «landsmaal», by his verse-cycle «Haugtussa» (Hill-folk) (1895), which is considered one of the pearls of Norwegian lyric art.

IVAR MORTENSON, the born lyric poet and dreamer, has contributed splendid «landsmaal» poetry in his two cycles «Paa ymse gjerdom» (In Different Ways) (1890) und «Or duld» (Out of the Unknown). PER SIVLE also sings in «landsmaal» his songs in praise of national liberty. On the other hand, KRISTOFER RANDERS and THEODOR CASPARI have kept up the Welhaven tradition in lyric poetry. The former sings in praise of love, the latter in praise of nature, and both of them lash the «spirit of the age». As an epic poet in the style of the Finlander, Runeberg, J. B. BULL has attempted to depict episodes from the history of our nation's wars.

Side by side with Sivle and Bull, in the field of prose, the three «landsmaal» writers, JENS TVEDT, VETLE VISLIE and RASMUS LÖLAND vie with one another as reliable painters of rustic life.

The drama has been, so to speak, monopolised by Ibsen and Bjørnson for themselves. Both Lie and Kielland have written plays, but without attaining the success worthy of their prestige as novellists; and Garborg's two powerful plays have hitherto been excluded from performance on the stage. GUNNAR HEIBERG, however, an energetic dramatist, still in his prime, has achieved real scenic triumphs. His bold choice of subject, and perhaps still more his bold rebellion against the ordinary dramatic technique, have, it is true, often caused the mass of the public to recoil before his imperious talent. «Kong Midas», «Kunstnere» (Artists), «Gerts have» (Gert's Garden), «Balkonen» (The Balcony), and «Det store Lod» (The Great Lottery Prize) (1888—1895) testify, each in its peculiar way, to the dramatist's clear knowledge of man's innermost being, and to his quickness to catch the under-tone in the various subjects, and to adopt his language to it. A cuttingly keen intelligence sparkles out everywhere, and a merciless comprehension of every detail that raises dissension among people with nerves. Of late years he has experimented with a revival of Aristophanic comedy, and has tried, in broad caricature, to pour a stream of laughter from the stage over such mighty social powers as the party-politicians — «Folkeraadet» (The National Assembly) and the press: «Harald Svans mor» (Harald Svan's Mother).

This rare master of style, who is also a first-rate writer of society articles in the daily press, stands, from an artistic point

of view, near the youngest literary generation that made its appearance in the last ten years of the century, and who, together with him, seem to be determining the tone of the new century's overture. The foremost of these was KNUT HAMSON, an autodidact of peasant birth, whose strength lies in his power to dazzle with startling paradoxes, no less than with a sparkling *verve* in his style. One after another he brought even the most particular of his readers to his feet with his lyrically elevated descriptions of a strange mental life, in the stories «Sult» (Hunger), «Mysterier» and «Pan» (1890—94), in which the ego-centric passion and hallucinating mysticism vie with one another in dominating the spirit of the story. After one or two attempts at satire, he entered the theatre with a dramatic trilogy, of which the central link, «Livets spil» (The Play of Life) produced an extremely bizarre effect by the extravagant figure of the heroine, and the flickering changes of its moods. On the other hand, his latest book, «Victoria» reads like an adagio from beginning to end.

We also meet with a mystical spirit in the sombre stories both of the decadence psychologist, ARNE DYBFEST (died 1892), and the broadly epic writer, THOMAS KRAG. They have each created their own poetic prose. Thomas Krag has gradually won a place in the foremost ranks of the favourite authors of the public by his novel-cycle, «Mulm» (Gloom) and «Kobberslangen» (The Brazen Serpent), «Ada Wilde», «Ulf Ran», «Beates hus» and «Enken» (The Widow). — The mystical is a conspicuous element in SIGBJORN OBSTFELDER's quiet novellettes, «Liv» (Life), «Sletten» (The Plain) and «Korset» (The Cross); but the action here evaporates in the poetic fire that glows in the description. Obstfelder is a pronounced lyric poet; in melancholy musing he gazes into the quivering life of the soul, and sings his sudden visions in strangely rhythmical cadences. NILS COLLETT VOGT, on the other hand, possesses the jubilant gift of song; and his silvery clear verse swells with Hellenic joy in a rushing life. Vogt has also, in a story, shown himself to be touched by the undaunted naturalism that marks THEODOR MADSEN's and GABRIEL FINNE's (died 1899) descriptions of sad young life. VILHELM KRAG sings to his softly-tuned lyre white grief in melodious strophes. He has also, in a number of novels — «Hjemve» (Home-sickness), «Den glade løytnant» (the Gay Lieutenant), «Rakel Strømme» — and a play — «Den sidste dag» (The Last Day) — affected a deep inquiry into rare

psychological phenomena. Novels of a somewhat similar nature were also written by Fru ANNA MUNCH, Frøken ALVILDE PRYDZ, BERNT LIE and PETER EGGE. The gently vibrating humour with which the last named has also drawn little pictures of the life of unimportant people, has appeared in HANS AANRUD in full maturity. This author's short and clearly drawn studies of the people of his native district, constitute a series of incomparable works; while his exuberant comedy, «Storken» (The Stork), denotes the entry of hearty laughter into our usually so solemn theatre. HANS KINCK, with more exciting and deeper fancy, but without that inborn assurance in his sensitiveness for style, has painted his richly-coloured pictures of the cultural awakening going on in remote country districts. His lyrical inspirations when describing the terror of the lonely waste, the outbreak of the devil in the human nature, the rush of longing, the intoxicating song of the summer air, no less than his undaunted courage in sounding the depths of disordered souls, have given him a prominent place among those young artists who will give its character to the first literary phase of the new century.

The stern epic writer TRYGGVE ANDERSEN occupies a special position in the large group whose most important representatives have already been briefly described. In his youthful lyrical writings he revealed indeed a closer relationship with the dominating tendency of the artistic views of this group; but in his great historical romance: «Fra Kancelliraadens dage» (From the Chancery Counsellor's Days) (1897) he also shows a natural disposition for objective description in plain narrative.

In concluding this short survey, we enter upon a field of literature which has nothing to do with passing moods and feelings, but consists either of a statement of facts, or of argumentative criticism. We may then remark that at the very beginning of the present generation, ERNST SARS, in his intellectual «Udsigt over det norske folks historie» (A Survey of the History of the Norwegian People) and JOH. P. WEISSE (died 1886) in his fascinating lives of the Roman Cæsars, began to apply an artistic treatment of accounts based upon detailed scientific research. The same course was followed by the literature and art historian, LORENTZ DIETRICHSON, by SOPHUS BUGGE in his original interpretation of the «Edda», by Wergeland's biographer, HARTVIG LASSEN (died 1897), by OLAF SKAVLAN (died 1891) in his commentaries on Holberg and Werge-

land, and by Welhaven's biographer, ARNE LØCHEN. A flexible prose has been the weapon with which the editors, CHRISTIAN FRIELE (died 1899), ERIK VULLUM and O. THOMMESSEN have attracted attention in the arena of politics. The painter CHRISTIAN KROHG has also won a name among contemporary prose writers as a piquant writer of society articles. The young art historians, ANDREAS AUBERT and JENS THUIS, and the literary critics, CHR. COLLIN, JUST BING, GERHARD GRAN, HJALMAR CHRISTENSEN, SIGURD BODTKER, CARL NÆRUP and NILS KJÆR, naturally demand a wholly artistic form.

Among the scientific men whose prose reveals a marked feeling for a pure and correct handling of language, we may finally mention FRIDTJOF NANSEN, whose accounts of the two famous polar expeditions have justly become favourite books with all classes.

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The last mentioned work, as regards accuracy and exhaustiveness, is an unrivalled alphabetical record of modern Norwegian writers and their writings. By its author's deeply regretted death, the work has recently been interrupted before conclusion.

THE PRESS

JUST as Norway was the last European country but one, into which the art of printing found its way — Turkey alone being behind us in this respect — so the beginning of a printed periodical literature was much later in Norway than in most other countries. Here, as elsewhere, the newspapers had their forerunners, partly in the shape of pamphlets containing accounts of single remarkable events (battles, natural phenomena, etc.), or critical reflections upon such events, partly in the form of periodical writings of an instructive and moralising nature, such as the «Short Weekly Treatises on Various, and in Their Several Ways, Useful and Edifying Matters», published anonymously by Bishop FR. NANNESTAD (1760—61), and the «Monthly Treatises» appearing in 1762. The first newspaper proper, however, was the still-existing *Norske Intelligenz-Seddel*, which began to be published in Kristiania in 1763. It was originally published once a week in small quarto, and contained for the most part only advertisements; and it was altogether free from political or other tendencies. Not long after, Bergen and Trondhjem each had its own newspaper, namely *Efterretninger fra Adresse-Contoiret i Bergen* (1765), and *Trondhjems Adresse-Contoirs Efterretninger* (1767), of about the same size and contents as the *Intelligenz-Seddel*. These newspapers had acquired from the government the sole right to all the advertisements in the diocese in which they were published, a monopoly which they held until 1864 and 1876 respectively. In 1780, Kristiansand also obtained its privileged newspaper entitled *Christiansandske Uge-Blade*. In addition to these papers, several weekly periodicals appeared during the succeeding period in Kristiania,

Bergen and Trondhjem; but they had more the character of reviews, and were for the most part of short duration.

Throughout the period of the union with Denmark, all political discussion was well-nigh impossible, on account of the censorship. By an edict of the 10th October, 1738, newspapers had already been subjected to a pre-censorship, and in Kristiania, the bishop was appointed as censor of all printed matter. The total alteration in these conditions brought about by the minister Struensee's famous ordinance in 1770, which did away with all censorship, was of only brief duration. No later than 1772, it was forbidden, by a new ordinance, to publish in the papers anything that referred to «the State, the government and public institutions»; and by other decrees towards the conclusion of the century, the freedom of the press was still further restricted.

The disturbed times at the beginning of the 19th century loosened in some measure the firmly-knitted bands that hindered the free development of the press, and gave occasion to the publication of such papers as N. WULFSBERG's *Tiden* (1808—14) and *Budstikken* (1808—34, with a few interruptions), established by the poet E. DE FALSEN, and after his death edited by L. S. PLATOU and others, as the organ of the «Society for the Welfare of Norway». In this paper, which is of the greatest importance for a knowledge of Norwegian affairs in early and modern times, and in «*Tiden*», the events of the day, including political items, were mentioned and in a measure discussed.

It was not, however, until after the Norwegian people, by the constitution of 1814, had been given the opportunity of taking part in political life, and after entire freedom of the press was granted them by § 100 of the fundamental law, that the press was able to find the rich sphere which alone can ensure its vigorous development. The need for free discussion, however, did not assert itself very strongly at first, and was felt by only a small circle of men. In the time immediately following 1814, therefore, the dawning political interest found expression less in the establishment of new papers, than in the youthful zeal with which the questions of the day were discussed by those politically interested. Among the new papers dating from this time, however, must be mentioned *Den norske Rigstidende* (1815—82), which obtained the sole right to all public advertisements, and was on the whole an organ for the views of the government. It gradually, however,

lost all political significance, and became solely a paper for official notifications. The first organ with the programme, «free criticism», that the Norwegian press obtained was *Det norske Nationalblad* (1815—21). In this paper, the awakening consciousness of the peasant found expression partly in impetuous, often narrow-minded attacks on government servants, partly in loud praise of the peasant and his importance to the community.

The year 1819 marks an important point in the history of the Norwegian press, as, on the 1st January of that year, the first Norwegian daily paper, containing 4 small, double-columned quarto pages, first saw the light. This paper was the still-existing *Morgenbladet*, which has subsequently played such an important part in politics. It began its career as a paper for light literature and items of news, without any marked political shade, and made a special feature of its literary contents, which were for a time edited by the author, MAURITZ HANSEN. It was not until after the year 1831 that the paper became an organ for an oppositional, half democratic policy, the editorship being undertaken by ADOLF B. STABELL, a man who, from his extensive acquaintance with the conditions of the country, especially the financial conditions, and with his productive initiative, came to exert a great influence both as journalist and as active politician.

At the same time, the awakening general political interest began to have a practical issue. The Storting elections of 1832 brought a surprisingly large number of peasants into the assembly at the cost of the government officials, and the attack on the latter's strong position from that time became continually more and more persistent. *Statsborgeren* (1831—37) was especially renowned for its want of consideration. It deserves mention from the fact that the poet, HENRIK WERGELAND, was for some time its editor, and wrote a number of articles in it.

In 1836, *Den Constitutionelle* (1836—47) was started as an organ of the so-called «intelligence party», and edited for the first few years by, among others, the eminent lawyer and politician, A. M. SCHWEIGAARD, and subsequently by the poet, A. MUNCH. This paper, around which were gathered the best forces of the bureaucratic intelligence party, among them the poet, J. S. WELHAVEN, and his adherents, indicates, by its competent treatment of the questions of the hour, and its multifarious contents, a great advance in the history of the Norwegian press. In politics it was

Conservative, and in the face of the frequently immature and narrow-minded patriotism of opposition papers, maintained the importance of a free intellectual association with the old sister-country, Denmark. While its chief opponent, «Morgenbladet», found its readers for the most part among the burger-class and the peasants of the East Country, «Den Constitutionelle» was circulated almost exclusively among the Civil Service. This field, however, was too confined to ensure the paper a long existence; and after a brilliant period of 5 or 6 years, it gradually drooped, and in 1847, was incorporated with «Den norske Rigstidende».

