Henrik Bull

Application of the ancient Nordic motifs in the ornamentation of the Historical Museum and their stylization according to Art Nouveau principles

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Summary

The use of the vernacular motifs in Art Nouveau architecture is recognized as a characteristic feature of national variants of the movement. Though the process of transformation of a historical motif – what particular manipulations the architect conducts over it – and its representation in Art Nouveau style is not given much consideration. This became the major sphere of my interest and research.

The main subject of the master thesis is the application by Henrik Bull of the ancient Nordic motifs in the ornamentation of the Historical Museum in Oslo. All art historians writing about Bull and one of his major projects – the Historical Museum, underline his talents of a form-giver and admit the fact of the use of the ancient Nordic motifs as sources for his ornamental designs. Little attention is given, however, to the process of creation of new patterns by Bull from the ancient Nordic motifs. The main objective of my thesis is not the identification of the sources the architect uses, but a hypothetical reconstruction of the process of the transformation of the original sources. The process of Bull’s work with the ornamentation in the Historical Museum is interpreted within the concept “decorative stylization” and its formal principles. As mythology I use the theory of stylization as a form-formation principle by Professor of St. Petersburg State University Victor G. Vlasov.

I consider that in the reference to the ancient Nordic motifs Bull applies the principles of decorative stylization. In order to define the field of research I outline the three hypothetical groups of sources and discuss the possibility of the reference to them by the architect. In order to investigate the form-formation principle of Bull’s work, I select a number of ornamental patterns from the Historical Museum and analyse what principles of decorative stylization the architect applies in the process of transformation of the motif from the hypothetical sources through transitional variants, represented either in Bull’s earlier works or in the unrealised drawings or sketches of the Historical Museum, to the final realised variants in the interiors of the Historical Museum. The analysis of the separate ornamental patterns proves the use by the architect of the ancient motifs as sources for inspiration; allows to speak about certain laws and principles in Bull’s method of work with the sources, as well as shows general inconsistence in his reference to the sources. In the master thesis I come to a conclusion that in stylizing the historical motifs Bull moves from naturalistic
representation and quotation of the motifs in his early works to such principles of stylization as abstraction and geometrization realised in the Historical Museum. Bull’s method in the reference to the historical sources reflects the aesthetic ideas of the time, expressed in the thesis by the ideas of Christopher Dresser, proposing instead of imitation to render the motifs in their conventional forms which could be best represented through abstraction and geometrization.

Apart from the stylization of the motifs represented in different ornamental patterns, another question raised in the thesis is whether one can consider Historical Museum a building where the architect achieves integrity of the parts and the whole through the application of an integrated stylization. The use of similar motifs, forms, principles of stylizations both in the interiors and the exterior, as well as the use of similar forms in the ornamentation and architectural elements allows to speak about the integrated stylization of the Historical Museum building.

The analysis of the ornamental patterns in the Historical Museum and their comparison with similar works by representatives of the European Art Nouveau confirm that the principles, realised by Bull in the ornamentation of the Historical Museum, lie within the stylistic frames of Art Nouveau. Placed in a similar context, Bull’s work can be characterised as authentic, self-contained and independent. The stylized patterns in the Historical Museum as well as their integrity with each other and the whole building is a result of a skilful stylization which in its turn leads to a creation of a style – Art Nouveau.
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for permission to use photos of the Furniture set of 1896: Figs. 5, 33, 55, 76.
1. Introduction

The use of vernacular motifs in Art Nouveau ornamentation is recognized by many art historians as a defining principle of the national variants in the international movement of Art Nouveau (Paul Greenhalgh, Jeremy Howard, Stephan Tschudi-Madsen).1 “Decorative ornamentation based on ancient and medieval patterns and motifs and of folk art and vernacular architecture” is one of the traits of Art Nouveau, included into its definition published in the Torino declaration of the Preservation of the Art Nouveau Architecture.2 The mechanism of a transformation of historical motifs into characteristic Art Nouveau traits is not given any particular attention. Traditionally in the literature on Art Nouveau ornamentation emphasis is put on its characteristic features, but not on the process of the transformation of the historical motifs and principles applied to them.

This master thesis is an attempt to give a thorough analysis of Henrik Bull’s work with the historical motifs in the ornamentation of the Historical Museum: to outline the hypothetical sources as well as to reveal the mechanism and principles, which the architect applies in his reference to the motifs from bronze-, iron-age, Viking and Romanesque art – ancient Nordic motifs – in the ornamentation of the Historical Museum. Thus, an investigation of Bull’s application of the ancient Nordic motifs in the decoration of the Historical Museum constitutes the major subject of the research.

The objective of the thesis is to analyse Bull’s method of working with historical motifs/sources. In order to realise the objective the following needs to be done:

1. To investigate the question of the hypothetical sources used by the architect;

2. To define the principles of stylization applied by the architect to the sources and to show the level of the integrity of the stylized patterns with the architecture of the building;

3. To prove the correspondence of Bull’s work with the principles of Art Nouveau.

Additional questions which might be answered during the work over the thesis are:

1. Is there a correspondence between the collection of a particular exhibition hall and its ornamentation?

2. How Bull’s work with the historical motifs correlates with the aesthetics of the time which in the master thesis is expressed by the ideas of Christopher Dresser?

The argument of the thesis is founded on the presumption that Bull made conscious use of the ancient Nordic ornamentation for the Historical Museum. The mechanism of the application of the historical motifs and forms in general is described with reference to a set of principles of stylization, leading to the identification of Bull’s application of ancient Nordic motifs as the outcome of a process here designated with the term “decorative stylization.”

1.1 The concept “stylization” and its use in Western and Russian scholarship

In Mayer’s *The Dictionary of Art Terms and Techniques*, “stylization” is defined as follows:

> Stylization is a representation of natural forms more in accordance with artistic ideals or conventions than with observation of individual examples of these forms. […] Suppression of individual difference often involves intentional distortion of natural forms when universal characteristics are emphasised through exaggeration.


According to Widar Halén, who has studied in particular the history of design of the late 19th – early 20th centuries, the concept “stylization” in respect to Art Nouveau has its roots in the 1840s debates in England about what kind of ornamentation should be used and how to use it. In opposition to John Ruskin (1819–1900) and Augustus Welbye N. Pugin (1812–1852), who proclaimed that neo-gothic forms and naturalism were the most appropriate models for English Christian architecture, Owen Jones (1809–1874) and Christopher Dresser (1834–
1904) pioneered a new style with stylized and abstract ornaments. Jones’ ideas about new decorative art were further developed by Dresser in his first publications *The Art of Decorative Design* (1862) and *Principles of Decorative Design* (1873). Regarding the reference to historical ornaments Dresser writes:

> Let not the ornament be a mere servile imitation of what has gone before, but let the designer study the ornament of bygone ages till he understands and feels its spirit, and then let him strive to produce new forms and new combinations in the spirit of the ornament of the past.


Halén in the monograph *Christopher Dresser: a pioneer of modern design* (1993), based on his doctoral thesis “Christopher Dresser and the Cult of Japan” (1988) writes that, opposing to naturalistic ornament and imitation, Dresser offers to express morphological laws of the organic models in a conventional form. The conventional or stylized forms, according to Dresser, could be represented best through abstraction and geometrization. As Halén states, it was not the natural model itself that was of primary importance to Dresser, but the laws which he abstracted from this model. Dresser considered that allegorical symbolism which was popular in Victorian time could be expressed best in abstract forms as this will personify the thoughts of the time and lead to a new style. In this, as Halén points out, he envisaged the ideas which at the end of the 19th century brought to a creation of a new style – Art Nouveau. These ideas were also cultivated in Scandinavia. In Norway they blended together with strong national impulses. Similar ideas of the new art and new approach towards the use of the historical motifs were expressed by local art historians and artists. Among the most active proponents of the revival of the national crafts, were art historian Andreas Aubert (1851–1913), and artist, designer and theorist Gerhard Munthe (1849–1929). As Tone Skedsmo in the article “Kunst for alle, kunst i alt” (1994), writes, Munthe in his

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3 Widar Halén, Dr. Philos/DPhil Oxon, Director, Design and Decorative Arts at National Museum of Art, Architecture and Design, Oslo, interview by the author, 3 May 2011.
5 Halén, *Christopher Dresser: a pioneer of modern design*, 25.
7 Halén, interview by the author, 3 May 2011.
8 Halén, interview by the author, 3 May 2011.
opposition to imitation and contemporary “dragon style” considered that the artist should create his personal style out of his own ideas.\textsuperscript{9} For Munthe there was a direct connection between the decorative and the national.\textsuperscript{10} The national historical motifs, according to Munthe, should be represented decoratively.\textsuperscript{11} His ideas are best illustrated by his art of the late 19\textsuperscript{th} century, in which, as Halén points out in the article “The Fairytale World of Gerhard Munthe,” Munthe moves away from naturalism to abstraction and stylization.\textsuperscript{12} In the watercolours of 1893, based on Norwegian folktales, the decorativeness is provided through the flat, geometrical representation of the old Norwegian themes.

The concept “stylization” in Art History in respect to ornamentation is used to define its two aspects: one presupposes the created stylized form, the result; the other – the process. The first one, as defined above, is a conventional representation of an element, which refers to a newly created stylized form. Any form which is represented more or less differently from the natural prototype is called stylized. In the reference to the Art Nouveau stylized forms, as a rule, scholars imply characteristic floating, curvilinear lines, so-called “Art Nouveau line.” The second meaning of the term refers to a process of the transformation of the motif into a stylized one – the form-formation principle. Stylization as a form-formation principle will constitute the field of the research of the thesis. As my master thesis represents an attempt to interpret Bull’s work within the frames of the form-formation principle – stylization, I need to give a thorough explanation of this ambiguous concept as well as explain how I will use it in my work.