The Conservative party, however, were not long to be without an organ. No later than the following year, *Christiania-Posten* (1848—63) began to be published, with very much the same programme as «Den Constitutionelle». Most of its editors, however, were far removed from active politics, a fact which gave their journalistic work an academic character. By its detailed treatises, and enlightening accounts of the events of the day at home and abroad, the paper did indeed become a much-read newspaper in the capital and in the Civil Service; but its influence was never especially great. Added to this, its position was rendered very uncertain by the frequent change of editor, and the consequent changes in its political views. The best known of its editors is the original journalist, L. KR. DAA, who some years previously had edited the paper *Granskeren* (1840—43), in which he boldly and keenly advocated Liberal reforms according to the English type. As the editor of «Christiania-Posten», he was an especially zealous defender of the so-called «Scandinavianism», or the union of the nations of Scandinavia in defence against common enemies.

In 1855 the capital acquired a new political journal in *Aftenbladet* (1855—81), a continuation of a satirically humorous weekly paper, *Krydsereen*, and at first edited by O. RICHTER and D. MEIDELL, and subsequently by the last-named, either alone or in union with others, among whom we would especially mention two names that are well known in the Norwegian press, namely, BJØRNSTJERNE BJØRNSON and F. BÆTZMANN. What especially distinguished this new paper was its news of the day, local information, rapidity in the communication of intelligence from at home and abroad, and also the talented treatment of artistic and literary questions. During the first few years, it retained some-

thing of the freshness it had inherited from its satirical predecessor, while at the same time it enjoyed esteem for its urbanity and thoroughness in discussion. Politically, it was at first an advocate of the programme of the Reform party; but by degrees its want of a firm political attitude became more apparent, as the struggle between the governing powers became keener, until there became gradually less room for its mediatory interposition.

While «Morgenbladet's» Conservative rivals, «Den Constitutionelle» and «Christiania-Posten», did not succeed in winning a sufficiently large circle of readers to ensure their existence, *Morgenbladet* always came out of the battle stronger. During the long series of years in which Stabell was responsible for its editorship, he worked it up from an advertisement-paper and a neutral organ for contributors of all shades, to become the most widely circulated and influential newspaper in Norway. And the different political attitude which the paper gradually assumed in the fifties, far from impairing its influence, only strengthened its position. The rupture which at this time took place in the old opposition, and which led to the formation of a new political party with a more advanced democratic programme, forced «Morgenbladet» into a more and more Conservative policy, so that it was often on the side of the government. This was still more the case after CHR. FRIELE, in 1857, had succeeded Stabell as editor of the paper. With his sharp eye for the weaknesses in the phenomena and men in political life, and by his uncompromising, often personal criticism, he caused «Morgenbladet» to become a universally dreaded castigator. Through his connection with men in the most prominent positions, and by his fearless persistence, he raised his paper into the leading organ of the Conservative policy; and as such, it took up, in the seventies, an altogether dominant position in the journalistic world. The development of circumstances, and the triumphant progress of the Reform party, have made a change in this; but the paper has kept its place in the foremost ranks of Norwegian newspapers. Its editor, since Friele's resignation at the end of 1893, has been NILS VOGT.

Whereas the journals of the capital hitherto had been calculated for the upper classes, and were comparatively expensive, the two still-existing newspapers, *Aftenposten* (1860) and *Christiania Nyheds- og Avertissementsblad* (1861) were founded with an eye to the less wealthy part of the population. They were both at first

quite unpolitical, and this is still the case with the last-named paper, which can boast of a larger circulation than any other Norwegian paper. «Aftenposten», on the other hand, from the end of the sixties, began to take part in political discussion, and gradually worked itself up to a prominent position among the organs of Conservatism. At the same time, it paid special attention to the news column, and distinguished itself by its rapid reporting. Since 1879, its editor has been A. SCHIBSTED, who has succeeded in attaching a number of names of note to his paper, among them that of the already-mentioned F. BÄTZMANN.

The growing democratic movement and «Morgenbladet's» conversion into the organ of the government, was the means of calling forth at the conclusion of the sixties, two pronounced opposition papers, the still-existing *Verdens Gang* (1868) and *Dagbladet* (1869). The first-named paper began as the advocate of a narrow economy in the administration, but soon went over to take the side of the programme of the parliamentary opposition, and was even conducted for a time by the leader of the Opposition himself, JOHAN SVERDRUP. Since 1878, its editor has been O. THOMMESSEN, whose caustic pen, especially in times of political agitation, has an exceptional power of hitting his opponents through epigrammatically formed paragraphs. His paper has been the rendezvous of a number of prominent names in literature and art. BJØRNSTJERNE BJØRNSEN especially, has sent the greater part of his journalistic productions to this paper. «Verdens Gang» was before any of its competitors in procuring, by means of its own correspondents, copious telegraphic dispatches from abroad; and it was the first Norwegian daily paper to add illustrations, often by our best artists, to the accounts of passing events. The paper has been on the whole the spokesman for the policy of the Liberal party, which, in the years of sharp contest about 1880, it defended with great talent and boldness. It has, however, always maintained an independent attitude, and, especially of late, has attacked the leaders of its party.

Dagbladet began to be published in 1869, under the editorship of the well-known politician, H. E. BERNER, who, during the ten years in which he occupied the post of editor, succeeded in overcoming the manifold difficulties that a liberal opposition paper had to fight with in those days, in the capital. Among the most distinguished contributors may be named the authors, JONAS LIE

and ARNE GARBORG, and the journalists, F. BETZMANN and E. VULLUM. In spite of the frequent change of editor, the paper has always been a staunch defender of the policy of the Storting majority, and is actually considered to be the closest ally of the Government. It was conducted by L. HOLST from 1883 to 1898, and is at present edited by A. T. OMHOLT.

During the nineties, a number of smaller papers have been started in Kristiania, which have chiefly aimed at a greater cheapness than their older brethren. Of these we will mention the Conservative papers, *Ørebladet* (1891) and *Landsbladet* (1893, as a continuation of the older papers, «Fædrelandet» and «Almuevennen»), the Liberal *Eidsvold* (1894), and *Kristiania Dagsavis* (1897) without any settled political party-standpoint. *Social-Demokraten* (1884) and *Arbeideren* (1895) are organs for the special interests of the working-classes. *Den 17de Mai*, established in the beginning of 1894, is issued in «landsmaal», and is the organ of the «language-strugglers». It was first edited by ARNE GARBORG.

Simultaneously a rejuvenation took place of the venerable Nestor of the Norwegian press, the already-mentioned *Norske Intelligenssedler*, which had long been leading a languishing existence, dedicated almost exclusively to advertisements. When, in 1890, the editorship of the paper was undertaken by HJALMAR LØKEN, it took up arms, with all the freshness and dauntlessness of youth, in defence of political and social reforms, while it has distinguished itself by its independence and fairness in discussion.

The Norwegian provincial press, in its development has followed to the best of its ability the impulse given by its pioneers in the capital. It must here be remembered, however, what great difficulties our country's provincial press has to contend with, on account of the small population of the towns, and the scattered population of the country. In former times, there were many papers that had scarcely 100 subscribers; and printer, salesman and editor were, and still are, in a few cases, united in one person. If the newspapers in the smaller Norwegian towns are very modest as regards their contents and get-up, their number, on the other hand, is considerable. In almost every Norwegian town there now appear, two or three times a week, at least two papers, organs of the two great political parties. Even the world's most northerly town, little Hammerfest, has its two papers, and there

are towns of 9 and 10 thousand inhabitants, where as many as 5 newspapers are published.

We here confine ourselves to giving a list of the chief existing organs among the provincial papers of the west, north, south and east parts of Norway respectively, with the year of their foundation and their political shade. In Bergen — *Bergens Aftenblad* og *Bergens Adressecontours Efterretninger* (1880 [1765]; Conserv.); *Bergens Tidende* (1868; Lib.). In Trondhjem — *Dagsposten* (1877; Lib.); *Trondhjems Adresseavis* (1767; Conserv.). In Kristiansand — *Christiansands Tidende* (1883; Conserv.); *Fædrelandsvennen* (1875; Lib.). In Hamar — *Hamar Stiftstidende* (1847; Conserv.); *Oplandenes Avis* (1872; Lib.).

Magazines have always led a miserable existence in Norway. There has been no lack of men with talent and energy, who have tried to start periodicals of a scientific or popularly scientific nature, but the attempt has seldom been crowned with lasting success. Magazines of miscellaneous contents, intended for the educated class of readers, have only in exceptional cases enjoyed a longer life-time than from 5 to 10 years. The state of affairs is naturally even worse in the case of the purely scientific periodicals and professional papers, and the State has frequently had to step in with its aid in order to ensure their existence. We give below the names of the most important periodicals of miscellaneous matter, that are now being published, some of them with illustrations: *Folkebladet*, *Folkevennen*, *For Kirke og Kultur*, *Kringsjaa*, and *Samtiden*.

In Norway the press has been more occupied with political discussion than in most other countries. This is a natural consequence of our historic development, especially in the latter half of the 19th century. Although events have exercised a subduing influence upon the tendency towards political discussion, much labour and space is still bestowed upon this section of the operations of the press, in some measure at the expense of others.

The endeavours, however, made by the Norwegian press to keep the public *au courant* with intellectual and material movements, are the more deserving of commendation from the fact that the economic conditions of the Norwegian press generally are very unfavourable. We venture to assert that it is scarcely possible to point to any land where newspapers and advertising are so cheap as here, while at the same time the circulation is

so small. English papers, such as the «Daily Chronicle» and «Standard», and French papers like the «Journal des Débats» and «Le Temps» cost about 4 times as much per annum as our most expensive papers, that have two editions a day; and even in comparison with our nearest neighbours, our papers are not a little cheaper. With regard to advertisements the case is the same. While the large foreign papers take as much as 4 kr. and upwards per brier line, the highest advertisement price here is from 30 to 40 øre, i.e. $\frac{1}{10}$ of what is taken abroad. Lastly it must be considered that whereas papers abroad can reckon on a circulation of hundreds of thousands, the newspapers of this capital have only in exceptional cases more than about 15,000 subscribers, and the provincial papers not more than 5000.

From this it will easily be seen that it is not brilliant financial prospects that tempt Norwegian men — and of late women too — on to the path of journalism. Due appreciation will be paid to the unselfishness and rectitude which has characterised the Norwegian press, and — with very few exceptions — has kept it from speculating in the delight taken by the public in scandal. Those men, therefore, who have devoted themselves to journalism have done so from a desire to spread knowledge, or to carry on propagandas for their ideas. It is owing to their self-sacrificing work that there is now not a valley to be found into which, in addition to school-books and religious publications, a newspaper has not penetrated, which nourishes the national feeling of the people, and gives them a peep into the great world beyond.

Associations of journalists. The only society embracing all Norwegian journalists is «De norske Journalisters Pensions- og Hjælpeforening» (the Norwegian Journalists' Pension and Aid Society) (founded in 1897). The funds of the society at present amount to about 115,000 kroner. On the other hand, there are several special associations, of which the most important are «Den Conservative Presses Forening», «Venstres Presseforening», and «Kristiania Journalistklub» (consisting of Kristiania journalists, editors excepted). All these associations are affiliated with the «Bureau central des associations de presse».

Since 1896, the Storting has annually voted 2000 kr. for travelling studentships (2 of 1000 kr. each) to enable Norwegian journalists to visit foreign countries.

Legislation. The legal provisions that especially concern the press are § 100 of the fundamental law; the ordinance of the 27th September, 1799, which «determines and explains more fully the limits to the liberty of the press»; Cap. 25 of the penal law, «concerning crimes by printed writings and the like», compared with provisions in Cap. 8, 9, 10 and 17; law concerning copyright in literature and art of the 4th July, 1893.

Statistics. A few figures will give an idea of the development which the press has gone through in Norway in the course of this century.

Year	Political and Advertisement Papers	Popular Papers of Varied Contents	Reviews and Professional Periodicals	Total
1814	7		1	8
1832	17		3	20
1848	40	2	17	59
1865	62	14	30	106
1875	94	31	41	166
1885	133	38	91	262
1895	174	45	137	356
1900	196	88	145	429

According to the postal statistics, the total number of papers and periodicals dispatched regularly by the post in 1876, was 8,005,212; in 1885: 17,308,000; in 1895: 36,040,800; in 1898: 45,647,300.

The telegraphic press communications come chiefly through the «Norsk Telegrambureau» (founded in 1867), which receives its foreign telegraphic matter through Ritzau's Bureau in Copenhagen.

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PAINTING

THE Norwegian school of painting is the youngest in Europe. It belongs to the 19th century, and has no true roots in earlier ages. There have, it is true, been painters of Norwegian nationality before that time, such as the peasant sculptor and painter, Magnus Berg (died 1739), and pictorial works of ancient date exist, which may be said with certainty or probability to have been executed in Norway. But these scattered, for the most part church, pictures from former times, are so few in number, and so varied in style, that it is impossible to form from them any conception of an independent Norwegian school of painting, or of artistic tradition in Norway.

It was only after the dissolution of the union with Denmark that in the domain of art also, the nation awoke to consciousness, and began to assert its independence, and in less than twenty years from that time, a little flock of painters might be named, who, in popular opinion, stood out clearly as a true Norwegian school of painting.

At that time there was no advanced school for artists in Norway, and for that matter, it may be said that there is still none, as a public special school for artists is a dream of the future, awaiting realisation. Nearly all the Norwegian painters, therefore, were obliged to go for their training to the art academy in Copenhagen; and circumstances also compelled them to work principally for a foreign public. But they painted their own country, and most of them kept up a fruitful connection with it by frequent journeys thither.