In the western scholarship stylization as a form-formation process is not particularly considered. Tschudi-Madsen distinguishes four principle forms of Art Nouveau: abstract and structural symbolical Art Nouveau (French-Belgian variant), floral and organic (most characteristic for Nancy School), linear two-dimentional and symbolical (Glasgow school), constructive and geometrical (represented by Austrian and German variant of Art Nouveau).\textsuperscript{13} Though Tschudi-Madsen does not call it stylization, this classification, in my

\textsuperscript{10} Skedsmo, “Kunst for alle, Kunst I alt”, 10.
\textsuperscript{11} Skedsmo, “Kunst for alle, Kunst I alt”, 10.
\textsuperscript{13} Tschudi-Madsen, \textit{Art Nouveau}, 16–21.
understanding, presupposes different types of transformation of the motifs, included into the concept “stylization”.

The Norwegian scholars in the research of Bull’s works do not use the terms “stylization” or “stylizer.” In the reference to Bull’s work, art historians underline his versatility and a talent of a “form-giver”/”designer.” I consider that the terms “stylization” and “design” are very close, however, “stylization” as a form-formation principle always presupposes a reference to the other historical style, or naturalistic representation; while “design” is a category of a wider range and can include in itself stylization as well as other methods of form formation.

Russian art historians writing about Art Nouveau specify that stylization is one of the main principles of form formation in Art Nouveau together with such principles as synthesis of arts, total work of art (Gesamtkunstwerk), vitalism, tendency towards mutual interpenetration, interchange and mutual imitation of different arts. However, often the mechanism of its work is not revealed at all but represented rather vaguely or ambiguously. Sometimes art historians use the term with reference to one specific type of stylization only. Thus, Evgenia Kirichenko considers such a variant of stylization which allows to borrow forms and principles of a historical style, so-called “historical stylization.” She distinguishes between the stylization of eclecticism built on mechanical transformation of the traits of a historical style, and the stylization of “Art Nouveau” which, though through the reference to the historical styles, presupposes creative transformation and interpretation of it in the formal language of Art Nouveau. Maria Nastshokina supports this idea and exemplifies it in the analysis of Moscow Art Nouveau, in stylization of which the characteristic features of a historical style are interpreted with the use of exaggeration, grotesque and irony. Dmitriy Sarabianov generalises the concept “stylization” for Art Nouveau and distinguishes between

its two variations: the historical and the stylization of the natural organic forms and representation of them in the characteristic Art Nouveau forms.\footnote{18}

Victor G. Vlasov, Professor in Art History at St. Petersburg University, in the article “Stylization” in the Encyclopedic Dictionary of Fine Arts, 2008, in my opinion, gives the most well-founded interpretation of the concept “stylization” in art history as well as reveals the principles and methods of stylization.\footnote{19} According to Vlasov, in art history one can speak of a historical and a decorative stylization.\footnote{20} The historical stylization implies an intentional use of the forms, principles and methods of the form formation by an artist, once already created and used in the art history. For a successful realisation of such a stylization a historical distance between the model and the stylization is required. Otherwise, an artist has a risk of creating a replication, a repetition of the original with minor changes in details. All neo-styles of the second part of the 19th century can be called historical stylizations, which became a principal category of the form formation in the époque of Historicism. In its essence historical stylization is impersonal and retrospective: the artist is mentally transferred to a chosen historical period and is limited in his individual creativity.\footnote{21}

In the decorative stylization the artist’s intention is to become an organic part of the existential environment of his époque. The decorativeness as a quality, which appears as a result of the artist’s wish to include his work into the environment, allows to call this method “decorative stylization.”\footnote{22} The decorative stylization to a higher or lower degree is characteristic to different historical styles, however, the field of the research of this master thesis is stylization principles of Art Nouveau. The use of curved elongated lines or geometric forms – circles and squares can be considered examples of decorative stylization in Art Nouveau.\footnote{23}

\footnote{18} Sarabjanov, Modern: the History of the Style, 296.
\footnote{20} Vlasov, New Encyclopedic Dictionary of the Fine Arts, 252.
\footnote{21} Vlasov, New Encyclopedic Dictionary of the Fine Arts, 252.
\footnote{22} Vlasov, New Encyclopedic Dictionary of the Fine Arts, 252.
\footnote{23} Vlasov, New Encyclopedic Dictionary of the Fine Arts, 252.
Vlasov also singles out two levels of stylization: a stylization of a single element or a motif and an integrated stylization of an architectural ensemble.\(^{24}\)

The stylization of the single element presupposes a transformation of a particular element into a new form by the use of different principles of stylization.\(^{25}\) When the artist modifies a prototype and gives it a new form, he applies a general method of abstraction, which can be realised through the application of the different “technical” principles such as geometrization, fragmentation, quotation, or combinatorial principles. By applying the different technical principles of stylization, the artist can achieve different levels of abstraction: from slight changes of a naturalistic form to a complete geometric abstraction.\(^{26}\)

The integrated stylization of a particular ensemble presupposes the integrity of the form formation: realisation of the common principle or a choice of a common, all-pervading motif as a form-formation material. In Art Nouveau a sinuous floating line is often used as the all-pervading linear motif.\(^ {27}\)

### 1.2 The analytic procedure

As methodology for the master thesis, I will use the above mentioned article “Stylization,” as well as material from private consultations with Vlasov.\(^ {28}\) First, I will choose a selection of the ornamental patterns from the interiors of the Historical Museum, which, in my opinion, constitute the most representative and various ornamental patterns and samples of decorative stylization, hypothetically developed from the ancient Nordic motifs. Then I will analyse each pattern and define the stylization principles applied to them (stylistic of the motifs). In the analysis of each particular motif I will try to reconstruct possible historical sources to which the architect refers (objects of stylization) and to trace the gradual development of the

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\(^{24}\) Vlasov, interview by the author, St. Petersburg University, 18 December 2008.

\(^{25}\) Vlasov, interview by the author, St. Petersburg University, 24 November 2010.

\(^{26}\) Vlasov, interview by the author, St. Petersburg University, 24 November 2010.

\(^{27}\) Vlasov, New Enthyclopedic Dictionary of the Fine Arts, 252.

\(^{28}\) Victor Vlasov was one of my teachers at St. Petersburg State University in the period of 2001–2007. His courses “Decorative and Applied Arts”, “Styles in Art”, “Russian and Western European Architecture” in many way influenced me and formulated my point of view and interpretation of many aspects raised in these courses. Among them are the aspects analysed in this master thesis. It was Vlasov who advised me to analyse Bull’s work with the historical motifs in the light of stylization and its principles, which was discussed in the following consultations 18 December 2008, 24 November 2010, 1 December 2010, 18 June 2011.
motifs from the sources to the patterns in the museum. After that, I will analyse to what extent, the architect achieves integrity/overall unity of stylization in the Historical Museum building. As it was agreed with Vlasov, that there exists no universal scheme suitable for all individual variants of stylization, and as one of the tasks of the thesis is to define the methods of stylization used by a particular architect, in my work I will move from the analysis of each pattern to definitions of the principles of stylization applied by Bull in the specified patterns.

The core of the work (Chapter 5. Stylization of the motifs) represents a formal comparative analysis. I analyse separately the motifs of each of the chosen patterns. In order to define the hypothetical source which Bull might have used as an object of stylization, I compare the motifs and forms of the patterns with the ancient Nordic samples, which were hypothetically familiar to Bull: artefacts from the collection of the museum or from contemporary publications. In order to identify the motifs and trace their development, I compare the forms and motifs in the analysed patterns with similar ones in Bull’s earlier and later works. This comparison helps not only to identify the motifs, but also to trace the levels of abstraction of the same motifs in different works. The analysis of the creation of certain patterns is built (where possible) on a hypothetical reconstruction of the stages of the development of the new patterns out of the historical ones. Unrealised drawings, sketches of the patterns for the Historical Museum, or similar motifs in the earlier works I regard as transitional variants for the final variants realised in the museum. This comparison gives me an understanding of Bull’s work with the sources and the principles of stylization he applies. In the analysis of each pattern I give either stylistic parallels from European Art Nouveau, mostly the Viennese variant, or indicate the characteristic Art Nouveau principles in these patterns. Secondly (Chapter 6 – Integrated stylization), by comparing architectonic and ornamental details of the building, I analyse the level of integrity of the stylized motifs and forms with the architectural ensemble, and discuss to what extent the stylized motifs are interconnected, as well as connected with the architectural forms, how they stylistically blend together and produce a stylized integrated unity.

The work is organised in the following way. In chapter 2 I start with an overview of Bull’s professional carrier with a focus on his architectural projects of the late 19th – early 20th century, the period characterised by the use of ancient Nordic motifs and Art Nouveau influences and an obvious fusion of both. In this chapter I also give a chronological survey of
Bull’s works, and analyse the development of the treatment of the ornamentation based on ancient Nordic motifs. Such a chronological survey is necessary, in my opinion, as it will help me in the analysis of the ornamentation in the Historical Museum, which to a large extent will be built on the comparison with his earlier and later projects. In Chapter 3 I give a detailed description of the building of the Historical Museum and its reception with a particular focus on ornamentation and its evaluation. In Chapter 4 I classify the hypothetical sources of the ornamental patterns in the Historical Museum, determining by this the circle of ancient Nordic motifs, with reference to which my research will be conducted. Chapter 5 represents the analysis of a selection of ornamental patterns. In Chapter 6 I analyse to what degree Bull achieves integrity between the different ornamental patterns and the whole building. In Chapter 7 I give an outline of the general tendency of the use of the national motifs in Art Nouveau ornamentation as well as compare Bull’s patterns with the ones by other European masters.