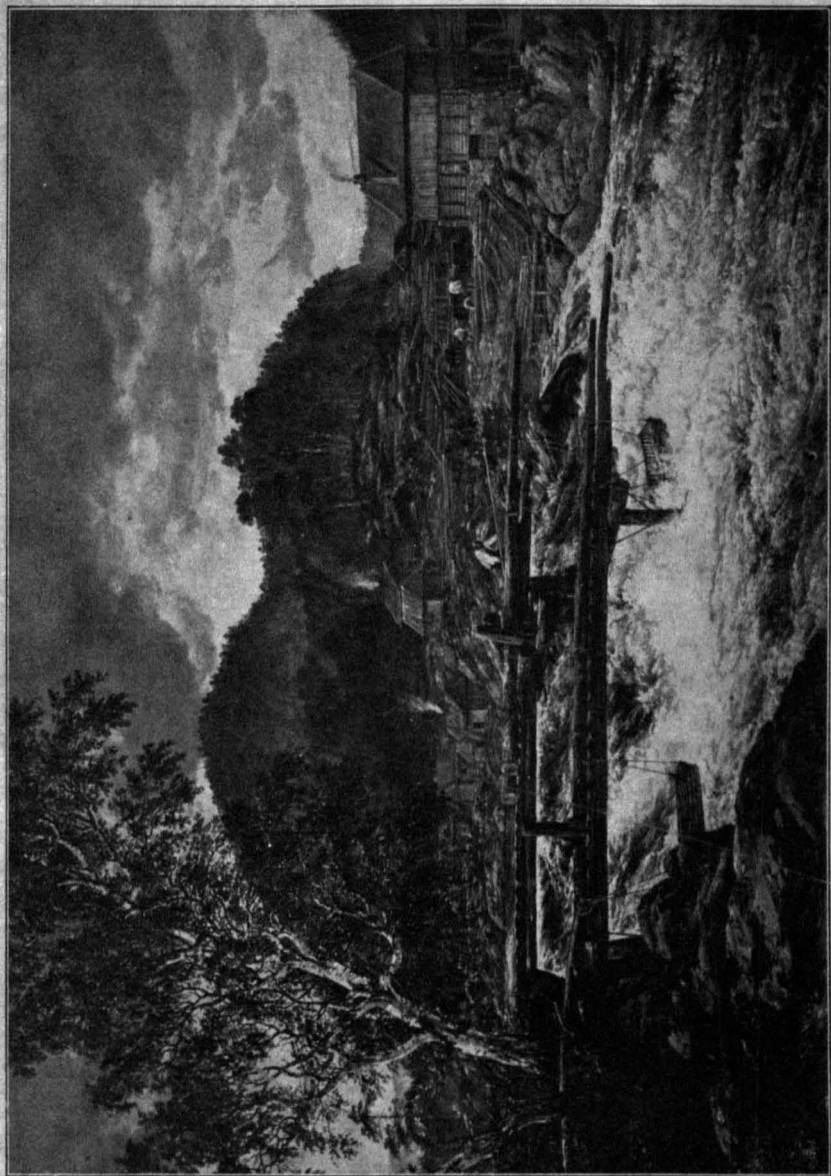
The founder and leader of this school of painting was himself a pronounced *Norwegian* artist-personality, and was keenly conscious of this.

No name is more deserving of prominence in an account of Norwegian art in the 19th century, than that of JOHAN CHRISTIAN DAHL (born in Bergen, 1788, died a professor in the Dresden academy in 1857). Dahl's years of apprenticeship fell during a period when a new view of nature was setting in in literature and art; and he himself became one of those who, in the struggle with the older, abstractly conventional, classic view of art, aided the triumph of a deeper and more personal conception of nature.

In 1811, Dahl became a student at the academy in Copenhagen, but his real teachers were the old Dutch landscape-painters in Danish galleries, especially Ruysdael and Everdingen. Under their influence, his eyes were also opened to the characteristic and, in an artistic sense, unutilised natural beauty of his native land.

In 1818, Dahl went to Dresden, where, after 1824, he continued to reside as a professor at the academy, until his death. It was not long before the fame, which his fertile and superior order of genius gained in Dresden, had spread far beyond the borders of Saxony. Dahl has often been called the creator of the romantic landscape. But in spite of his close relations with the group of Dresden romanticists, and more especially with the pronounced romantic landscape-painter, Friedrichs, the dreamy view of life, and visionary conception of art of the German romanticism was always foreign to Dahl's lively and positive temperament. Both as a man and as an artist, he was originally of a thoroughly healthy nature, a cheerful disposition that met reality with an undaunted gaze. In common with the German romanticists, Dahl had a contempt for a decayed academic tradition, and an enthusiastic confidence in the right and might of individualism in art; but in reality he was a wide-awake realist. There is more true genius in the stroke of his brush, than in that of any other Norwegian artist. There is a fulness and richness of observation, and a directness and force of conception in him, that is found in no other of his German or Norwegian contemporaries in art. Although he lived at a distance from his native land, he never ceased to glorify its picturesque beauty. Again and again he returned in the summer to Norway, and took thence with him a rich harvest of studies and impressions, which he afterwards turned into a stately series of Norwegian landscapes.

At the same time Dahl was also producing a number of pictures and studies of Danish and Italian scenery, as well as a great many



Dahl: Waterfall.

Phot. by Væring.



Dahl: Birch in a Storm.

studies made in the neighbourhood of Dresden. His pictures are found in innumerable galleries and private collections, especially in Germany, Denmark and Norway. Of his earlier work, the beautiful picture, «Den store kro» (The Large Inn) ought to be mentioned, the subject of which is taken from the Fredensborg district in Denmark. He has painted a series of pictures of the scenery of western Norway, among them the «Prospect fra Stedje» (View from Stedje), with its summer luxuriance and brilliant sunshine. Pictures like his sober, autumnally cold «Jostedalsbræ» (Jostedal Glacier) are more wild and romantic; and among his numerous and often masterly moonlight pictures, «Kjøbenhavn i maaneskin» (Copenhagen in Moonlight) is highly characteristic. But no picture can better serve as a type of Dahl's lyrically touched and patriotic art than his beautiful «Birk i storm» (Birch in a Storm).

Not only by his art, but in various other ways, did Dahl labour to awaken a lasting art in Norway. He took the initiative of founding a national gallery, was active in the establishment of art unions in the larger towns of Norway, and laboured for the preservation or restoration of our old monuments; and he even published a work — the earliest in existence — on the Norwegian timber churches of the middle ages.

During the latter part of Dahl's life, new schools of painting, differing widely from his naturalism, took the lead in the German artistic world in Düsseldorf and Munich; and unfortunately for Norwegian artistic development, it was these newer schools that attracted most of the young painters that came from Scandinavia to study in Germany. Among the few Norwegian painters who came to Dresden in Dahl's earlier years, there were only three, Fearnley, Baade and Frich, who became his pupils. Of these three, Fearnley is by far the most talented, and the only one who can be said to have carried on in any degree Dahl's artistic tradition, although his subsequent development led him away from the simple naturalism of his master.

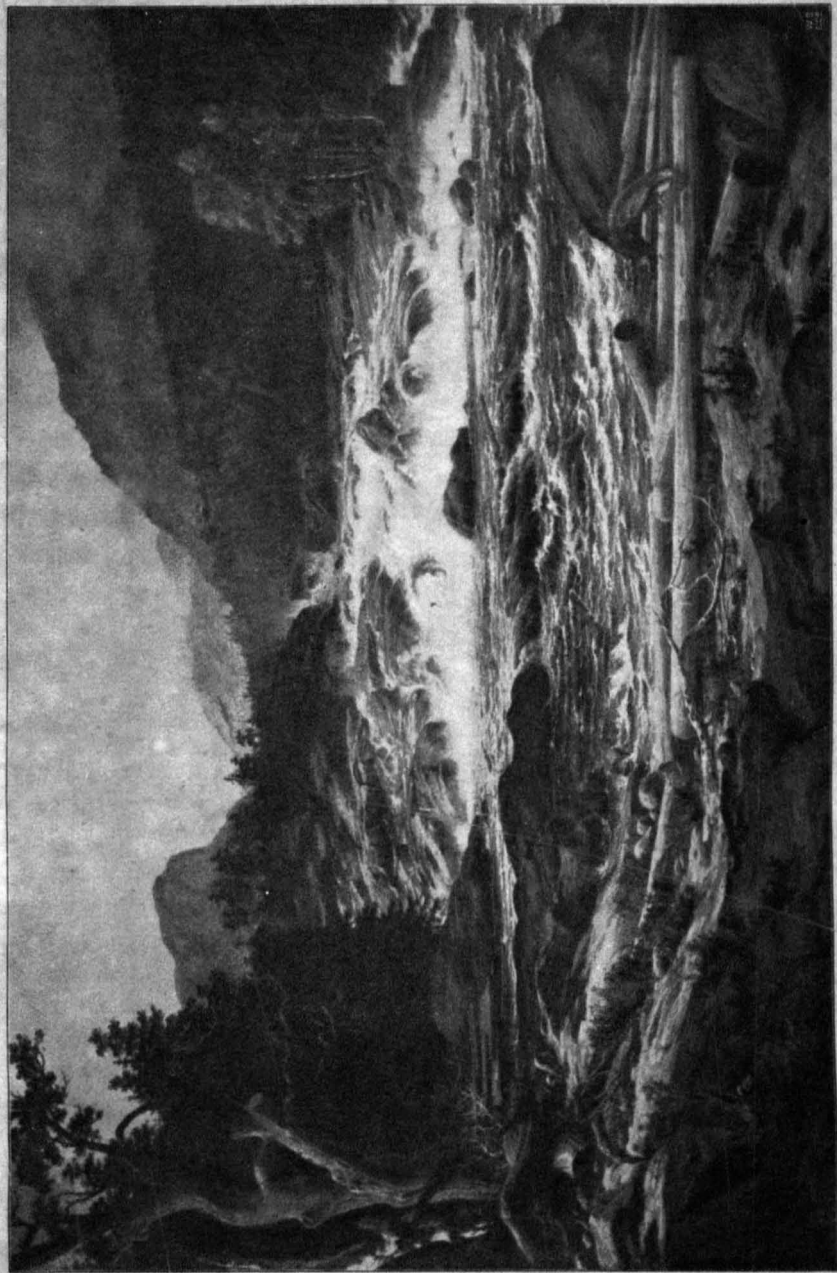
THOMAS FEARNLEY (1802—1842), after having studied at the academies in Copenhagen and Stockholm, went in 1828 to Dresden, and sympathetic relations were soon established between him and Dahl. Fearnley, however, who all his life was consumed with a passion for travel, continued under Dahl's guidance for barely two years. In Munich he did not escape being influenced by Rottmann's

effective, decoratively idealistic landscape; and the impression left by the gigantic lines of the Alps, and the clear Italian landscape, together with the enlightening effect of ancient art, must have strengthened his tendency to overleap the bounds of Dahl's naturalism, and give his art a higher flight. As a creative and poetic artist, he was at any rate Dahl's equal, and his best pictures are composed with great artistic talent, and a masterly command of tone. His large, imposing «Labrofos» (Labro Waterfall) is most characteristic in this respect, and is without comparison the grandest composition ever produced by Norwegian painter. A number of his compositions are almost equally grand. He loved Nature in her majesty — the wide plains and the precipitous peaks, the glacier and the broad ocean. He is one of the few Norwegian painters who has depicted Italian scenery; but his subjects were taken by preference from Norway and the Swiss Alps.

• One of Dahl's two other Norwegian pupils, KNUD BAADE (1808—1879), made a specialty of moonlight pictures. Baade lived for the greater part of his life at Munich, whereas J. C. G. FRICH (1810—1858) was the first Norwegian painter who ventured to make his permanent abode in Norway. Among the latter's most famous works are the decorative landscapes from beautiful parts of Norway, that he executed for the summer palace of Oscarshal, near Kristiania.

Among the other contemporary artists, we would name JOHAN GØRBITZ (1782—1853), who lived abroad for many years, but after his return to his native country displayed considerable talent as a portrait-painter of artistic and technical ability.

The next generation of painters who appeared in the forties, and whose art during the next twenty years became the prevailing kind among Norwegian artists, rather indicates a break than a natural continuation in the path entered upon by Dahl. These young Norwegian artists also went to Germany to learn, and most of them continued their labours on German soil. In the studios in Düsseldorf, a new school was now gaining ground, and had made large conquests among the public. This, as is well-known, laid great stress upon colouring and picturesque technique combined with a more realistic choice of subject. The historical genre picture and representation of national life became the field *par excellence* of the Düsseldorf painters' endeavours. But the



Fearnley: The Labro Waterfall.

Phot. by Væring.

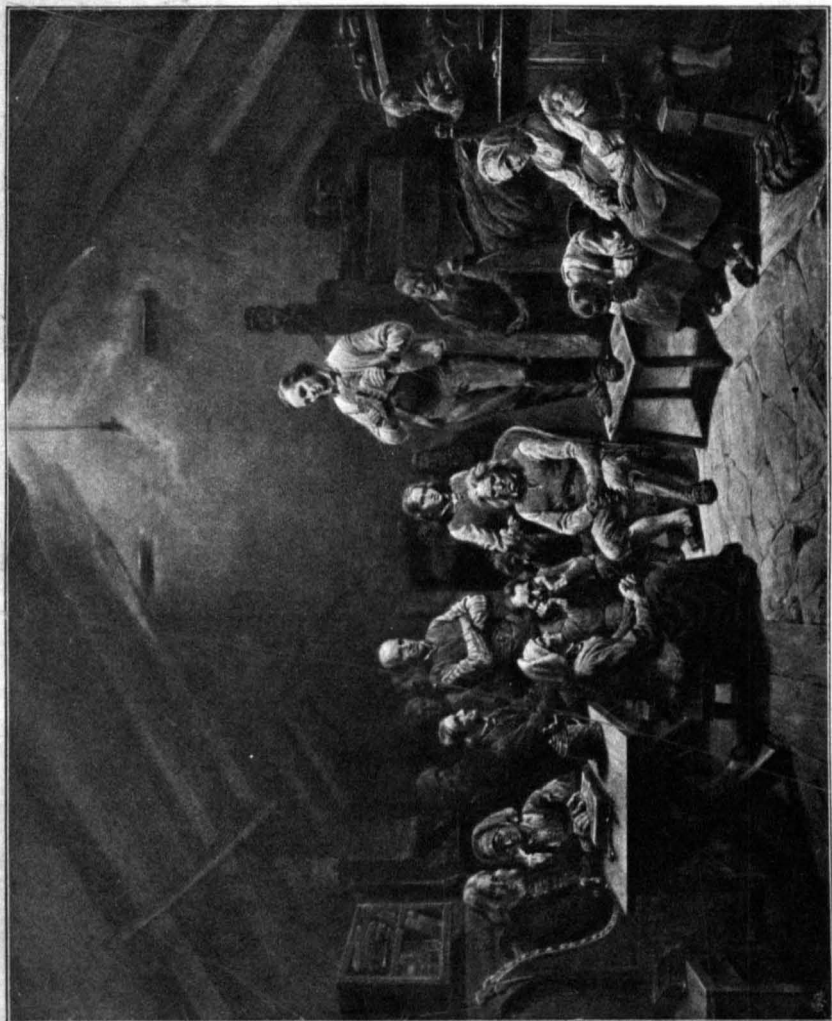
school had not been in existence many years before a heavy atmosphere weighed upon its productions, and after losing its distinguished pioneers, it shrank into a narrow-minded reaction against the high-flying idealistic endeavours in the art of the earlier generation. At the same time, it degenerated into a colouring that was chiefly a *réchauffé* of old gallery art, and as insipid in its lukewarm sweetness as in its motley magnificence. In its healthier days, the school had dived into the world of reality to replenish its stock of subjects, but not nearly deep enough to result, in historical paintings or representations of country life in which the figures moved freely and naturally. Sentimentality and artificial humour occupies a large place in the Düsseldorf art, in which the coarse-grained distinctness of the story was of more importance than all the other qualities of a picture.

It cannot therefore be denied that the choice of Düsseldorf by the young painters of this time, was a fateful one as regards the development of Norwegian art. The talented productions of the English painter, Constable, in modern landscape, were unknown to the artistic development of Norway; and no reflection of the brilliant colouring and imaginative glow that romance at this time was throwing over French art, was visible in the Norwegian. But nevertheless, Norwegian art was approaching a happier period, which, in the general opinion, is the golden age of Norwegian art. The reason of this must be chiefly sought in the development through which the Norwegian public had passed, and the harmony between the new art and corresponding movements in other departments of intellectual life. In Norway, as in most other countries, a strong intellectual movement was fermenting during the forties, which found its warmest expression in the homage paid by national feeling to its own scenery and the life of its own people. In this national self-discovery, all kinds of art took part; and a delight and reliance in themselves awoke in the people, which acted encouragingly upon the artists living abroad. And the romantic tendency of the Düsseldorf school towards effective scenery, and its attempt to include pictures of country life in their stock of picturesque subjects, only had the effect of making the Norwegian painters hasten to go with the national current, and seek for subjects for their art in their native scenery and the characteristic peasant life of their native land. When the year of the Revolution, 1848, temporarily drove the flock of Norwegian artists home, the meeting between

them and the public there was of the nature of a fête, which also strengthened the future relations between the nation and its artists.

The most prominent personality among the painters who were under the influence of the Düsseldorf school, is ADOLF TIDEMAND (1814—1876). This is not so much on account of his artistic talent, as because he was the first Norwegian figure-painter worthy of mention, and because his art became an outlet for the expression of the national movement in his native land. After Tidemand had studied for five years at the academy in Copenhagen, he went to Düsseldorf with the distinct purpose of becoming a historical painter. A journey through Norwegian mountain districts, however, decided the direction which Tidemand's art was subsequently to take. On this journey, as on subsequent journeys in Norway, he collected exceedingly abundant material for his pictures of country life — characteristic types, dresses, interiors and fittings, from various parts of the country. He also tried to make himself familiar with the ideas, manners and customs of the peasant population. In 1844, he exhibited his first picture of country life — «Eventyrfortællersken» (Story-teller), which was soon followed by a number of others. When the scene of the picture was laid in the open air, Tidemand availed himself of the services of his friend Gude, who painted the landscape for him. This was the case in the famous picture «Brudfærden i Hardanger» (Bridal Party in Hardanger). «Haugianere», which is considered to be Tidemand's principal work, appeared in 1848. It represents a service being held in a peasant's cottage by a lay-preacher of the Haugian sect, a religious sect that was at that time exerting a deep and lasting influence upon the Norwegian peasant population. Of all Tidemand's works, however, the best known are his series of pictures of Norwegian peasant-life, «Norsk bondeliv» — 10 circular, decorative paintings, executed for the dining-hall in the palace of Oscarsholm, near Kristiania. His little picture «Sognebud» (Visitation of the Sick), however, gives a more favourable impression of Tidemand's art than anything else.

In his later years, Tidemand forsook idyl and elegy, and tried to create an art over which the storms of life raged, and where the waves of passion ran high. To this time belong the two great compositions, «Efter tvekampen i et norsk bondebryllup» (After the Single Combat at a Norwegian Peasant Wedding), and «Fanatikere»



Tidemand: Hauganere.

• Phot. by Væring.

(The Fanatics). The latter of these is certainly among Tidemand's best, and on the whole indicates the height to which the Düsseldorf school has attained.

Tidemand's art has exercised considerable influence upon Norwegian development in culture, as also on poetry and music; while abroad too, his name became famous, and turned the gaze of strangers upon the people to whom he belonged.

The name of HANS GUDE (born in Kristiania, 1825) is closely associated with that of Tidemand. A lasting friendship and frequent collaboration united the two artists until Tidemand's death. Gude's is the second central figure in Norwegian art development from the middle of the century. By his exceedingly abundant and varied production, and his important work as a teacher, he has exerted a great influence upon art, not only in his own country, but also in Germany.

In 1841, Gude went to Düsseldorf, where Oswald Achenbach and J. W. Schirmer were his principal teachers. But the independence of his nature, and his dread of all extremes, kept his art from a mere imitation of Schirmer's cold classicism, or Achenbach's fiery colouring; and under changing circumstances of life and various influences, his pliable talent has worked its way out of the weaknesses of the Düsseldorf school, and found fresher and more personal forms of expression. But his productions have never been influenced either by the ancient art of Italy, or the modern art of France.

In 1854, Gude became professor of landscape-painting at the academy in Düsseldorf. In 1862, after residing in Wales for the purpose of study, he went in the same capacity to Carlsruhe, and since 1880, Berlin has been the scene of his labours. In all three places he has been surrounded by a crowd of pupils, Scandinavian and German, who have learnt to appreciate not only his ability, but also his noble disposition and sincere amiability.

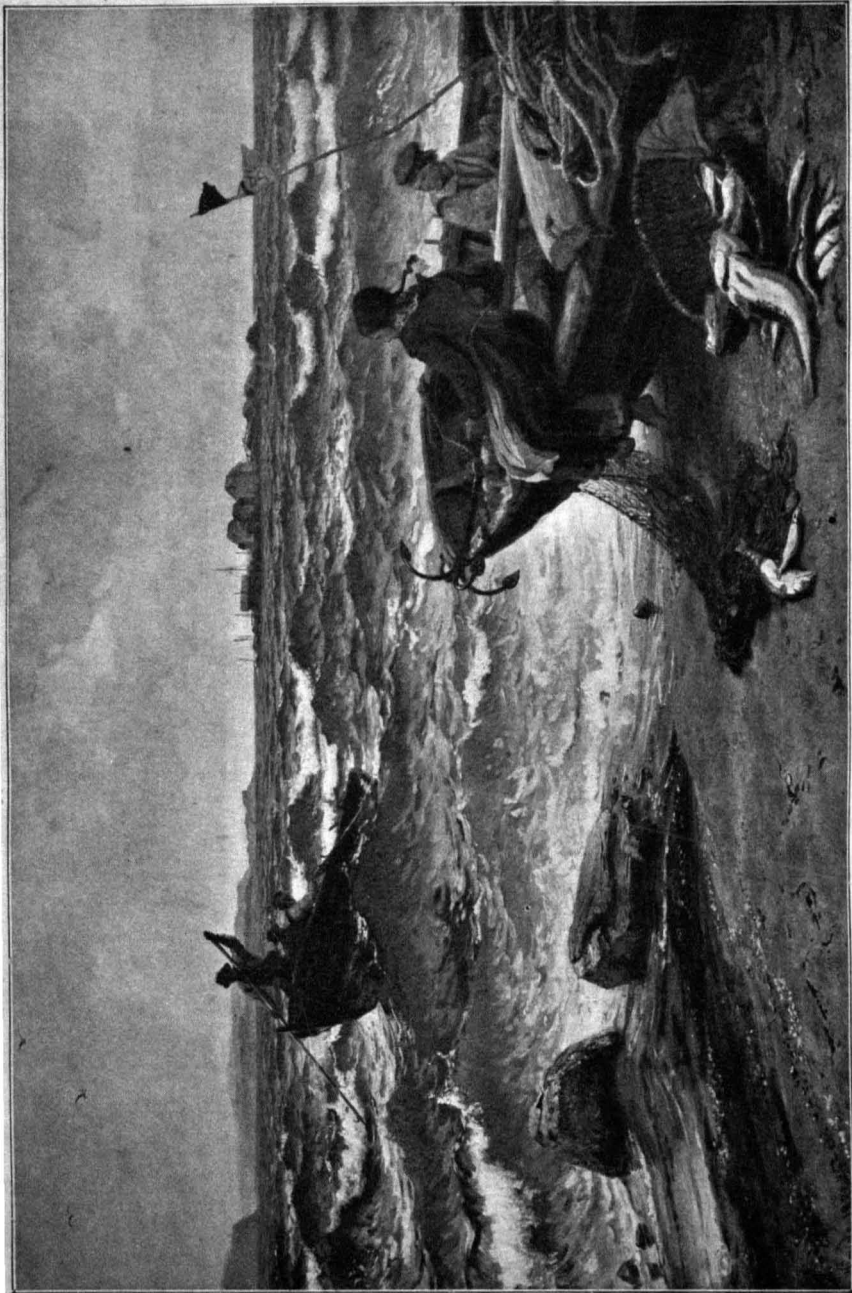
In spite of his versatility as regards motives, Gude's art is for the most part a representation of Norwegian mountain and fjord. In natural self-development, it has passed from romance to realism, and from a subjective display of feeling to an objective depicting of nature. The subjects of Gude's earlier pictures are generally taken from the desolate mountain region, and from the majestic scenery of western Norway. In later years, on the other hand, it has been the gentler fjords and less pretentious landscapes

of the east country that have attracted him most. From other countries, Gude has also taken subjects for a number of his pictures — from the Rhine and from Austrian mountain lakes, from the Welsh mountains and from Scotland's rocky coast, from Denmark and from the shores of Rügen Island.

In water-colour also, which he handles with a master's hand, Gude has often given delightful proof that his sense of beauty and constant pleasure in Nature does not forsake him in his old age, when he stands face to face with her.

Among the numerous Norwegian pupils that Gude has had, none has possessed a richer and more personal order of talent than HERMAN AUGUST CAPPELEN (1827—1852). He is the most decidedly lyric of all Norwegian painters. His larger pictures are majestic, free colour-poems on nature, rather than artistic representations of its realities. His «Uddoende urskov» (Dying-out of a Primeval Forest) is the most emphatically romantic picture in Norwegian art. But in addition to this fictional scenery, Cappelen has left behind him a large collection of capital open-air studies from Norway, and in these we find as intimate and devoted an acquaintance with nature as in any old hunter and forester. Here Cappelen is a painter that has forgotten the art of composition, and disdained the gorgeous colours of the studio palette, only to make himself thoroughly acquainted with nature. Almost all these sketches represent detached fragments of scenery, single natural objects as they happened to occur. They are freely and broadly painted, with the same ready talent as the pictures, but in a dark and unassuming colouring that has nothing in common with the Düsseldorf school's display of colour.

JOHAN FREDERIK ECKERSBERG (1822—1870) was a marked contrast to Cappelen, and the first true realist among Norwegian painters. With the exception of three years of study in Düsseldorf, and a couple of years spent in Madeira to get rid of a dangerous chest-affection, Eckersberg lived in Norway. In 1859 he established an art-school in Kristiania, which was soon well attended and supported by government. His 11 years' work here has had a decided significance for the younger generation of Norwegian painters, most of whom have been his pupils. The foundation of their respect for nature and sober vision was no doubt laid under the guidance of this teacher, whose greatest qualities as an artist were honesty and faithfulness to nature.



Gude: From the Norwegian Coast.

Phot. by Væring.

Eckersberg's productions, which are both abundant and valuable, are almost exclusively of Norwegian subjects. He was especially happy in his representation of bare mountain scenery; and «Høifjeld» (Highland), in the National Gallery in Kristiania is one of his most important pictures.

Among other Norwegian painters of this generation may be mentioned MORTEN MÜLLER (born 1828) — whose favourite subjects are Norwegian coast-scenes, and above all Norwegian pine-woods —, ERIK BODOM (1829—1879) — whose partiality was for deep, silent mountain-tarns overshadowed by mountain-ridges —, and G. A. MORDT (1826—1856).

Three of the artists of this generation studied and worked elsewhere than in Düsseldorf, namely, the clever animal and portrait painter, SIGVALD DAHL (born in Dresden, 1827, and still living there), a son of Professor J. C. Dahl, FRANZ BØE (1820—1891), the Bergen flower, fruit and still-life painter, and JOHAN JAKOB BENNETTER (born 1822), a marine painter who studied in Paris.