1.3 Sources and literature

The main source for my master thesis is Bull’s drawings of the Historical Museum as well as the drawings of his other projects from the period of 1896–1907. The major part of the drawings, including the drawings of the Historical Museum, has been located in the Architectural collection of the National Museum, Oslo, from its foundation in 1975, when they were transferred from the National Association of Norwegian architects (NAL).29 These drawings together with Bull’s correspondence and photo material represent a considerable part of his personal archive, which on the initiative of Professor Christian Norberg-Schulz were handed over from Bull’s heirs.30 I also used Bull’s drawings from the Riksantikvaren’s Archive, which has a collection of Bull’s drawings of the measured stave churches, as well as several drawings of the equipment for the international exhibitions in the period of 1900 –

29 Bente Aass Solbakken, curator, the National Museum – Architecture, Oslo, in interview to the author 5 October 2011.
1906. The drawings, in my opinion, represent a very good material for realising the method of my work. In many cases they give an opportunity to look into the process of the development of the new forms and patterns. Apart from the drawings, I used contemporary photos of the museum interiors by Anders Beer Wilse, located at the National library on-line Photo Archive, as well as photos from the Photo Archive of the Historical Museum.

In the description of Bull’s biography and in particular his years of studies I used the information provided by Bull personally in the Application for study travel, 27 April, 1891, located in the Riksantikvaren Antikvarisk Archive.

The next group of sources is represented by Old Norse and early Romanesque artefacts from the collection of the Historical Museum. In the thesis I mostly compare Bull’s patterns with those artefacts in the museum, which were acquired before the construction of the new building. Thus, in comparing Bull’s ornamentation with relevant ornamentation of stave church portals, I refer mostly to the portals from those stave churches from the exposition which were acquired before the museum was built: Atrå church portal (1842), Sauland (1862), Fåberg (1862), Ål (1881). As the analysis is built on the comparison of Bull’s patterns with hypothetical sources, the third group is represented by the hypothetical sources – the publications and catalogues of the archaeological findings of late 19th – early 20th century – those which Bull hypothetically could have been familiar with. Among such publications: Oluf Rygh, Norske Oldsager (1885), Sophus Müller, Vor Oldtid: Danmarks forhistoriske Archaologi (1897), Ordning af Danmarks oldsager (1888–95), Lorentz Dietrichson, De norske stavkirker: studier over deres system, oprindelse og historiske udvikling: et bidrag til Norges middelalderske bygningskunsts historie (1892), Nicolay Nikolaysen, Langskibet fra Gokstad ved Sandefjord (1882), Yngvar Nielsen, Universitetets ethnografiske samlinger 1857–1907 (1907), Annual Journal of the Society for Preservation of Norwegian Ancient Monuments (Aarsberetninger: Norske fortidsminnesmerkers Bevaring) (for the period of 1880–1904). In several cases, as the task of the work is not to identify the exact objects Bull used for inspiration, but to give a

31 The file with the drawings of the exhibitions’ equipment may have been given to Tschudi-Madsen in connections with the writing of the monograph about Bull. This fact, however, is not documented in the archive. It is reasonable to believe, though, that the heirs of H. Bull donated the drawings to Riksantikvaren sometime after 1953. (Torborg E. Strand, Archive Section, Riksantikvaren, in e-mail to the author 30 September 2011).
comparative analysis of the formal principles applied in the hypothetical historical source and Bull’s stylized patterns, I compare Bull’s patterns with the patterns from the objects of the later acquisitions or publications. These patterns, nevertheless, are typical, repeated from object to object, that is why they, possibly, could have been familiar to Bull from earlier sources.

The fourth group of sources is consultations with the specialists: Dag Myklebust, Senior Adviser on International Affairs at the Norwegian Directorate for Cultural Heritage (Riksantikvaren); Erla Bergendahl Hohler, Professor, Archaeological department of the University Museum of Cultural History, Oslo; Signe Horn Fuglesang, Professor, Institute of Cultural Studies and Oriental Languages, University of Oslo; Einar Østmo, Professor, Archaeological department of the University Museum of Cultural History, Oslo; Widar Halén, Director of the Design and Decorative Arts at National Museum of Art, Architecture and Design, Oslo; Marianne Vedeler, scientist, Archaeological section of the University Museum of Cultural History, Oslo; as well as the relevant literature on the subjects: Erla B. Hohler, *Norwegian Stave Church Sculpture* (1999), David M. Wilson, Ole Klindt-Jensen, *Viking Art* (1980), Signe Fuglesang, “Vikingtiden kunst” (1981).

Henrik Bull is the architect about whom a considerable amount of research has been conducted. Most of the Norwegian art historians, specialising in Art Nouveau – Stephan Tschudi-Madsen, Jan-Lauritz Opstad, Dag Myklebust, Trond Indahl – agree, that Bull is the major representative of the Norwegian variant of Art Nouveau. Bull is also recognized on the international level as the architect, who together with Gerhard Munthe and Lars Kinsarvik, created a national version of the new style. One monograph by Tschudi-Madsen *Henrik Bull* (1983), as well as a considerable number of articles have been published, which mostly single out Bull’s major architectural projects, among which the National Theatre, the

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Historical Museum and the Old Government Building, are given a particular attention. These articles will be discussed below in connection with the major subject of the master thesis. In addition to it, several publications are partly or completely dedicated to Bull’s work in the sphere of applied arts.35

One of the first art historians writing about Bull was Tschudi-Madsen whose doctoral thesis Sources of Art Nouveau (1956), is considered one of the classical works on the style.36 In 1952 Tschudi-Madsen in the article “Dragestilen: Honnør til en Hånet stil,” in which he singles out three phases of the development of the “dragon style,” locates the Historical Museum within the second phase of 1900 – 1910, characterised by the fusion of the European Art Nouveau and national “dragon style.”37 Tschudi-Madsen refers to a peculiar combination of the “dragon style” and “Jugend-like” motifs which can be seen throughout the museum.38 By pointing out that it is only in the balustrade of the main staircase that the “dragon-style” motifs are represented directly, not in a disguised form,39 Tschudi-Madsen implies that the ornamental patterns in the Historical Museum have different levels of connection with their historical sources. The author does not, though, approve the choice of the location of the motif as it produces an impression of being squeezed into the balustrade.40

In the article “Uedle metaller i edlere form” (1958), dedicated to the decorative representation of the metalworks, Tschudi-Madsen points to a fanciful symbiosis of the “dragon style” and Art Nouveau in the metalwork details of the Historical Museum.41 In this article the author writes about German tendencies in the design of the ornamental forms of the metal lattice in the Coin cabinet, such as sharpened and thickened ends of the metal.

panels.\textsuperscript{42} It is important to underline, with the reference to my research, that Tschudi-Madsen points to possible national sources of inspiration for Bull. For example, he sees elements of the Urnes style in the metal lattice on the entrance door of the Historical Museum.\textsuperscript{43}

Christian Norberg-Schulz in the article “Henrik Bull” (1966) singles out such characteristic features present in Bull’s projects as plastic modelling and integration of the details with the whole.\textsuperscript{44} According to Norberg-Schulz, in the interiors of the Historical Museum the integrity is achieved through the effect of continuity in the treatment of the walls. In the exteriors the rounded corners and the application of the same materials allow to include the projections into the whole.\textsuperscript{45} Norberg-Schulz indicates, that in the Historical Museum building one can see the features of Art Nouveau in the treatment of the lines in the ornamental panels, while in the structure and the use of glass Art Nouveau principles are not realised.\textsuperscript{46}

Thomas Thiis-Evensen in the article “Henrik Bull: arkitekt og formgiver” (1975), gives a detailed analysis of several of Bull’s architectural projects, including works in neoclassicism of 1917.\textsuperscript{47} In the description of the Historical Museum the author asserts that the main principle realised by Bull in the building of the Historical Museum is the principle of contrast of the massive in the main volume of the building and rounded corners with linear and light in the design of details and colour of the façade walls.\textsuperscript{48} The author gives a high estimation of Bull’s talent of a “form-giver” and especially points to Bull’s peculiar attention to the design of details and their importance for the whole project.\textsuperscript{49}

A high estimation of Bull as architect and designer is given by Tschudi-Madsen in the monograph \textit{Henrik Bull} (1983).\textsuperscript{50} The author analyses several of Bull’s projects of late 19\textsuperscript{th} – early 20\textsuperscript{th} century. The Historical Museum is defined as a genius work in Norwegian

\textsuperscript{42} Tschudi-Madsen, “Uedle metaller i edlere form,” 48.
\textsuperscript{43} Tschudi-Madsen, “Uedle metaller i edlere form,” 48.
\textsuperscript{44} Christian Norberg-Schulz “Henrik Bull” \textit{Byggekunst}, no. 3 (1966): 70.
\textsuperscript{45} Norberg-Schulz “Henrik Bull,” 70.
\textsuperscript{46} Norberg-Schulz “Henrik Bull,” 70.
\textsuperscript{50} Tschudi-Madsen, \textit{Henrik Bull} (Oslo: Universitetsforlaget, 1983).
architecture. Tschudi-Madsen sees different European influences in it: architecture of Charles Harrison Townsend, as well as a fusion of Austrian influences, “dragon style” motifs and Belgian windings in the details. About the ornamental patterns and details of the building Tschudi-Madsen writes that they are perfect samples of Bull’s designs. The author suggests that Bull’s personal talent, enthusiasm as well as the inspiration received from the artefacts in the collection of the museum might have helped him to create such magnificent ornamental items in the decoration of the Historical Museum.

The most complete descriptions of the ornamentation of the Historical Museum are given by Thora Margrethe Holmen in the article “Henrik Bulls Historisk Museum (1897–1902)” (1972); and Dag Myklebust in the article “Historisk museums bygning – smykket rundt juvelene” (2004). The main question raised in the article by Holmen, is to what extent Bull can be considered the author of the museum building, taking into consideration the fact that Bull began his work over the building from an already approved project by K. A. Henriksen. Holmen analyses all the major and slight changes Bull added to the building and gives a particular attention to its ornamentation. She points to the possible sources of inspiration of the architect. For example, the motifs for the balustrade of the staircase might have been inspired, according to Holmen, by the Jelling or the Vendel styles. The author concludes with very important comments partly concerning the method of Bull’s work: Bull did not copy the historical styles but rather received inspiration from the ancient national art. According to Holmen, Henriksen’s drawings represent an example of a style-copying historicism; while Bull’s work is Art Nouveau, in which one can no longer speak about copying of specific historical styles. I consider that this observation is very close to my interpretation of Bull’s method, defined in the master thesis as decorative stylization.

51 Tschudi-Madsen, Henrik Bull, 61.
52 Tschudi-Madsen, Henrik Bull, 62.
53 Tschudi-Madsen, Henrik Bull, 62.
Several articles about Norwegian Art Nouveau were published by Dag Myklebust in which Bull is represented as the leading architect of this stylistic movement. In the research work on the Historical Museum Myklebust has a particular interest in Bull’s symbolical use of ornamentation: its connection with the ancient national motifs and even a direct connection between the ornamental patterns in the Historical Museum and the objects exhibited in it, or found in the catalogues or publications of the time. In the article “Historisk museums bygning – smykket rundt juvelene” Myklebust gives a detailed analysis of the museum’s ornamentation and names several of its hypothetical sources of inspiration taken from migration, Viking and medieval periods of the local history. He points out to specific references to the national motifs in the Coin cabinet: stave church portals in the plaster decoration over the door, a shield in the ornamental panel on the door. Among the hypothetical sources of Bull’s inspiration Myklebust mentions Norske Oldsager by Oluf Rygh, as well as names specific artefacts. Writing about the impulses Bull received from Europe, Myklebust, specifies that they come, first of all, from Vienna Secession architecture, and its chief representatives such as Josef Maria Olbrich, as well as from Otto Wagner.

Bull’s reference to the Austrian variant of Art Nouveau is pointed out in the recent publication by Bjørn Vidar Johansen “Historisk museum – praktverk i jugendstil” (2011). In the description of the interior ornamentation, the author points out to Bull’s inspiration of stave church portals, Viking shields and jewelleries from the migration time.

The history of the research of the Historical Museum, and in particular its ornamentation, shows that practically all scholars indicate Bull’s reference to the historical motifs, but apart

59 Myklebust, “Historisk museums bygning – smykket rundt juvelene,” 18, 32.
from pointing to the similarity between the historical styles and Bull’s ornamental patterns, do not make further research on this. In my master thesis I would like to investigate further the idea of the “fascinating connection” between the ornamentation of the building and its collection expressed by Myklebust; however, with a special attention not to what motifs Bull might have been inspired of, but rather how he created new patterns based on the historical motifs.

1.4 Definitions of the terms and concepts

There exists no generally accepted terminology of the methods and principles of stylization. In this master thesis I use the general scheme of the principles of stylization offered by Vlasov. Analysing the selected ornamental patterns in the Historical Museum I worked out a number of definitions which I make use of. The scheme and the definitions of the principles of stylization do not claim to be the only correct interpretation of Bull’s work, but merely serve as tools in my attempt to reveal Bull’s method of working with the ancient Nordic motifs.

Transformation – the act of modification of the form which is achieved through application of different methods and principles. Transformation is any act over the given form and natural or historic motif, which makes the representation different from the given form or motif.

Abstraction – the general method in stylization which implies the process of the transformation of the motifs into different levels of abstraction. As a rule in the decorative stylizations and in the stylizations of Art Nouveau, in particular, the artist moves in one direction: from a naturalistic image of the prototype to a stylized one by applying different levels of abstraction: from slight changes of the motif towards generalization and abstraction, to complete level of abstraction where the naturalistic representation or historical motif is totally transformed into an abstract form.

The levels of abstraction can be achieved through applying different “technical” principles such as:

Geometrization – transformation of the prototype into geometrical forms: straight parallel lines, squares, circles, etc.
Free modelling of a line, or stylization of a line in its narrow meaning – such a transformation of the line which gives it a certain decorative effect. In each case it can be a unique variant, but, referring to Art Nouveau, one can speak of a number of characteristic features of the so-called Art Nouveau line: long, extended, curved, sinuous, organic; one of the most frequently used in the shaping of windows and doors – the omega-shaped line. In the work I will use the term “free modelling of a line” to avoid ambiguity of the terms.

Free modelling of an element – analogous to the free modelling of a line, but in this case we speak about transformation of the forms into characteristic Art Nouveau forms with such features as exaggeration of the forms, distortion of the proportions – making them longer or wider, than the form in naturalistic representation.

Hyperbole – one of the variants of the free modelling of an element which presupposes the use of exaggeration of the forms in certain elements as a deliberate means for achieving the effect of expressiveness.

Quotation of an element – use of the prototype in its original form and its placement into a new context without any transformation or application of the principles of stylization to it. Quotation as a single method does not represent a method used in decorative stylizations, however, it can be used in combinations with other methods and principles.

Quotation of the compositional principle – use of a similar compositional principle as in the prototype.

Fragmentation – a variant of quotation which implies the use of a part of the prototype which in a new context represents the whole image of the prototype.

Associative connection – a principle of decorative generalization, which creates association with a certain motif/prototype, but does not imply any direct reference to it. The artist might deliberately create associative connections: he presupposes that his stylized element implies indirect references to the prototype through the association which the viewer receives.

Three-dimensional modelling of the element – principle of stylization in which a pattern is represented not flatly within its architectonic frames but three-dimensionally or with inclusion of three-dimensional elements.
Combinatory principles – a combination of several principles applied in a stylization of a particular motif.

Object of stylization – a historical motif or an artefact which the architect uses as a prototype, a model for his stylization.

Transitional and final variants of the stylization. In the stylization interpreted as a process of the developing the form from a prototype, the transitional variant represents one of the stages in the development of the final form. In the master thesis the transitional variants are represented either by the similar patterns from the earlier projects or by unrealised drawings. The final variants for the master thesis are the analysed patterns in the Historical Museum.

Integrated stylization presupposes a unity of the stylized forms of the details within the whole building. The integrity can be achieved through the interaction of the details with the structure of the building and their assimilation.

2. Henrik Bull – architect and stylizer

Henrik Bull (1864–1954) was son of Georg Andreas Bull, City Architect of Christiania. Bull began his professional education at the State College of Handicraft and Applied Art in Oslo in 1883–84. In 1884–86 he studied architecture at the Royal High Technical School at Charlottenburg (later Berlin). At the same time he worked as an assistant of Professor Julius Raschdorff, one of the best known architects of Germany of the second part of the 19th century, who also was the architect of the Berlin Cathedral. In 1888 Bull returned to Germany, this time to specialise in brick architecture: on the recommendation of Raschdorff, he entered the Academy of Arts in Berlin and studied at the workshop of Johannes Otzen. Still being a student Bull received 1st prize in the competition for St. Paul Church in Christiania (Fig. 1), which was built in 1888–1892 in a neo-gothic style with an obvious

65 Henrik Bull, Application for study travel (Søknad om reisestipend), 27 April 1891, Riksantikvaren Archive.
66 Henrik Bull, Application for study travel, Riksantikvaren Archive.
influence from German architecture of the time, namely St. Gertrude Church by Otzen, Hamburg (1882–1885)\(^{67}\) (Fig. 2).

Having returned home, Bull as his father was engaged in surveying and measuring stave churches. He started this assignment as part of Dietrichson’s work *De norske stavkirker*.\(^{68}\) Up until his later career of 1940s Bull periodically returned to the measuring stave churches which he carried out for the Society for Preservation of Norwegian Ancient Monuments (*Fortidsminnesmerkers Foreningen*).\(^{69}\)

In 1888 Bull started his private practice as an architect in Christiania.\(^{70}\) In 1890–1893 Uvdal New church was built according to Bull’s design in a so-called “dragon style” (Fig. 3). Out of the innumerable works and unrealised projects of Bull, researches single out his three main works: the National Theatre (1891–99), in the ornamentation of which, according to Myklebust, already appeared distinctive Art Nouveau traits;\(^{71}\) the Historical Museum (1897–1902), the Old Government Building (1899–1906).

In the period between 1898 and 1906 Bull realised several other architectural works, with obvious fusion of Art Nouveau traits and ancient Nordic motifs in ornamentation. I would like to include in the master thesis a chronological outline of a selection of his works from this period. I choose those works which illustrate well Bull’s method of working with the national motifs. This material will help me later in the analysis of the ornamentation in the Historical Museum, which to a large extent will be built on the comparison with Bull’s earlier and later projects.

The stylistic traits of the European variants of Art Nouveau are obvious in Bull’s projects

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\(^{68}\) Lorentz Dietrichson, *De norske stavkirker*, as well as Lorentz Dietrichson, Holm Munthe, *Die Holzbaukunst Norwegens in Vergangenheit und Gegenwart* (Berlin: Schuster & Bufe, 1893) have drawings of stave churches by H. Bull.


from 1898. Tschudi-Madsen points out to Bull’s adaptation of French-inspired Art Nouveau and the German-Austrian Jugend and a skilful fusion of the European forms with national motifs. It is known that in connection with the work over the National Theatre Bull made short trips to Berlin (1896) and Vienna (1898). Bull wrote himself: “personally for me it might have been the form it took in Austria which determined my view on the movement.”