In figure-painting, the tradition begun by Tidemand was continued by KNUD BERGSLIEN (born 1827), a peasant lad from Voss. He has painted several historical pictures, among which his «Birkebeinske skiløbere flygter over fjeldet med Haakon Haakonsson som barn» (Birkebeiners Crossing the Mountains on Ski with the Child Haakon Haakonsson) is the best known. He has also painted portraits, and undertook the management of the art-school in Kristiania after Eckersberg's death.

PETER NICOLAI ARBO (1831—1892) is an artist who has often set great aims for his art, and is one of the few Norwegian historical painters. He belongs to the Düsseldorf school, but has also been influenced by French art. His best known works are on subjects from Scandinavian mythology and legend, especially «Valkyrien» and «Aasgaardsreien». He has also painted historical pictures, scenes from military life, hunting scenes, and portraits.

V. ST. LERCHE (1837—1892) also belongs to this set of Düsseldorf painters. In his numerous pictures of every-day life of the Rococo period and the peruke age, and still more of cloister life, he has displayed a talent for epic art, and a genial humour that have made his pictures popular. To the same period belong also AASTA HANSTEEN (born 1824) — who soon gave up her portrait-painting for literature —, the genre-painter, MATHILDE DIETRICHSON (born

1837), the clever animal-painter, ANDREAS ASKEVOLD (born 1834) — who has kept almost exclusively to representations of Norwegian sater-life —, the practised landscape-painter, SOPHUS JACOBSEN (born 1833), the honest and amiable depicter of Norwegian east-country life, C. D. WEXELSEN (1830—1883), the landscape-painter SCHANKE, the marine painter BOLL, and others.

In the course of the sixties, Düsseldorf gradually ceased to be the art-centre of Norwegian painters. An external cause of this was Gude's removal to Carlsruhe in 1862. But in reality Düsseldorf had played itself out; and even an artist like Ludvig Munthe, who lived in Düsseldorf until his death, clearly marks the break, and forms the transition to a new view of the aim of art.

CARL SUNDT-HANSEN (born 1841) studied indeed, after three years in the Copenhagen academy, for a time in Düsseldorf under the realistic genre-painter, Vautier; but since that time he has spent three years in Paris, nine in Stockholm, and the last twenty in Copenhagen; so that in reality only a short period of his artistic career has been passed on German soil. He is the only worthy follower of Tidemand as a painter of peasant-life, and is perhaps that artist's only superior rival in Norwegian art. His drawing is remarkably sure, with expression in every detail. His art bears throughout the stamp of quiet, repressed melancholy, without pathos and without sentimentality. The betrayed and forsaken peasant-girl from the folk-song, «Ifjor gjætt' e gjeitin»; a fisherman patiently waiting for a haul; «Hjemsøgelsen» (the Visitation) that has fallen upon a young couple who are standing by the coffin of their child; the condemned man's confession in «Lensmandsarresten»; the sombre gathering around the flag-covered corpse in «En begravelse ombord» (Burial at Sea), are the subjects of his most important pictures.

The Norwegian landscape-painter, LUDVIG MUNTHE (1841—1896), contemporary with Gude and following Dahl, also won a name in Europe. He is one of the most refined colourists among Norwegian artists, and soon made for himself a personal range of subjects and a marked technique which he developed to a high degree of virtuosity. In France, Corot, Rousseau and Daubigny had contributed, each in his own way, to free the art of landscape-painting from antiquated conventionalism, and, in opposition to the plastically constructed composition-landscape, had formed a landscape-art with



Cappelen: 'Dying-out of a Forest.'

• Phot. by Væring.

a simpler choice of subjects, a more whole, more refined tone of colour, and a more personal feeling — *le paysage intime*. Munthe, who after the sixties only left Düsseldorf to visit Norway, or to take his frequently repeated journeys in Holland and France, can hardly be said to be directly influenced by these French artists; but French landscape-painting has certainly exposed the subject-trickery of the Düsseldorf school to him. He apparently contents himself with the simplest subjects; but these afford him the amplest opportunity of revelling in soft, insinuating, delicately harmonised tones. He delights particularly in snow landscapes, more especially the rainy, gray aspect of a thaw, or the dusk of a winter evening with the fading glow of the sun, or the faint glimmer of the moon across the snowy plain; but he has also an affection for the autumn landscape with its sweet, melancholy colour harmonies. And a picture like his «Vinteraften ved den norske kyst» (Winter Evening off the Norwegian Coast), which he presented to the Norwegian National Gallery, is the work of a master.

With Ludvig Munthe, the Düsseldorf tradition in Norwegian art was broken, and the way prepared for the naturalistic view. And while Gude, in Carlsruhe, was aiming at a direct reproduction of nature, elements were moving in the new school of colourists in Munich, that only needed an impulse from without to carry them on to naturalism. The impulse came in the shape of a breeze from the light-flooded landscape of the French open-air painters. We now find the greater number of the Norwegian artists gathered at Munich; and the most advanced of them afterwards came to stand under the influence of the Paris school, and the badge of naturalism. But before passing on to these artists, we must mention a few who began their artistic career in Düsseldorf, but who, sooner or later, allowed themselves to be influenced by the new tendency. This was not the case with the conventional RASMUSSEN (born 1842) and the figure-painter HANS DAHL (born 1849).

AMALDUS NIELSEN (born 1838) went in 1860 to Düsseldorf, and then became Gude's pupil in Carlsruhe, but since 1869 has lived in Norway. His talent as a Norwegian landscape painter is of the most solid and genuine order. His province is the fjord scenery of southern Norway — «Morgen ved havet efter storm» (Morning by the Sea after a Storm), «Aftenstemning fra Hvaløerne» (Evening on the Hvaler Islands), «Morgen ved en

lodshavn» (Morning at a Pilot-haven), «Frembrydende uveir over Hardangerfjorden» (Storm Breaking over Hardangerfjord), etc.

JOHAN NIELSEN (born 1836), akin in style to Amaldus Nielsen, and of about the same age, is a painter of south-country coast scenery.

FREDERIK COLLETT (born 1839) also began as Gude's pupil, afterwards studied in Munich, and finally was strongly influenced by the French open-air tendency. Whereas he at first chiefly sought his subjects in the south-country fjord scenery, he afterwards made the east-country winter, with its masses of snow and half frozen rivers, his special study.

ADELSTEN NORMANN (born 1848) has also made Norwegian, and especially the north-country fjord, scenery his special study. Since leaving Düsseldorf in 1887, and settling in Berlin, where he has joined the opposition, Normann has always tried to get rid of the sensationalism that marks his earlier pictures. The landscape-painter, LUDVIG SKRAMSTAD (born 1855), also studied in Düsseldorf and Munich. His province has been the fir forest in autumn mist and winter.

Of the painters that have studied in Munich, the older generation is far less important and interesting than the succeeding one, which afterwards came under the influence of the French open-air painting. We will mention the figure-painter OSCAR WERGELAND (born 1844), the genre-painter MARKUS GRØNVOLD (born 1845), the figure-painters WILHELM PETERS (born 1851), and AXEL ENDER (born 1853). The last-named has recently shown sufficient energy to depart from a long pursued course of conventional painting, and with fresh vigour devote himself to sculpture. To this generation also belong ANDREAS DIESEN (born 1844), a painter of mountain scenery, FRIDTJOF SMITH-HALD (born 1846), a painter of coast scenery, JOHANNES MARTIN GRIMELUND (born 1842), whose subjects are sea and shipping, the figure-painter CHRISTIAN ROSS (born 1843), and especially the versatile OTTO SINDING (born 1842), a brother of the sculptor, Stephan Sinding, and the composer, Christian Sinding. Sinding had already made his début in literature before he began his artistic studies under Eckersberg, continued under Gude's guidance and lastly in Munich. His restless and ambitious artistic temperament has incessantly tried to find satisfaction in a variety of tasks. Not only has he divided his great working-powers between painting and literary or scenic interests, but even in painting



Petersen: Summer Night.

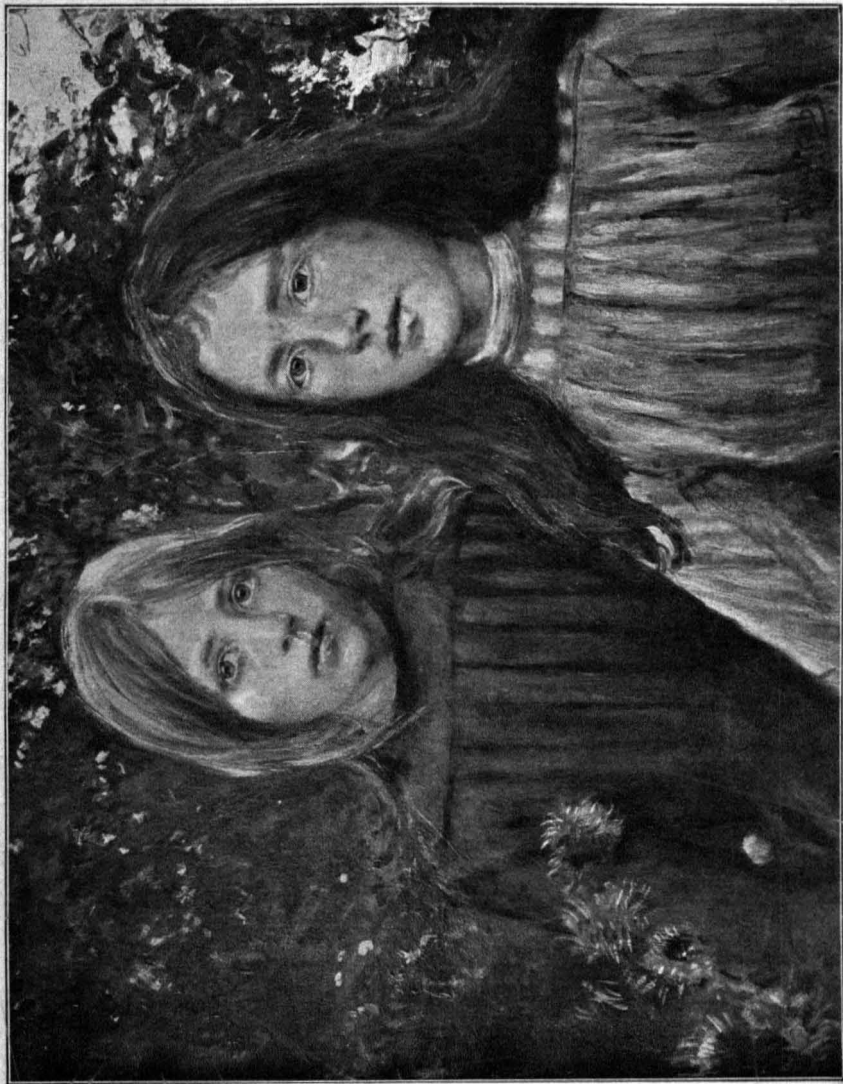
•Phot. by Væring.

his course has been a feverish quest, with sharp turns and leaps — marine pictures and genre, historical scenes, panoramas (Battle on the Plains of Leipzig) and stage scenery, representations of fishing-life on the Norwegian coast, and of landscapes and peasant-life from Lofoten, Finmarken and the arctic regions. His Protean nature has incessantly changed its manner of manipulation, and satisfied itself with new experiments; but in all this versatility it is difficult to recognise other features than those marked by will and energy.

In the fighting generation of painters that now follows, EILIF PETERSSEN (born 1852) and HANS HEYERDAHL (born 1857) occupy a somewhat special place. Both are to some extent transition figures, receptive geniuses that have been exposed to the influence of two widely-differing views of art. At the time when open-air painting and impressionism took art by storm, and drove the Norwegian painters in Munich first to Paris to look and learn, and then home to fight and act, EILIF PETERSSEN was already a mature artist. It was no easy matter for him to break completely with his German tradition, change his ideals, and alter his method; but he did all this. As a high-principled artist, he followed the banner whose motto was, Forward and home; as a good soldier he took a manly and honest part in the struggle. Eilif Peterssen was first a pupil of Eckersberg, then went to the Copenhagen Academy, and thence to Carlsruhe and Munich. In the picture-galleries he became greatly influenced by old art, and then went to Italy to see more of those old colourists who were his real teachers. He then went with the stream to Paris, and in 1883 joined his fellow-students when they went home to make a conquest of their country. His very first pictures attracted great attention, and his «Christian II underskriver Torben Oxes dødsdom» (Chr. II Signing Torben Oxe's Death-warrant) was an astonishing performance for a young man of 23, a masterly work in the perfection of its composition, its strength and fulness of colour, and especially its psychological character. The study «Judaskysset» (Kiss of Judas) with its evidences of Venetian influence, opens the series of Peterssen's Biblical pictures, of which we will mention the 4 large altar-pieces «Korsfæstelsen» (Crucifixion), «Hyrdernes tilbedelse» (Adoration of the Shepherds), «Kristus i Emmaas» and «Kristus i Gethsemane». His endeavour here has been to unite his new naturalism with the grandeur such art demands. His large street scene, «Fra Piazza

Montanara», with its effective colouring, and his capital «Siesta i et osteri i Sora» are perhaps the best-drawn figure pictures in Norwegian art. The scenery in his large «Nocturne» is taken from the neighbourhood of Kristiania, the soft beauty of a northern summer night being symbolised in the naked figure of a girl. Lastly, Eilif Peterssen has also painted portraits of a high order of excellence, the best among them being a fine portrait of his wife, and the melancholy one of the author Arne Garborg.