In the architecture of Bull, and especially in decorative ornamentation of the Historical Museum and the Old Government building, one can find different European influences, but first of all, as the scholars agree, the influences of the Austrian Secession. It is most probable that they were borrowed and integrated by Bull in his designs after his trip to Vienna. He might have become familiar with the new tendencies in Viennese architecture through the contemporary periodicals.

The national motifs were used by Bull not only in architecture but also in furniture, monuments, tomb stones, dishes. I consider it important to include in the survey one of the furniture sets designed by Bull – the furniture set of 1896, exhibited in Stockholm in 1897 and later at the Paris exhibition in 1900 where it was awarded a gold medal (Fig. 4). As Tschudi-Madsen indicates, the scope of the decorative patterns in it demonstrates Bull’s thorough knowledge of the wood carving used in stave churches as well as his own imagination (Fig. 5). About the method of Bull’s work Tschudi-Madsen underlines that Bull managed to integrate ancient motifs so that they preserve their medieval character. The ornamental patterns in the furniture set represent an important material which will be used in the analysis and identification of the motifs in the Historical Museum.

In 1898–1902 Åmot church in Rena, Østerdalen, was built (Figs. 6, 7). In my opinion, it demonstrates the first tentative attempt of inclusion of Art Nouveau stylistic features as well

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72 Tschudi-Madsen, Henrik Bull, 24.
73 Lifoss, Henrik Bulls formgivning av lysarmatur, 34.
74 Henrik Bull in a private letter to Tschudi-Madsen, 1952; quoted in Tschudi-Madsen, Henrik Bull, 19. Translated from Norwegian by the author. All following quotations in Norwegian are translated into English by the author.
75 Tschudi-Madsen, Myklebust, Johansen, cf. footnotes 52 p. 18; 63 p. 19; 64 p. 19.
77 Tschudi-Madsen, Henrik Bull, 42.
78 Tschudi-Madsen, Henrik Bull, 32.
79 Tschudi-Madsen, Henrik Bull, 32.
as their coexistence with the traditional “dragon-style” features. Especially this is seen in the interior decoration. In the decoration of the organ, the central wooden frame has contours close to omega-shape; the plasticity is provided by the rounded shapes of the animals. Metal decoration over the central part of the organ has forms characteristic for Art Nouveau: omega- and lyre-shapes, rounded counters of the animals. Side boards of the pews have rounded animal heads at the top. At the same time the other decorative elements, such as animal-shaped endings of the tie beams did not receive a similar stylization (Fig. 7 d).

In the decoration of the Norwegian pavilion for the International Exhibition in Paris in 1900 Bull actively used the motifs from the ornamentation of stave churches (Fig. 8). The pillars are completely covered with intertwining vine stems, the undulating lines receive a stable slow rhythm. Observing the drawings, one can state, that ornamentation fairly correctly repeats forms from the stave church portals and represents a rather close generalization of the ornamentation in stave churches.

In 1900 Villa Sundt at Josefines gt. 9, Oslo, was partly redesigned by Bull. In the decorative ornamentation it has national motifs blended together with the motifs of European Art Nouveau. The drawings with ornaments show however, that in this work Bull did not yet reach the fusion of both. One sees the representation of stylized four-petal flowers on the entrance door (Fig. 9). The patterns with national motifs are little modified and practically represent several different compositions not interconnected with each other or the structure. As far as the drawings allow to see, they look like decorative panels with an individual pattern on each, all inspired by the decoration of the stave churches (Fig.10).

The Historical Museum, which Tschudi-Madsen calls “the most self-contained, architectonically well-defined monument of the period – a finished whole…,” was built in the period of 1898–1892. A few dated drawings of the interiors of the Historical Museum prove that the work over the interior decoration was carried out in the period of late 1900–1902. This assumption is supported by the fact of the fire in Bull’s office in December 1899,

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80 Villa was built in 1862 for Homan brothers after the drawings by G. A. Bull. In 1898 it was sold to H. Sundt. In 1900 H. Bull redesigned the entrance and the main staircase. Geir Tandberg Steigan, Homansbyens hus: Josefines gate 9, [http://www.artemisia.no/arc/historisk/oslo/homansbyen/josefines.gate.9.html](http://www.artemisia.no/arc/historisk/oslo/homansbyen/josefines.gate.9.html), 14 September 2011.

which probably destroyed whatever drawings were ready by that time.\textsuperscript{82} Lifoss in his master thesis came to the same conclusion which is based on the archive documents.\textsuperscript{83} The Historical Museum, in my opinion, is the first project of Bull which demonstrates assimilation of the national motifs with Art Nouveau forms. How this is achieved, will be analysed separately in Chapter 5.

In the decoration of the interiors of the Fahlstrøm theatre in the Eldorado building in Torggata 9, Oslo (1903) (Fig. 11), Bull laconically inserts a few elements based on the Nordic ornamentation into the compositions, as, for example, in the compositions with the theatre masks (Fig 12).\textsuperscript{84} In the decoration of the gallery one sees characteristic Art Nouveau floating lines and curves which might represent highly stylized forms initially based on certain representations of the animals from iron-age ornamentation (Fig.13). Examining the drawings of the ornaments for the Fahlstrøm theatre, one can conclude that in this work Bull uses not the patterns borrowed from ancient Nordic motifs, but rather single formal elements such as a line going through the circle which though look rather abstract, might have had specific prototypes from ancient Nordic ornamentation.

The interiors of the ships no. 234 (1904), and no. 120 (1905) show much likeness in the ornamental decoration with characteristic Viennese motifs, such as the use of geometrical forms, floral motifs, rounded corners, curvilinear lines (Figs. 14, 15).\textsuperscript{85} The animals inspired by the ancient Nordic animal ornamentation are transformed into sea-creatures, a very popular motif in Art Nouveau (Fig. 14 e). In the representation of the certain motifs, such as geometrical compositions with flowers, one may think of parallels and even direct influences on Bull by the decorative patterns of Olbrich (Fig. 16).

\textsuperscript{82}Lifoss, \textit{Henrik Bulls formgivning av lysarmatur}, 28.
\textsuperscript{83}Lifoss, \textit{Henrik Bulls formgivning av lysarmatur}, 28–29.
\textsuperscript{84} In 1901 Bull made a plan for the Fahlstrøm theatre at Torggata 9 which was not realised. In 1903 Bull redesigned the interiors of the Theatre (Architectural collection – National Museum, Oslo).
\textsuperscript{85} In my disposition were only the signed drawings by Bull of the interiors of the ships from the Architectural collection – National Museum. The drawings have no measurements and produce impression of unrealised proposals. Neither Riksarkiv nor Norwegian Marine Museum has information about the ships designed by Bull (Per Gisle Gålæn, librarian, Norwegian Marine Museum, information in an e-mail to the author, 22 June 2011; Magnus Sollid, Riksarkiv, 7 July, 2011). The Norwegian Technical Museum has information about the ship no. 234. It was built in 1904 at Aker Verksted as a whaler and received the name Harbor Grace. It was delivered to William Reid, St. John, Canada. However, the drawings of the ship at the Technical Museum do not have any mark that it was designed by H. Bull (Relsen Larsen, librarian at Norwegian Technical Museum in e-mail to the author 5 July 2011).
In the Old Government building (1899–1906) the use of stencils on the walls, the design of the light armature, as well as other details make one think first of all of the influences from Viennese Art Industry and Design (Wiener Werkstätte) with its tendency towards geometrization represented by the use of right lines and big and small circles and squares.\textsuperscript{86} Tschudi-Madsen indicates that in working out the ornamentation of the Old Government Building Bull demonstrates his proficiency in creating the compositions of asymmetrical balance as well as his skills to find the right location for the ornamental elements in the composition.\textsuperscript{87} The chronological outline of Bull’s work with the historical motifs, shows that in the Old Government Building Bull’s ornamental designs based on national motifs reach its peak and the final stage of development: the forms are the most complete, laconic and expressive (Fig. 17).

The proposal for the decoration of the fireplace in the villa of wholesaler Mathiessen in Bærum (1906) is one of the last examples, where one can notice the use of the national motifs in ornamentation (Fig. 18). The inclusion of the national motifs in the decoration of the Norwegian section for the Sports exhibition in Berlin in 1907, possibly, fulfils the task of expressing the idea of “nationhood,” rather than demonstrates stylistic preferences of the architect (Fig. 19).

In the same year Bull turns away from the national motifs and returns to the “traditional” motifs in the ornamentation. From 1907 his architecture acquires features of neoclassicism, with occasional retrospective inclusions. One cannot leave unmentioned Villa for general consular H. Olsen, Oslo (1909–1911) with its Art Nouveau ornamental details, however, not based on the national motifs (Fig. 20).

The survey of Bull’s works shows that his work in Art Nouveau embraces a rather short period. One can state that in this period the level of integration and assimilation of the national motifs with European Art Nouveau forms was constantly developing. One sees a gradual inclusion of the European Art Nouveau elements in his early works and a complete fusion of the national and the international elements in his later works. As for the reference


\textsuperscript{87} Tschudi-Madsen, Henrik Bull, 30.
to the national motifs, the outline of Bull’s works also shows the gradual development of the patterns based on national motifs. In each of his project Bull invents new ornamental compositions as well as demonstrates different levels of assimilation of the national and international traits. Even though Bull constantly refers to the same national motifs, and one can recognize the same compositional principles in his different projects, he manages to stylize and represent them differently.