Easily influenced and yet highly original, experimenter and dreamer, of a paradoxical and obscure nature, but at bottom a true genius in art, HANS HEYERDAHL is perhaps the most interesting of all the artists of the eighties. There is none so unequal as he, none have taken such sharp turns and made such strange oscillations between genius and triviality; but with all his eccentricities and momentary fits of weakness, he is and will continue to be the favoured colourist of Norwegian art. In 1874 he went to Munich, and in 1878, when only 21 years of age, the young artist received a prize for his «Uddrivelsen af Paradis» (Expulsion from Paradise) from the French government, who also purchased the picture. Heyerdahl now became a pupil of Bonnat, and at the same time studied in the Louvre. It is from this period that his capital copies of Bellini, Raphael, Ribera and Rembrandt date. By «Det yngste barns død» (Death of the Youngest Child) he won the prize offered by the art periodical «*L'Art*», a three years scholarship for the purpose of studying in Florence. From the Paris period dates also his conscientious and refined portrait of the actress, Laura Gundersen. The beautiful picture of «Two Sisters», which Heyerdahl painted after his return to Norway, perhaps the most pleasing picture in the Norwegian National Gallery, is the ripe fruit of the twofold influence of open-air painting and free Italian, especially Venetian, art. In his pictures of «Badende gutter» (Boys Bathing) and «Havfruer» (Mermaids), as also in other later pictures, Böcklin's influence is easily traceable. One of Heyerdahl's most beautiful pictures is the solemn «En arbeiders død» (A Workman's Death). In addition to these figure pictures, he has produced a considerable number of landscapes and portraits. Of late years, in opposition to the French naturalism, and in obscure enthusiasm for a pan-Germanic historical art, Heyerdahl has produced several great works on subjects taken from Scandinavian mythology. These, however, principally betray the fact



Heyerdahl: Two Sisters.

Phot. by Væring.

that he is not a profoundly thoughtful painter: his talent lies in a sense, and voluptuous enjoyment, of beauty, a love of delicate form, and an intoxication in the sweetness of colour.

In striking contrast to an artist nature of this kind are the two artists who were the actual leaders in the hard fight that led, in the eighties, to the victory of naturalism in Norway, namely, ERIK WERENSKIOLD and CHRISTIAN KRØG. The battle was not only to win an uncomprehending public, but was directed against a whole tendency, the German traditions of Norwegian art, its cast-off idealism, its false romanticism. That the battle was comparatively short was due in the first place to the fact that the contending band of artists were not only possessed of courage, but also of a fair amount of talent. Moreover, they had for their background the realistic current which was at that time so strong in all departments.

ERIK WERENSKIOLD (born 1855) studied in Munich from 1875 to 1880, but early began to emancipate himself from the artistic views of his teachers. At the same time, he avoided picture galleries, and acknowledged no other source of instruction in his art than the immediate study of nature. It was the numerous exhibits of French naturalistic painters in the Munich exhibition of 1879, that opened his eyes to the road he was to follow in the future. He then went to Paris, where he studied for three years, and became a thorough convert to naturalism and open-air painting, with subsequently a leaning towards impressionism. In 1883 he settled in Norway, where he became the artist who most clearly formulated the programme of the new tendency, and planned the strategic tactics.

Werenskiold's art production is not really very wide-ranging, and his choice of subjects is chiefly limited to the scenery of his native country, and ordinary every-day life, and to portraits. Everything that he has done bears the stamp of solidity; but with all its solidity, his work is by no means lacking in charm. Even his early picture, «Et Møde» (A Meeting), is altogether realistic in character; but it was not until he had returned to his native country, that he produced his two excellent pictures, «Telemarksjenter» (Telemarken Peasant-girls) (1883) and «Bondebegravelse» (A Country Funeral) (1885), both in the National Gallery. In both pictures the landscape is as important a part of the picture as the figures themselves. For the first time in Norwegian art, we have pictures that are

seen entirely in the open air. One of Werenskiöld's most beautiful landscapes, with most feeling in it, is «Sommeraften» (Summer Evening) (1893). As a portrait-painter, Werenskiöld is unsurpassed in Norwegian art with regard to thorough work, striking likeness and forcible characterisation; and although he is no born colourist, his portraits are of high artistic excellence. We will here mention his portraits of Bjørnstjerne Bjørnson, Erika Nissen, Frederik Collett, Fridtjof Nansen, and above all, Henrik Ibsen. Werenskiöld has gained still greater renown as a draughtsman. The highest achievement of his art is the illustrations to Norwegian fairy-tales. Of late years, he and one or two other Norwegian artists have been engaged in illustrating Snorre Sturlason's Norwegian Royal Sagas.

CHRISTIAN KROHG (born 1852) had passed his law examinations before he went to Carlsruhe, where, and at Berlin, he studied under the earnest realist and figure-painter, Gussow. In Berlin, his friendly intercourse with Max Klinger, who was at that time in the middle of his realistic period, was of special significance for Krohg whose subsequent theories of art were probably influenced by his friend's pessimistic social philosophy. Later on, in Paris, he was forcibly attracted by the realistic current of the eighties, and, at about the same time as the other artists, returned to Norway. Impressionism for him was not merely a new view of art, but an actual new artistic form resting on new social, ethical and religious theories. Art was to have a social aim in the struggle with poverty and injustice, with hypocritical social laws and a morality that was at enmity with happiness. The portraying of reality came therefore to some extent to be placed at the service of the tendency, e.g. in «Daggry» (Dawn), «Besøget hos doktoren» (Visit to the Doctor), «Kampen for tilværelsen» (Struggle for Existence) and «Albertine». This theory of art was defended by Krohg and his companions-in-arms with an uncompromising scorn of existing conditions, and an impulse to manifest it in acts, that aroused the wrath of the good citizens and a fierce mental fermentation among the youthful members of the community. This was especially the case when Krohg, in a large picture and a little book, both bearing the name of «Albertine», had set himself the task of giving an unvarnished account of the seduction of a poor Kristiania girl, and the brutality of police-protected prostitution. After this, Krohg devoted himself entirely to art. Only during the last few years has he resumed his literary



Werenskiöld: Portrait of Henrik Ibsen.

Phot. by Væring.

labours in altogether different fields, and especially as a witty and humorous writer of newspaper articles. Among these the interview combined with portrait, is his peculiar province. A series of them has been published under the title of «Dagens mand» (Men of the Day).

Krohg's work has reached its highest artistic perfection in his pictures from Skagen, which are free from every purpose but that of delighting the eye — «Gammel kone» (Old Woman), «Sovende fiskerfamilie» (Sleeping Fisher-Family). Krohg has produced a true and characteristic type from the east-country pilots and sailors. Among his pilot pictures, we will mention «Nordenvind» (North Wind), «Det tunge budskab» (Heavy Tidings), and «Hart læ» (Hard a-lee). Closely allied to these is his one attempt at historical painting — «Leiv Eriksson som opdager Amerika» (Leiv Eriksson Discovering America), now in the Chicago Museum. Krohg has also executed capital portraits of Johan Sverdrup, and of Gerhard Munthe and other Norwegian artists. On the other hand, his illustrations to Henrik Ibsen's «Terje Viken» and Snorre Sturlason's Royal Sagas are of less importance.

FRITZ THAULOW (born 1847) may be named as a third leader in the cause of naturalism. He first studied in Copenhagen, and then in Carlsruhe under Gude; but most importance attaches to the three years he studied in Paris. His young and enthusiastic artist's soul found a new ideal in open-air painting. When he came home, he founded an open-air academy at Modum, where his example, his enthusiasm, and his persuasive personality, exercised a great influence upon the younger generation of landscape-painters. He was truly made to gather young men about him. Enthusiastic and amiable, rich and independent, active and handsome, full of good humour and bold confidence, he was one of the central figures in the young generation of artists. Thaulow is very sensitive to enjoyment in art, and his aim in painting is to give an impression of beauty. In his earlier winter pictures, he has represented the clear Norwegian winter's day with great freshness. But his art is always insinuating, whether he paints sunny pictures or nature veiled, which is really his element, whether he reproduces Norwegian or French scenery. Of late years, he has returned to the studio, and it is especially by his later productions that he has won warm admirers in Paris, London and America, and an international renown. But it would be of little use to instance a few examples of his extraordinarily facile and multitudinous pro-

duction. To obtain a complete idea of his style, it would be necessary not only to go through the various public galleries at home and abroad, but also seek out pictures in private collections on both sides of the Atlantic.

GERHARD MUNTHE (born 1849) also studied in Munich, together with Peterssen, Werenskiold and Heyerdahl, but was afterwards strongly impressed by modern French landscape. His landscapes from the time he was in Germany reveal a decided gift of colour, and proficiency of artistic manipulation. When he came home, however, with his eyes opened, through French art, to open-air painting, it was not to see Norwegian scenery with French eyes. His art early acquired a strongly national character, and he became especially an east-country painter. Munthe has always been fond of a country life, and in the recollections from his childhood, his impressions of nature were always interwoven with those of the old peasant art and circumscribed imagination. But the peasant's former sense of colour seemed to be dying out. In 1893, Munthe exhibited 11 fanciful illustrations of Norwegian fairy-tales, in which he attempted to break through the narrow range of naturalistic subjects, and, on the basis of our old peasant fancy as shown in its pictorial representations, to raise a new, personal imaginative art, with harmonious colours in primitive combinations. From the very first, these fancies seemed to be intended as patterns for some kind of art needlework; and since then a number of cloths woven after the old national style have appeared, that in choice of colour and technical execution are in close imitation of Munthe's designs. In this decorative art of his, Munthe is not only an artist, but also a missionary; and he appears to have set himself the task of healing the eye for colour, weakened by an international fashionable art. And his colour propaganda in the field of cloth-weaving has not been in vain; for his style of cloth is now the prevailing one in the flourishing Norwegian art of weaving. We find similar tendencies in the «Eventyrværelse» (Fairy-tale Room), a room in the Holmenkollen Hotel, near Kristiania, decorated by Munthe in grotesque polychrome fairy scenes, cut out in wood, and fantastically ornamented; and also in his archaistic and strongly national, coloured illustrations to Snorre Sturlason's Norwegian Royal Sagas, that are evidently influenced by the buried art of the bronze age.

All the artists of the naturalistic school hitherto named, are the outcome of town culture. With the exception of Thaulow,



Krohg: Norwegian Pilot

Phot. by Varing.

who has always been a downright internationalist, they have all, among other things, worked with full consciousness for the nationalising of Norwegian art, have tried to free themselves from foreign influences, whose transitory usefulness they acknowledged, but in whose lasting dominion they saw the greatest danger for artistic originality and depth. All the stranger is it that the most strongly influenced by French art is the peasant-born CHRISTIAN SKREDSVIG (born 1854). In his earlier productions, he actually stands out from the Norwegian naturalistic artists as the least Norwegian of them all. On returning home, however, after his years of apprenticeship in France, it was not long before the peasant, lyric instinct in him obtained the mastery over the artistic, and in his later work, he has returned with full consciousness to the country districts and the recollections of his childhood. But all through there runs an undertone of something foreign and highly cultured in his manipulation and colouring. After 1874 he studied in Paris, where his «Ferme à Vernoix» was purchased by the French State, while his «Landskab fra Corsica» was purchased for the Luxembourg Gallery. We will also mention his large picture of the plains of Grez, his «Ballade», «Paa vildstraa» (On the Wrong Scent), «St. Hansfest» (Midsummer Eve), «Valdrisvisa» (a series of water-colour drawings), «Menneskens søn» (the Son of Man), which recalls Uhde's style, and especially «Vinje's barndomshjem» (Home of Vinje's Childhood).

NICOLAI ULFSTEN (1853—1880), the talented painter of Lister's stony shores, and the sea-washed sands of Jæderen, was a discoverer in Norwegian landscape-painting. He was a clever painter, a distinguished colourist, and a sure draughtsman. His sketches and studies have an almost impressionistic freshness, and his pictures an altogether superior character.

JACOB GLØERSEN (born 1852) takes his subjects from the thick forest and the snowclad ridges, as in «Paa rudgepost» (On the Look-out for Woodcock), «Snefok» (Snow-storm).

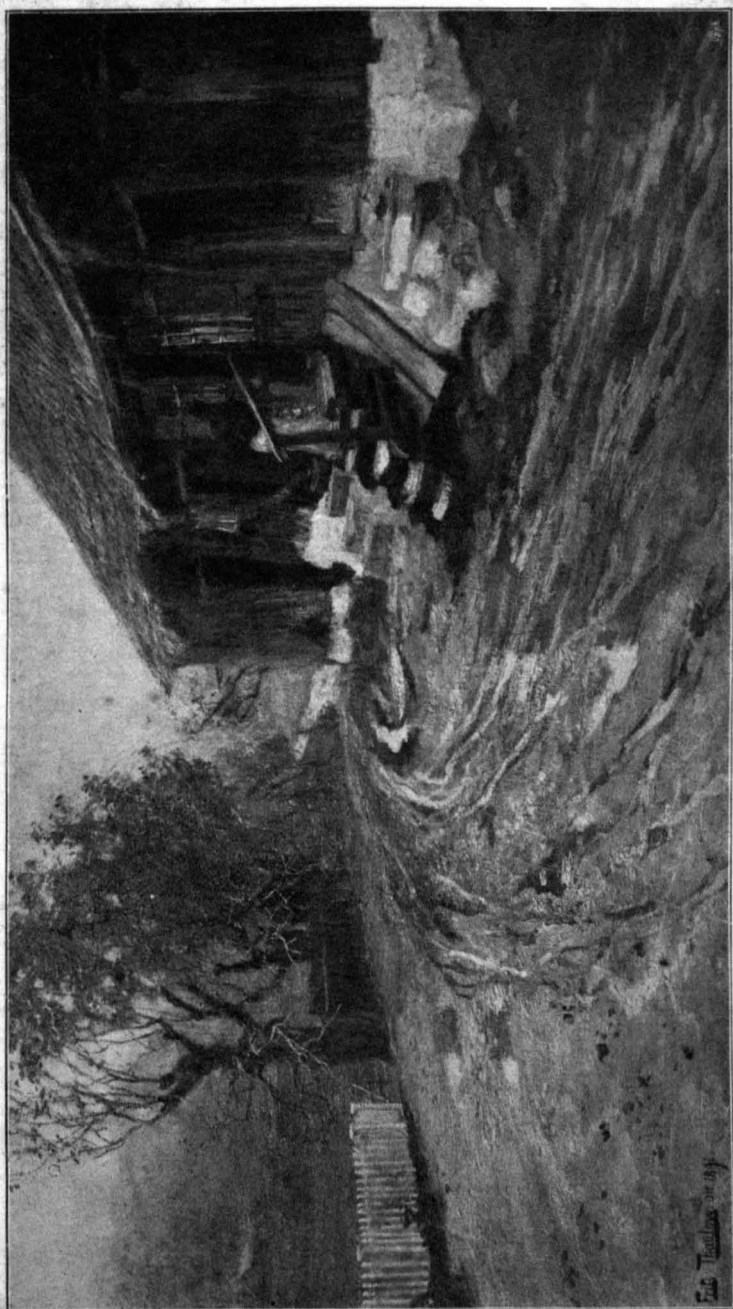
KITTY KIELLAND (born 1844) also takes most of her subjects from Jæderen, but it is the marshes and sand-hills farther inland, not the coast.