In 1908 Bull began teaching drawing at the State School of Applied Art and Industrial Design (Statens Håndverks- og Kunstindustriskole); from 1912 till 1934 he was the director of the school. In 1914 he was the chief architect for the Jubilee Exhibition in Christiania and designed himself several exhibition pavilions. He was a practicing architect practically to his late years; one of his last drawings, a plan for a family-house “Munkely,” is dated by 1951.

From the outline of Bull’s professional career I want to accentuate three crucial aspects which characterise him as an architect: firstly, a classical professional education in Germany with its traditional approach to ornamentation as an inseparable from but subordinating to architecture element, secondly, an interest and practice in vernacular architecture, thirdly, a personal talent of a designer/”form-giver”/stylizer, versatility and inexhaustible ability for constant transformation in his designs in architecture as well as in applied arts.

3. The Historical Museum

3.1 The history of the construction of the Historical Museum

The Historical Museum in Oslo was founded by joining of three independent museums within the University of Oslo: the University collection of National antiquities, the University Coin cabinet and the University Ethnographical Museum. In 1999 the organisation received the name the University Museum of Cultural History (UKM –

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90 It is the last drawing by Bull registered in the Architectural collection in the National Museum.
In this work the name the Historical Museum will be used.

The history of the foundation of the Historical Museum goes back to 1809 when the Royal Norwegian Society for Development (Norges Vel) was founded with the main goal to create a genuine Norwegian university. In 1811 the Antique Committee was founded within it, whose task was to collect and preserve excavated artefacts in Norway which before were normally sent to Copenhagen. Initially the collection was exhibited in Christiania Cathedral School together with a former private collection of the chancellor Carl Deichman. By 1829 the antique collection was transferred to the University and was exhibited at Prinsens gate. In 1835 the first exposition of the Coin cabinet was opened. When in 1852 a new University building was opened at Karl Johans gate, both antique and Coin collections were moved there and were exhibited at Domus Academica. The university’s ethnographical collection was first exhibited in 1857. By 1875 the collection was enlarged considerably and the university museums needed a new building. A competition for the best design of the Historical Museum was held in 1890. In the programme for the best project it was specified that a special attention in the decoration of the façade must be given to “simple and little complicated forms of the details.” There were 17 proposals, and the winner was a young and not much experienced architect Karl August Henriksen which by that time graduated from the Royal High Technical School in Berlin. However, Henriksen died in 1892. In 1897 a contract was signed with Henrik Bull, according to whose design St. Paul church had been built by the time, and the work over the National Theatre was finishing. The museum

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was built by the autumn 1902. In spring 1903 arrangements of the expositions began and in February 1904 the first exposition halls were opened to the public.\textsuperscript{100}

### 3.2 Description of the building

One paragraph in Bull’s contract reads that the work should be carried out in accordance with the drawings of the dead architect Henriksen.\textsuperscript{101} Henriksen’s rigidly symmetrical project was designed completely within the principles of Historicism. One can see in it elements inspired by Italian Renaissance architecture, elements of Romanesque architecture which were used a lot in Germany in the 19\textsuperscript{th} century and became known as a historical revival style – Rundbogenstil.

Bull’s façade compared with Henriksen’s underwent a number of changes. Bull preserved the main volume and symmetry of the facades of the original design. The radical changes were introduced in the staircase leading to the main entrance, which is split into two side staircases while Henriksen’s plan envisaged a semicircular staircase. The symmetrical double flights of the main staircase inside the building were replaced with a single flight at each floor (Fig. 21).

The Historical Museum building has a rectangular shape with a central and two side projections. The side and the central projections of the main façade (facing Frederiks gate) are marked by rounded corners, and, as Myklebust remarks, due to the rounded corners, the building acquired a more sculptural form\textsuperscript{102} (Fig. 22). The central projection is ended with turrets, slightly exceeding the main horizontal line of the roof. The turrets have a rather plain top decoration compared with an unrealised variant, where these turrets are ended with decorated gothic-inspired spires (Fig. 23).

The building has three main floors and a basement floor; it is ended with a flat hip roof covered with metal plates (Fig. 24). The basement floor is faced with rustic grey stone which serves a solid foundation for the main body of the building. This level is marked with a

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\textsuperscript{100} Yngvar Nielsen, *Universitetets etnografiske samlinger 1857–1907: en historisk oversigt over deres tilblivelse, vækst og udvikling* (Christiania: Museet, 1907), 110.

\textsuperscript{101} Myklebust, “Historisk museums bygning – smykket rundt juvelene,” 17.

\textsuperscript{102} Myklebust, “Historisk museums bygning – smykket rundt juvelene,” 17.
granite band, connecting the slightly exceeding proportions of the basement floor with the main body of the building. The ground floor is accentuated with an exaggerated stringcourse. Further up the walls of all four facades are flat. A Romanesque frieze of arches runs underneath the cornice. The round-arch openings allude to inverted crenulations, typical for rundbogenstil. The horizontal division of the building gives it a horizontal orientation which is balanced by the vertical directionality of the projections.

Windows on the different floors have different shapes. The windows of the basement floor are semicircular; the windows of the ground and second floor have round-headed forms, accentuated by decorative eye-brows, characteristic for rundbogenstil. The windows of the ground floor seem to be “pressed” and squeezed in, both because of the low stringcourse above, and because they “sink” into the rustication of the basement floor which slightly goes up onto the brick wall. The windows of the main floors consist of three vertical panels. One third of the window’s height on the ground and first floor consists of small, square panels characteristic for Art Nouveau (lower part). In the windows in the centre (from Frederiks gate and Tullinløkka), in the side projections, and on the side façade of the same level two thirds of the windows have small square panels.

The decoration in white sandstone under the windows of the second floor represents vegetative motifs. The naturalistic forms of the leaves and buds make it possible to suggest that the depicted flowers are dandelions, a very popular motif for Art Nouveau ornamentation. Another decorative element in the decoration of the façade is an image of an owl holding an open book with the initials of the museum “HM”. This decoration together with the accentuated by sandstone window framing of the first floor produces an impression that the windows of the two floors are merging together. The effect of continuity and movement is best expressed by the side façade windows where the sections of the windows have different height and are joined together diagonally.

The main entrance is marked by a two-sided staircase. The grey granite facing of the basement floor around the main entrance rises up and extends the middle of the door level. The door is flanked by small, round-headed windows which are set deep inside the wall. The entrance is covered from above by a typical for Art Nouveau curved arch which rests on pairs of short pillars on both sides. On the top of the pillars sculptures of owls with spread wings are placed. Over the door there is a typical for Art Nouveau window with radially spanning
panels (Fig. 25). The door itself is decorated with a profile of a lion and an inscription “1902”, the year of the construction of the museum.

All the space between the rounded columns of the central projection of the first and second floors is occupied by the windows set closely together. On the panels between the windows on the second floor level there are sculptures of two naked boys holding torches: one with a bronze-age necklace on the head, the other has a wreath on his head with an image of an owl on it. The panels above are decorated with blooming flowers, possibly dandelions. Above over the cornice between the turrets there is a relief showing the national emblem.

As for the surfacing materials, the basement floor is carried out of grey Iddefjord granite; the window framing, the national emblem, the ornamentation beneath the windows of the second floor – of Bremer sandstone. Walls are faced with light-yellow glazed brick of Swedish production. Answering the critic on the lack of use of Norwegian materials Bull explained that greyish-yellow colour of brick went together best with the Norwegian granite of the basement floor. In addition the relatively heavy body of the building would have produced an impression of even more excessive heaviness if it had been clad in red brick.

Inside the original plan of the building shows its clear organisation and arrangement of the exhibition halls around the main staircase, thus, proving the natural horizontal and vertical circulation of the public. The cellar and the attic are reserved for storage and the technical functions of the museum; the space for administrative offices is prepared in the southern wing of the building while the northern wing was reserved for the lecture hall and special exhibitions. With time, and due to the technical needs and growth of the museum, the initial layout and the decoration of the museum were considerably altered, ornamental decoration partly overpainted or removed. For example, an ornamental pattern on the metal grid in the vestibule was completely closed by later technical additions (Fig. 26).

The main vestibule is faced with green polished plaster, has a rectangular form with rounded corners. The dark grey soap-stone staircase has one flight at each floor. The ornamentation on the balustrade is based on the motifs of intertwining animals. The capitals of the columns

supporting the staircase are embellished with the images of an ox with twisted horns and an owl. The walls and the ceiling of the staircase hall have a golden painted ornamentation representing the motifs of circles and waves. The windows on the second floor stair landing have gilded panels: one of them with female reliefs on the sides, the window opposite is flanked by the images of owls. The windows of the second floor have horizontal panels with stain-glass ornamentation in them, representing images of an owl, an animal, and abstract geometric patterns.

The space in the exhibition halls is organised in several sections marked by outstanding profiles on the ceiling with two sets of three parallel gilded lines running along them (Fig. 27). On the level of the freeze, where the ceiling and wall profiles are connected, one can see ornamentation with the motifs of masks: on the ground floor the masks have a flat, wide face; on the first floor instead of the masks one can see an abstract ornamental pattern; on the second floor there are two variants of masks with oriental features.

The entrance door and several doors to the exhibition halls have metal lattices which represent characteristic for Art Nouveau ornamental patterns, consisting of sinuous, wave-like lines and geometrical motifs. In the Coin cabinet over the door one can find additional decoration in plaster consisting of semicircular lines and stylized animals.

Floor mosaics represent images of owls, animals or initials of the museum. Unfortunately, due to the later redesign of the exposition, these decorative elements today are partly closed. In the spirit of the holistic approach, characteristic for the époque, the architect also designed all the objects and minor details including the chandeliers, door handles, show-cases and other museum furniture.

As for the stylistic attribution of the Historical Museum building Norwegian art historians almost unanimously call it Art Nouveau. In Oslo architectural guide it is classified as Jugend style.\textsuperscript{105} Opstad calls the Historical Museum building together with the Old Government

\textsuperscript{105} Ole Daniel Brunn, \textit{Arkitektur I Oslo: en veiviser til byens bygnings miljø} (Oslo: Kunnskapsforlaget, 1999), 69.
Building two main works in Norwegian Art Nouveau architecture. At the same time Ole Svedberg, a Swedish art historian, defines it as National Realism.

Such architectural elements of the façade as a Romanesque frieze of arches, decorative eyebrows over the windows, stringcourse, placement of the ornamentation on the façade represent traditional classical elements applied according to principles of Historicism. Tschudi-Madsen points to the architecture of Townsend as a possible source of inspiration for the Historical Museum. In the main façade of Bishopsgate Institute, City of London (1893–94), Whitechapel design (1895), and the Horniman Museum (1896), one sees, indeed, a drastic similarity of the twin-towered motif in the main entrance and roundness of the towers.

I consider that the structure of the building’s exterior lies to a large extent within the stylistic principles of Historicism. Only certain details, in particular the plastic treatment of the different elements in the composition as well as the ornamentation, allow to attribute it to Art Nouveau. At the same time these “new” details totally change the appearance of the whole and do not allow to place it within the frames of Historicism. In the interior design and decoration, in the choice of motifs, colours, placement of the ornamentation, and its interaction with the architecture, Bull applies Art Nouveau principles.

### 3.3 Reception

The Historical Museum building today is estimated as one of the main works in Art Nouveau in Oslo. However, when it was built and several decades afterwards, it was much criticised. Mostly the critic concerned excessive decoration of the building and its inappropriateness to the collection. Museum personnel complained that Bull prioritised artistic freedom to the functionality of the building. Gorm Gjessing, the keeper of the Norwegian antiquities collection at the University of Oslo in 1940–46 and the head of the Ethnographical Museum.

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106 Opstad, Norsk Art Nouveau, 19.
109 This criticism was not absolute. Yngvar Nielsen, the head of Ethnographical Museum in 1877–1916, called it “beautiful and appropriate” (Yngvar Nielsen, Universitetets ethnografiske samlinger 1857–1907: en historisk oversigt over deres tilblivelse, vekst og udvikling (Christiania: Museet, 1907), 112.
from 1947, wrote: “Henrik Bull’s light-yellow Jugend palace, though built in the fashion of the time, from the practical point of view is out of the day – awkward and unhandy.”

In the *Aftenposten* of November, 17th, 1901, the disposition and the general layout of the building was criticised; it was called “a barrack-like warehouse.”

In the same newspaper of March, 15th, 1908, professor of botany, Noral Wille says that the gilding of the interiors fits the collection as a tailcoat fits a pig. He mentions also that professor of archaeology Gustaf Gustafson had painted over the gilding in the archaeological section so that the interior decoration did not “strangle” the exhibited items.

In the *Teknisk Ukeblad* of June, 9th, 1904, in the article “Våre nye museumsbygninger” The author acknowledges that in the interior decoration the architect showed “originality and taste.” The appropriateness of this decoration is doubted though:

> However, we express a slight reserve, which should be considered over the equipment of the exhibition halls themselves, which seem to be a somewhat restless background for the very different and inhomogeneous collections. In such locations ornaments, gilded lines and patterned surfaces in delicate colours are hardly in the right place. The decorations in themselves are beautiful and stylish, but aim slightly over the target.


In the book *Norske museers historie* (1944) Haakon Shetelig concludes:

> Architect who was not a museum man got free hands in interior decoration and in providing halls with pilasters, decorative gilding, dominating metallic chandeliers, etc. – totally unacceptable cladding for a museum which first of all must display itself in its best way in a tasteful neutral frame. These slips with the construction of the Historical

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113 The museum underwent more changes in the first part of the 20th century when it was stripped off some of its original decoration: chandeliers designed by Bull were removed and partly sold as scrap; the stucco decoration over the doors was removed; wall decoration on the 2nd floor in the vestibule was white-painted; metal lattice with initials of the museum in the vestibule was removed (the last can be seen on the photo of A. B. Wilse from 1903 (cf. Fig. 26). (Per Bjørn Rekdal, senior adviser, University Museum of Cultural History, in an interview to the author, Historical Museum, Oslo, 19 March 2009; Lifoss, *Henrik Bulls formgivning av lysarmatur*, 47).
Museum could not be left unmentioned in the history of our museums as characterising then the conditions of the day and – now obviously considered superfluous – as serving a lesson for posterity.


The recognition of the building as an example of Art Nouveau style and its full appreciation came only from the late 1950s. It corresponds to the international recognition of Art Nouveau which started in 1950s and was marked by multiple exhibitions and publications about the style in general and about its representatives.

4. **Classification of the ornamental motifs and the outline of the groups of sources for the ornamentation in the Historical Museum**

The ornamentation of the Historical Museum includes motifs of heterogeneous origin: traditional classical motifs, such as the naked boys on the façade with the symbolical attributes of the function of the building; decorative Art Nouveau motifs, such as stylized four-petal flowers, as well as the motifs borrowed from the ancient Nordic sources. The last group constitutes the subject of the research. In this chapter I will classify the hypothetical sources for this group, as well as provide argumentation or proof of them being sources for ornamental patterns in the Historical Museum. The analysis of the patterns in the following chapter will be built on a large extent on the comparison of the ornamental patterns in the Historical Museum with the outlined sources.

4.1 **The motifs with the reference to the ancient Nordic sources**

I will single out three main groups of sources Bull was inspired of in his work over the ornamentation in the Historical Museum: archaeological findings including artefacts from bronze-, iron- and Viking ages from the University collection or publications of the time,
Viking ships, Romanesque ornamentation represented by stave churches and in particular portals.\textsuperscript{114}

4.1.1 \textit{The reference to the archaeological findings (artefacts from bronze-, iron- and Viking ages)}

It is very likely that Bull was familiar with the artefacts in the collection of the Historical Museum, as the archeologically discovered artefact, as mentioned above, were publicly exhibited from early 19th century. In 1878 Ingvald Undset published a short guide to the collection of the Nordic antiquities exhibited at Domus Academica.\textsuperscript{115} Besides, Bull could have been familiar with the archaeological findings of the time both through publications and personal contacts, as his father was a member of the board in the Society for Preservation of Norwegian Ancient Monuments together with professor of archaeology Oluf Rygh.\textsuperscript{116}

One cannot prove what particular artefacts became the basis of his ornamental work. As Myklebust writes:

One can play with the idea that Bull visited the collection and saw items which were supposed to be exhibited in the museum. It is fascinating to think how he visualised the relationship between the collection and the architectural frames it was supposed to be located in. We, however, cannot find any documental prove that he did it.


My analysis of the drawings, however, revealed several sources proving that Bull did use bronze- and iron-age artefacts, presumably from the collection, as sources for his ornamental designs. On the edges of several drawing sheets it was possible to see hardly noticeable drawings of the artefacts, out of which Bull obviously created his ornamental patterns. This

\textsuperscript{114} One can single out one more group – Norse Mythology. Bull refers to it, for example, in the representation of the female figures flanking the window on the 2nd floor stair landing. One of them is holding an apple. Presumably they represent Idun, a goddess from Norse mythology, granter of eternal youthfulness. (Holmen, “Henrik Bulls Historisk Museum (1897–1902),” 280). However, due to the large amount of material, I limited my analysis by the three indicated groups. That is why the above mentioned pattern will not be included into the analysis. Neither the sources from the Norse mythology will be considered.

\textsuperscript{115} Ingvald Undset, \textit{Universitetets samling av nordiske oldsager: kort veiledning for besøgende} (Kristiania: Cammermeyer, 1878).

\textsuperscript{116} Myklebust, “Historisk museums bygning – smykket rundt juvelene,” 10.
will be described in the analysis of the particular ornamental samples in the following chapter. Meanwhile, I will conclude that the fact of presence of such sketches allows me to consider archaeological findings and artefacts from the collection of the museum acquired before the museum was built, one of the main groups of sources for its ornamentation.

4.1.2 The reference to the Viking ships

It is known that Bull planned and made several proposals for an additional section, adjoining the main building of the museum, for exhibiting in it the excavated Viking ships.\(^{117}\) In the proposals for a Viking ships pavilion from 1905 one cannot see any obvious ornamental decoration with a direct reference to Viking ships (Fig. 28). To which extent this idea is reflected in the façade or the interior decoration of the main building, I cannot prove with sketches by Bull. Certain ornamental patterns give associations with forms of the Viking ships. Thus, Myklebust points out to the wind-wave motif on the façade between the staircase windows and in the metal lattice over the basement floor windows, both from Tullinløkka.\(^{118}\) Holmen associates the design of the metal lattice over the basement floor windows both with a Viking ship and a lyre.\(^{119}\) Lyfoss points out to another motif which might have been inspired by Viking ships – the ornamentation of the door lattice on the main entrance door as well as on the service doors from Tullinløkka (cf. section 5.4).\(^{120}\) It is probable that Bull in working out these ornamentations was inspired by the Gokstad ship and used the contours of it as a base for the ornamental patterns, as the ship was excavated already in 1880 and first publications about it came out in 1880s.\(^{121}\) As for the ornamental styles from Viking ships, Bull could not have used them, because the only ship with the preserved ornamental decoration – the Oseberg – was discovered after the museum was built.