The most able and talented Norwegian lady-artist is HARRIET BACKER (born 1845). Interiors are her special province, and there is no Norwegian artist who has seen indoor colours more delicately, richly and characteristically harmonised than she, or who has

painted in all its breadth and shades, the light streaming in through the low window in a brightly-coloured peasant's cottage, flooding the surface of a table, glancing on a face, lighting up a red shirt, or sinking into richly-coloured shadows. As a colourist, she surpasses most of her naturalistic fellow-artists; she is stronger than Thaulow, more refined than Krohg.

All these artists have stood close together round the banner of naturalism. THEODOR KITTELSEN (born 1857), on the other hand, has gone his own strange way. As early as the seventies, he had painted in Munich the clever picture «Streiken» (the Strike), and since that time he has now and then painted a picture; but he has never really felt at home in oil-painting. He is of a twofold nature; he is a humorist and a lyric poet, a visionary and a poetic genius. His series of drawings of the Homeric «Batrachomyomachia» is a masterpiece of satirical animal humour. Racy humour characterises his illustrations of Wessel's «Hundemordet», and his drawings «Fra livet i de smaa forhold» (From Life in Small Circumstances). But it is in the illustrations of Norwegian fairy-tales that we first learn to know Kittelsen's imaginative art to the full — «Nøkken» (Water-sprite), «Heksen» (Witch), etc. During a couple of years' stay on a barren Lofoten island, his highly-tuned natural fancies, «Fra Lofoten», came into existence; and the most mature fruit of Kittelsen's talent originates from his native place — «Jomfrulandsserien», a series of landscape effects whose charm lies in their original feeling, and the simple grace of their execution.

Among the painters who began in Munich must further be named the clever draughtsman and cultivated artist, BERNT GRØNVOLD (born 1859); the animal-painters, CARL UCHERMANN (born 1855) — of whose pictures we will mention «Flamsk hundeforspand» (A Flemish Dog-Team) — and ELISABETH SINDING (born 1846); OLAV RUSTEN (born 1850), influenced by the old German portrait-painting; the figure-painters, JAHN EKENÆS (born 1847) and C. FRITHJOF SMITH (born 1859), professor in Weimar; ASTA NØRREGAARD (born 1853), portrait-painter; WILHELM HOLTER (born 1842), portrait and genre painter, who has been director of the art and handicrafts school in Kristiania since 1884; NILS BERGSLIEN (born 1853), who has painted scenes from Norwegian peasant-life; the landscape painters, PHILIP BARLAG (born 1840) and CARL NIELSEN (born 1848), GEORG STRØMDAHL (born 1856); and the marine painter, CARL WILHELM BARTH (born 1847).



Thaulow: Ravensborg.

Phot. by Væring.

While all these artists have been far from the naturalistic opposition this is not the case with the landscape-painters, EDVARD DIRIKS (born 1855), FREDRIK BORGES (born 1852, see page 323), the figure-painter, FREDRIK KOLSTØ (born 1860), NILS HANSTEEN (born 1855), the fine and noble painter of Norwegian scenery, wood and valley, coast and sea, and the marine painter, HJALMAR JOHNSEN (born 1852). Kolstø especially has produced very interesting things as regards impressionistic technique. In his sunny pictures of Capri's white loggie, he has also obtained peculiar effects. As the caricaturist of the period, and the most generally employed illustrator, ANDREAS BLOCH (born 1859) has evinced untiring activity. This branch of art has subsequently had talented followers in O. KROHN, G. LÆRUM and O. GULBRANDSEN.

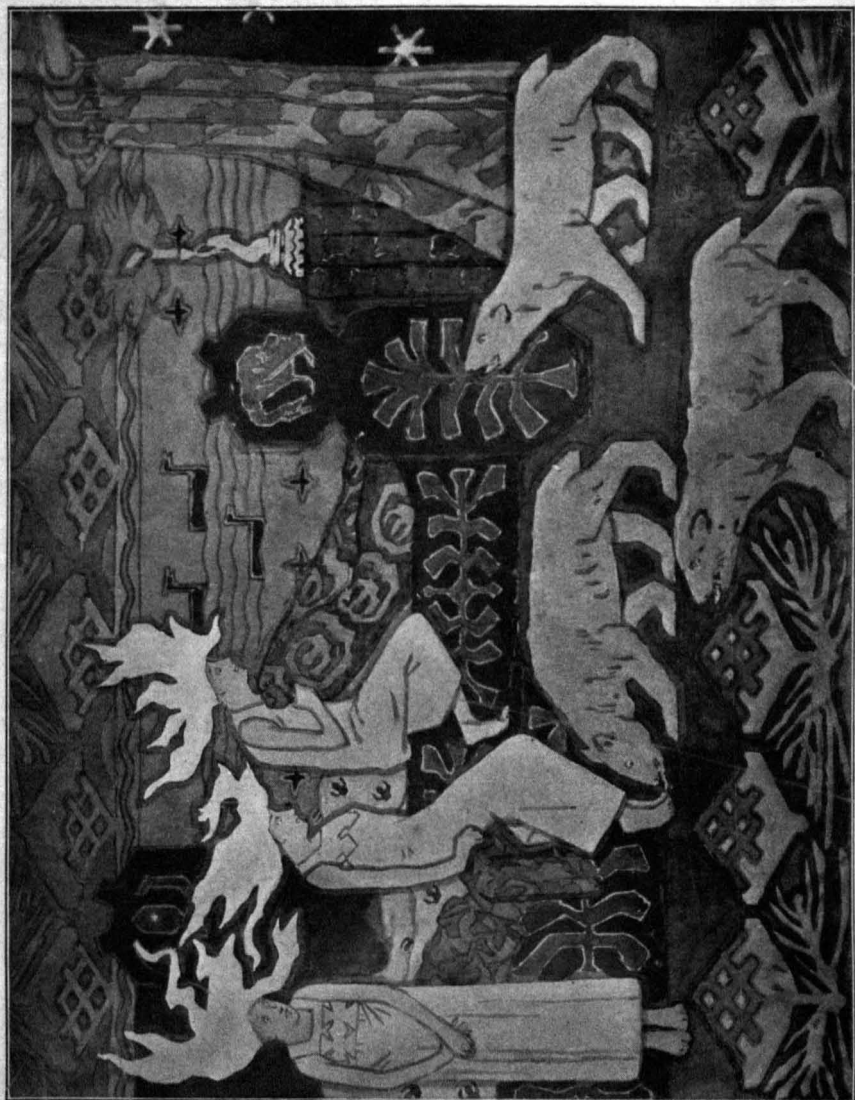
The younger artists, whose dedication to art took place during the contest about the open-air painting, are all colourists more or less. They all have their weak point in drawing, and their limitation in a poorly developed power of composition. For all of them the necessary requirement of good art was that it should be done «correctly», that it should be soberly observed and reproduced with unfailing «correctness», which again was as much as saying that it was to be correct in colour, and produce an illusory effect. There is an earnest intention to be true in their contemplation of nature; and their courageous colouristic efforts and bold manipulation can sometimes even throw their masters' pictures into the shade. Several of these artists have also undergone considerable changes with the passing years, have sought out a path of their own, and have attained to greater maturity and clearness in their art.

GUSTAV WENTZEL (born 1859) is one of the most eminent of this generation. He made his début with an interior — «Billedhuggeratelieret» (the Sculptor's Studio) — which showed an extraordinary power of imitation of the external reality. In his «Konfirmationsselskab» (Confirmation Party), and that master-piece of colouring, «Frokost» (Breakfast), he depicts the less well-to-do classes in the capital, and has also succeeded in giving a truthful impression of the social surroundings of the people represented. In «Dugurd» (Midday Meal), he represents a cotter's family round the table; while in «Føderaadfolk» the figures are secondary to the interior in which they appear. In «Bondedans» (Peasants Dancing), too, the several figures are rather secondary. Of late years, Wentzel has painted a number of fresh snow-scenes.

EYOLF SOOT (born 1858) is the greatest colourist of this company. His restless imagination, which is always kept down by his will to sober observation, flashes out in warm, glowing colour. The subjects of his pictures are never fantastic. His dramatic «Barnemordersken» (Infanticide) stands alone in his art. With this exception, his pictures are always of every-day subjects — an open door, with two peasants shaking hands, while the artist employs the moment in seeing the sunshine outside sparkling through the crack of the door, in «Et besøg» (A Visit): a couple of children standing gazing at the «Brudefølge som drager forbi» (Bridal Procession Passing), etc. We will further mention his portraits of Jonas Lie and his wife, with its iridescent colour-effect, and of Bjørnstjerne Bjørnson and his wife. The first-named is especially characteristic in the decomposition of the colours, in which Soot's talent for colour has found its means of expression. The light falls in gently and sunlessly; but the colours are seen with an eye that perceives the burning and trembling of the elementary colours in every shade. The colours lie there in little sharp touches side by side, each sparkling by itself, until the picture is looked at from the distance which it is intended to have, when the antagonistic points of colour melt into form, and acquire one tone in which the light ripples and dwells.

HALFDAN STRØM (born 1863) began by practising the picturesque principles of naturalism upon his nearest surroundings, and represented in cold, pessimistic pictures — «Dugurdshvil» (Midday Rest), etc. — small circumstances and daily toil. But later on, when he had been abroad, his art changed its character. It became a glorification of the home, of the wife and mother, of the children, of the house and the nearest spot of earth. At the same time his pictures became bold and cheerful in colour, dashing in execution, and more vigorous in form. We will mention his refined «Dameportræt» (Portrait of a Lady), and the characteristic portrait of the art-historian, Emil Hannover. With this last picture, which is slightly conventionalised in the spirit of antique art, Strøm's naturalistic development is interrupted, and he has gone over to the camp of the youngest generation.

SVEND JØRGENSEN (born 1861) is a true-hearted portrayer of the simple feelings of simple people. His best picture is «Enken» (the Widow) and «Sønnen» (the Son). EIVIND NIELSEN, HELGA



Munthé: The Suitors.

Phot. by Værting.

REUSCH, SIGNE SCHEEL and INGERID DAHL must also be mentioned among figure-painters.

The number of landscape-painters in this generation is very great. Besides Wentzel, Soot, Strøm and Jørgensen, who have all also painted landscapes, we may mention MARIE TANNÆS, HJERLOW, JENSEN-HJEL, KALLE LØCHEN, TORGENSEN, SINGDAHLSEN, KONGSRUD, KONOW, GEELMUYDEN and the early deceased JØRGEN SØRENSEN. The last-named artist's «Vestre Aker. Februar. 2^o kulde» is the most typical landscape that the Norwegian open-air school has produced. Another characteristic picture is AUGUST EIEBAKKE'S «Opdækning for de fremmede» (Preparing for the Strangers) — a typically naturalistic interior.

We will further mention GUNNAR BERG (1863—93), who in his characteristic paintings glorified his native district Nordland, and especially Lofoten.

It is an altogether different spirit that we meet with in the pictures of EDVARD MUNCH (born 1863). He is a peculiar personality, much of a muser, something of a poet. As a painter he is a strong and feeling colourist, in whose art the colours come out with their original strength and with a stirring depth of expression as in no other Norwegian artist. He is also a true line-artist; but the expression of the thought and subject is so much more important to him than the form, that he has always disdained the perfecting of the artistic media. From the very first he met with the most rancorous opposition, but the opposition was always accompanied by admiration, and his art has more and more gained ground.

Even «Det syge barn» (the Sick Child) aroused considerable attention, but was also severely censured for the indifference to detail, and the neglect of naturalistic study. But as a colourist, Munch has reached a height that none but Heyerdahl in a few of his pictures approaches. Of pictures painted in his youth, we will further mention «Vaar» (Spring), and of his later works, «Sommer-nat» (Summer Night) and «Angst» (Terror). Munch's other pictures may be grouped about these. They treat of the same subjects — sickness, sexual desire, and night; and the cry of terror lies behind them all, behind all the varying feelings and sensations of life, like the fundamental feeling that marks the limits of joys and sorrows — terror. In the glaring light of terror, even every-day life has a different appearance. Everything turns to irony, caricature, illusion, as in the visions of a fever patient. They are not

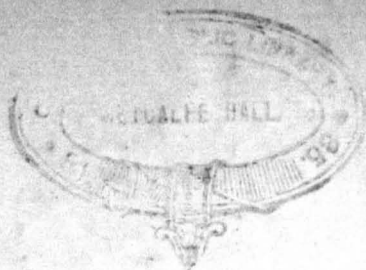
new and surprising thoughts that Munch has interpreted in his art, but he presents them with a personal devotion, a poetic fancy, and a courage that raises his productions above ephemeral art.

Munch is also an excellent portrait-painter, and of late years his ideas have sought in etching and lithography a more appropriate means of expression than painting.

The only painter who has been influenced by Munch's art among his contemporaries, is the talented, but not very productive colourist, FRU ODA KROHG. The others show no trace of his peculiar tendency.

Mention has still to be made of certain artists who, in the course of their artistic development, have become more or less removed from naturalism. This can least be said of the clever figure-painter, JACOB BRATLAND, who only in his later pictures, has sought expression for lyrical feelings that have broken through the form of naturalism. JACOB SØMME is still hesitating between the naturalistic and the conventional forms of expression. FRU LILLY SØMME has revealed a colouristic talent that is distantly related to that of Munch. What direction GUDMUND STENERSEN's somewhat Protean talent will take, it is difficult to say. In a series of harmonious but somewhat monotonous and weak landscapes, JOHANNES MÜLLER shows a marked lyrical, gently elegiac sensitiveness in his view of nature. TORLEIF STADSKLEIV also, highly talented and rich in possibilities, seems to be approaching the more conventional and formal style. LARS JORDET is following the same path; like the other young artists he feels himself closely associated with efforts in modern Danish art. THOROLF HOLMBOE is a prominent transition-figure. He began as Gude's pupil, and chose the sea as his special field; but he has always felt himself more and more drawn to the decorative conventional treatment of lines that from England has spread to all lands. Holmboe has done much towards the elevation of our illustrating art. His best works are the illustrations to «Nordlands trompet», and the conventional drawings published under the title of «Sjøfugl» (Sea-birds).

In the nineties we meet with a new generation of Norwegian painters, each with individual talent, but meeting in a reaction against the forms that naturalism has gradually assumed. In the case of most of them, contemporary art has not sufficed as their teacher, and they have felt driven to a thorough study of older art. The old Italian art and the finished Italian landscape have exerted a



Munch: The Sick Child.

Phot. by Væring.

special attraction. A number of these artists have followed the Danish school, and have there learnt enthusiasm for old art. The claims of the young artists upon their art are no less considerable than those of the open-air painters. A more harmonious and severe treatment of lines, a more cautious and restrained colouring, and a fuller study of details are requirements that indicate maturity.

The most productive and harmonious of these young artists, HALFDAN EGEDIUS, died at the age of twenty; but he had already, in a number of pictures and in his excellent drawings for Snorre's Royal Sagas, shown that his talent was of the first order. Among his slightly older contemporaries we may mention SEVERIN SEGELCKE, AUGUST JACOBSEN and KARL JOHAN HOLTER. HARALD SOHLBERG made his début together with Egedius. We will further mention TH. ERIKSEN, WILH. WETLESEN, OTTO HENNIG, OSCAR GRØNMYRA, SIGMUND SINDING, GABRIEL KJELLAND, W. THORNE, KRISTINE LAACHE THORNE, KRISTOFFER SINDING-LARSEN, SIG. MOE, KAVLI, HINNA, ALFR. HAUGE, JOHANNE BUGGE and EMANUEL VIGELAND.

Most of these artists are still quite young; but when we consider what they and their slightly older fellow-artists have already produced in the way of art that bears evidence of feeling, delight in beauty, and the stamp of personality, we have every reason to hope for a bright future for Norwegian art.

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INDUSTRIAL ARTS AND SCULPTURE

At an early period, the Norwegian people had begun to exercise their in-born artistic sense upon the articles employed in daily life. Even the prehistoric age has bequeathed to us interesting wood-carving, such as the heads of animals upon the viking ship from Gokstad, as well as metal work which is partly, at any rate, of native origin; and the oldest sagas speak of woven pictures. It is indeed chiefly these branches, textile work, metal work, and wood-carving, besides decorative painting that have produced really national forms and types as the foundation for the purely artistic labours of the people.

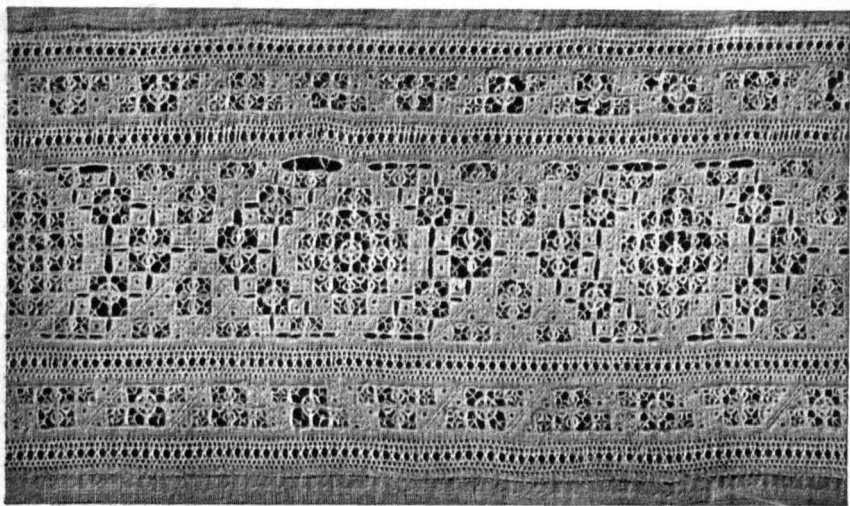
Textile work is divided naturally into embroideries and woven materials. *Embroidery*, both white and coloured, was long ago executed with much artistic skill. Gorgeous chasubles from later mediæval times exhibit work of a highly artistic character. The national embroidery is still preserved in many parts of the country. The ancient coloured embroidery in wool and silk is most effective.

Among our national *woven* articles, the cloths with figures woven upon them occupy an especially prominent position. One cloth (from Baldeshol Church) dates apparently from the 12th century. It represents two of the months in allegorical figures, and is thus a fragment. The figures are woven into romanesque arches, and the entire composition, the dresses and the border consisting of plants and birds, recalls the Bayeux tapestry. With this, probably foreign, exception, our wealth of picture-weavings



Norwegian Woven Cloth.

begins with the commencement of the 17th century. They generally represent biblical subjects, e.g. Herod's feast with the execution of John the Baptist, the Magi, or the wise and the foolish virgins. The figures are extremely conventional, simple and stiff; the ornament, on the other hand, is excellent, but it is above all the full effect of colouring, and the skill in the execution that make these cloths so valuable. In addition to these, there are other cloths showing greater evidence of foreign influence, less conventional, more resembling Gobelin tapestry, with better executed figures and paler colours.



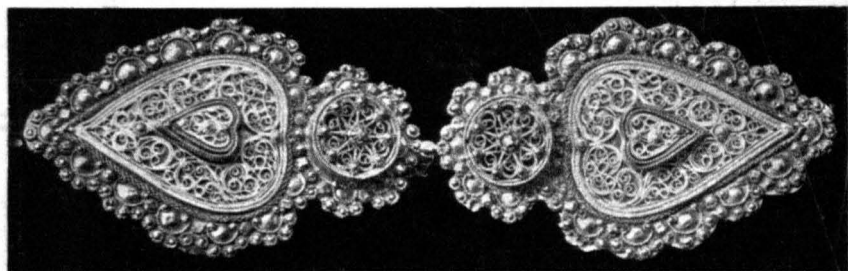
Norwegian National Embroidery.

Besides the picture cloths, the purely ornamental cloths must be specially mentioned, some with geometrical figures, some with ornament consisting of animals and plants, some in the so-called «flensvævnad» (Flemish weaving).

The upright loom (opstadgogn) was used for the production of these articles. There is also the so-called «flosvævnad», a kind of knotted work that was formerly done all over the world, but has now been relegated to the more remote districts.

The textile art-industry is carried on in Telemarken, Valdres, Hardanger, Sogn and Gudbrandsdalen. Hardly anything but «aa-klæder» (ornamental hangings) are now woven by our peasants, but a great effort is being made to arouse the slumbering faculties.

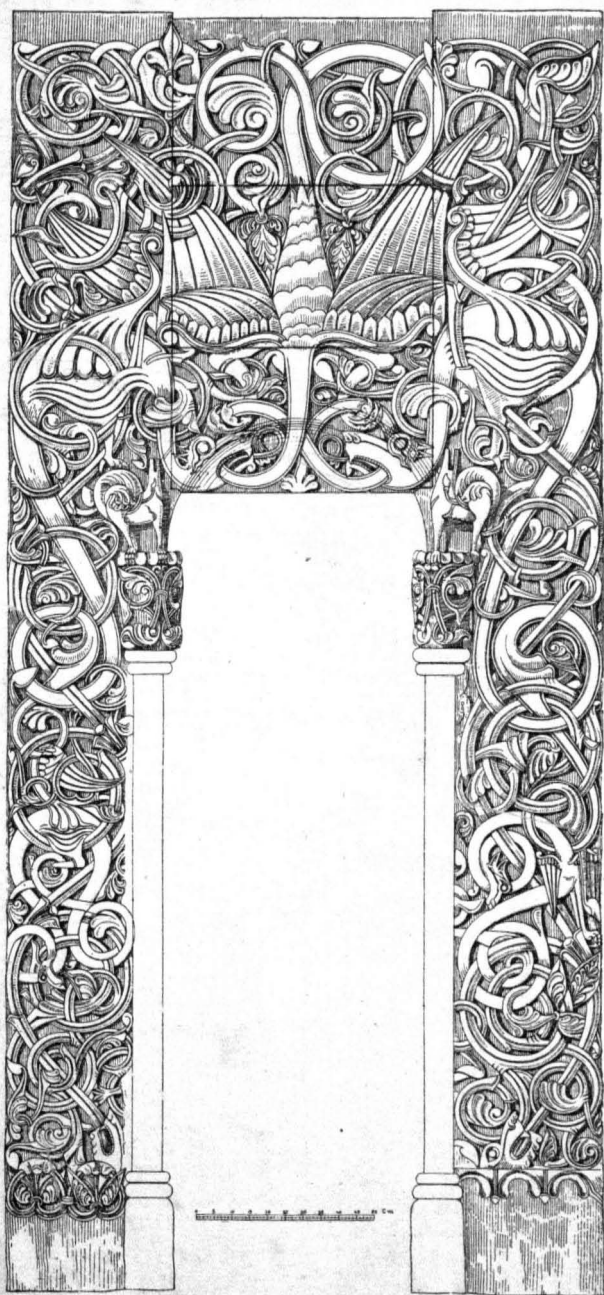
Work in silver forms the other side of our national art-handicraft. It is more especially the very simple, but effective filigree work that has been done by our peasants — brooches with low-relief ornaments in the form of leaves, or saucers hanging by fine chains from the body of the brooch, and glittering with every movement; double buckles or heart-shaped clasps, intended for fastening the bodice in front; buttons with fine chains; rings, and belts composed of silver plates embossed with ornaments of leaves, etc. The numerous silver-gilt bridal crowns, on the other hand, have been, to some extent at least, made in the towns. Bergen, in particular, early possessed a highly-developed goldsmith's art. Even in our century magnificent brooches, etc. are made in diffe-



Norwegian Buckle.

rent parts of the country, especially in Telemarken; but of late most silver work in national forms is done in the towns.

Our *wood-carving* can show the longest connected development. And the heads of animals on the Gokstad ship exhibit the same sure and bold hand that we admire in our mediæval carvings. Among these, the doorways in our wooden churches (stav churches) occupy the first place. In the earliest ages, these doorways, like the prehistoric productions in wood, stone and metal, gave evidences of Irish influence, the ornament being composed of ribbon festoons and fantastic figures, snakes and four-footed animals. But in the course of the 12th century, the Irish subjects disappear to give place to Anglo-Saxon and Anglo-Norman ornament — festoons of plants, vines twining in rhythmical spirals up the sides of the doorways, and winged dragons. The period of the most characteristic stav churches was about the year 1200. In the course of the 13th century, when Gothic architecture began to exert its influence in Norway, the animal ornaments disappear, and plant orna-



Doorway from Tuft Church.

ment becomes more and more prevalent. A distinct decline commences in the 14th century, and a final flickering up in totally different, southern forms is perceptible about 1400, in the graceful, purely plant ornament on the doorway of Hof Church in Solor.

The figure-designs form a special group among the wooden-church doorways. Combined with the usual ornaments, they sometimes represent Bible scenes, sometimes — and principally — take their subjects from Volsung and Niflung sagas. The figures are always clumsy, and stand on an incomparably lower level than the ornament; but the representation is vigorous, and worked exceedingly well into the ornament. Upon the church doorways followed the carved door-posts in the peasants' houses, continually deteriorating in point of execution, during the 13th, 14th and 15th centuries.

A new source for our peasant decorative art was opened up at the beginning of the 17th century, by the connection with North Germany, in the so-called «Kerbschnitt». From this time dates the beginning of the production — after Frisian patterns — of the numerous mangling-boards, whose ornamentation consists exclusively of circles and arcs of circles, executed with a wedge-shaped tool, and adorned with small, toothed, wedge-shaped ornaments, put together in the most varied forms.

The national wood-carving continues its course onward from the mediæval forms in which the Romanesque style with its strictly conventional lines prevailed. These forms continue through all our later wood-carving, even when it is transformed by the entirely changed feeling for form of modern times, especially the Rococo. This Romanesque influence is not only apparent in the chairs from Setesdalen and Telemarken, in beer-jugs and tankards, but may also be traced in the so-called «krølleskurd», the flourishes with which especially the peasants about the Dovre district in the 18th century adorned their household goods, buildings and altar frames, in the twining shell-like shapes of the Rococo, combined with a superficial treatment of leaves.

At the same time the representation of figures as early as the middle of the 17th century, had its numerous and not untalented votaries among our peasants. Their earliest productions in figure-sculpture in wood and ivory found their way into the art-museum of the Danish kings, and are now in the collection at Rosenborg, and in the museum of Scandinavian antiquities in Copenhagen.