\(^{117}\) When in 1897 the Parliament took a decision to build a Historical Museum, the plan envisaged to build an additional complex adjacent to the eastern façade of the museum building for exhibiting in it the Viking ships. From 1905 to 1915 Bull designed several variants for an exhibition hall of the Viking ships none of which was realised. In 1914 Arnsten Arneberg built an exhibition building at Bigdøy where ships have been exhibited since then (Leif Thingsrud, “Tullinløkka – problematisk løkka i byens sentrum.” Oslo Kommune byarkivet. http://www.byarkivet.oslo.kommune.no/OBA/tobias/tobiasartikler/t1972.htm, 6 September 2010).

\(^{118}\) In the drawings of the façade of the Viking ships pavilion by Bull one cannot see any obvious ornamental decoration with a direct reference to the Viking ships.

\(^{119}\) Myklebust, “Historisk museums bygning – smykket rundt juvelene,” 27.

\(^{120}\) Lifoss, *Henrik Bulls formgivning av lysarmatur*, 35.

\(^{121}\) Nikolay Nikolaysen, *Langskibet fra Gokstad ved Sandefjord* (Kristiania: Cammermeyer, 1882); Ingvald Undset, *Kort beskrivelse af vikingeskibet fra Gokstad: veiledning for besøgende* (Kristiania: Cammermeyer, 1887).
4.1.3 The reference to the stave church ornamentation

The reference to the ornamentation of the stave churches in the decoration of the Historical Museum is recognized by the authors writing about the ornamentation of the Historical Museum (Tschudi-Madsen, Myklebust).\(^{122}\) Bull admitted himself that his experience of surveying the stave churches and his work for Dietrichson played a crucial role for his own appreciation of the national vernacular tradition:

> When I returned home from Berlin, I travelled around Norwegian dales in order to draw stave churches for the work on stave churches by Prof. Lorentz Dietrichson. These studies later acquired importance for my interest in the national style development.


Apart from the measuring stave churches, Bull included reworked decorative elements from stave churches in other projects from the period of 1890s to 1907 (cf. section 2 pp. 24–27).

In the Historical Museum one of the examples with a direct reference to the portal of a stave church is the decoration over the door in the Coin cabinet (cf. section 5.3). Possibly Bull was inspired by the portals from Sauland or Ål churches, which from the very beginning were meant to be exhibited in the museum and required adjustment of the height of the halls.\(^ {123}\)

4.2 Correspondence of the ornamental programme to the collections

It is known that when Bull began his work over the museum, he knew of the planned disposition of the different sections of the museum. According to the competition programme of 1890 the ground floor was preserved for the Norwegian prehistorical collection and the collection of the medieval art, the first floor — for the collection of New history (18\(^{\text{th}}\)–19\(^{\text{th}}\) century, later moved to Folk Museum at Bygdøy), and the collection of


\(^{123}\) According to the competition programme of 1890 the ground floor area was reserved for the Norwegian antique collection and the collection of the medieval art including portals from stave churches of which the highest from Sauland required to make the height of the ground floor 5 meters. (Competition programme for Historical Museum; quoted in Myklebust, “Historisk museum bygning – smykket rundt juvelene,” 11).
coins, the second floor was reserved for the collection of the Ethnographical Museum.\textsuperscript{124} Several unrealised drawings of the museum’s interiors by Bull show the entrance doors to the different collections with the signs reading the names of the collections on them: Norwegian prehistorical and medieval collections (Oldsamlingen), New History collection (Folkemuseum), and Ethnographical collection. The decoration over the doors does not strictly correspond to the thematic representation of the collection in each section (Fig. 29). One can suggest that some ornamental patterns in the museum halls might correspond to the collection planned to be exhibited there. Thus, there is a probability, that the masks decorating the walls on the ground floor and the second floor refer to the collections exhibited in these halls. It is possible to suppose that the masks on the ground floor were inspired by the masks from stave churches; the masks on the second floor representing two types of human face with exotic oriental features refer to the ethnographical collection. This assumption allows me to compare the masks in the decoration of the museum with above mentioned prototypes. The following analysis will show how consistent Bull was in the following the principle of the correspondence of the ornamental decoration in the halls to the collections exhibited there.

5. Analysis of a selection of ornamental patterns

5.1 The ornamental pattern on the balustrade of the main staircase

Description: The main staircase is decorated with a balustrade. The ornamental pattern on the balustrade, obviously, was inspired by ancient Nordic motifs. It consists of two interlacing ovals and a head of an animal. The ovals have sharp angles on both sides, a central incised line and a small circle on one side. The composition is placed in rectangular sections between two balusters beneath the banisters. The composition is asymmetrical but well balanced: on the right side a head of an animal which is connected in the centre with two interlacing ovals, occupying the left side of the composition. Beyond the rectangular section the composition continues in a form of a leave or a paw of an animal crawling down along the right side of the baluster (Fig. 30).

\textsuperscript{124}Kirkedepartementes arkiv, Competition programme for the Historical Museum; quoted in Myklebust, “Historisk museums bygning – smykket rundt juvelene,” 11.
Analysis: It was pointed out by Holmen that the composition of the interlacing animals in the balustrade of the staircase was probably inspired by the Jelling or the Vendel style.\(^{125}\) Comparing Bull’s pattern with a pattern on a silver cup from Jelling, which was already published by Muller in 1897,\(^{126}\) one sees similarity in the compositional principle: the bodies of the animals are represented in a form of a loose knot (Figs. 31, 32). This compositional principle is the only element which relates Bull’s ornament with the Jelling style. To this he adds another element – a profile of a head of an animal and builds up his own composition which comprises three elements of different proportions: the head of the animal on the right side of the composition is as big as the two ovals on the left. Such a composition is not characteristic for Viking art; it is obvious that Bull sets together fragments from different sources.\(^{127}\)

Let us compare the heads of the animals on the balustrade with the ornamentation on the furniture set from 1896 and on the portals of Åmot church (Figs. 33, 34, 35). One can see the similarity in the style: long lips, round eyes of the animals. It is probable that Bull used such sources as, for example, the Vendel style animal representation in a mount from Vallstenarum (Fig. 36).\(^{128}\) However, such a representation of the animal is not characteristic for Romanesque stave churches where animals have drop-like eyes.\(^{129}\) The placement of it on the portal in Åmot church, which otherwise follows the ornamentation principles of stave churches, shows that Bull was not consistent in following the ornamentation principles of the sources.

The ovals most probably represent stylized bodies of the animals. Comparing Bull’s ornamental patterns in different projects it is possible to trace the development of this motif. In the furniture set of 1896 one can see a fragment which consists of an oval similar to the one in the balustrade, and a head with a mouth and eyes (Fig. 33). In the ornamental pattern on the door panel of Åmot church one sees a body of an animal in a form of a similar

\(^{125}\) Holmen, “Henrik Bulls Historisk Museum (1897–1902),” 280.
\(^{126}\) Sophus Müller, *Vor Oldtid: Danmarks forhistoriske Arkeologi* (Kjøbenhavn: Det Nordiske Forlag, 1897), 669.
\(^{127}\) Signe Horn Fuglesang, Professor, Institute of Cultural Studies and Oriental Languages, University of Oslo, interview by the author, Oslo University, 24 May 2011.
\(^{128}\) Fuglesang, interview by the author, Oslo University, 4 February 2011.
\(^{129}\) Erla Bergendahl Hohler, Professor, Archaeological department of the University Museum of Cultural History, interview by the author, Historical Museum, Oslo, 21 March 2011.
elongated oval but with a head, eyes and a mouth (Figs. 34, 35). The example from Åmot church can be considered a transitional stage for the development of the oval element in the balustrade of the Historical Museum and used for identification of the motif in the balustrade. The ovals with circles can be interpreted as stylized bodies of animals with eyes, transformed into a decorative abstract element. The architect uses this element in many other ornamental patterns. One can see it in the Historical Museum and in other projects often without any context, as a single element (Figs. 37–41). It is one of the most frequently used ornamental elements in the vocabulary of Bull.

According to Fuglesang and Hohler sharp angles of the ovals are not characteristic for ornamentation of Viking or Romanesque art.\textsuperscript{130} I find a similarity of Bull’s motif with sharp curves in a representation of an animal on the brooch from Skaill as well as on the iron axe from Mammen (Figs. 42, 43). It is possible to regard the ornamentation from the axe as a source for Bull’s stylization, as it was already published by Müller in 1897.\textsuperscript{131} If so, then one can conclude that the round element frequently used in Bull’s ornamental patterns was developed not from the representation of an eye but from the spiralling contour that signifies a thigh, as in the patterns of the above mentioned sources.

The oval elements in the balustrade have a central incised line. On the portal of Åmot church Bull fairly systematically repeats the general principle of the use of the outlines in stave churches: double outline on animals, single (central) on vine stems.\textsuperscript{132} In the furniture set of 1896, the animal has a double outline; the oval on the side where it is connected with the head of the animal has the double outline and on the other side – a single outline. These examples show inconsistence in Bull’s design with the ornamentation principles of the sources. In choosing single or double outline he seems to act fairly frivolously in respect to the sources and rather follows the aesthetic of his time and his individual vision in interpretation of the forms, than to follow strictly the ornamentation principles of the sources. The thorough examination of this pattern gives an impression that Bull does not borrow the elements with outlines on, but adds the outlines on his ready ornamental forms in such a way that they suit best his new forms. In the balustrade of the Historical Museum the

\begin{itemize}
\item \textsuperscript{130} Fuglesang, interview by the author, 4 February 2011; Hohler, interview by the author, 21 March 2011.
\item \textsuperscript{131} Müller, \textit{Vor Oldtid}, 655.
\item \textsuperscript{132} Information in an e-mail to the author, from Hohler, 23 March 2011.
\end{itemize}
ornamental pattern represents such an amalgam of naturalistic and abstract forms that it is possible to say that the outlines are added to accentuate the geometric forms and have little or nothing to do with the outlines of the prototypes.

The composition in the balustrade is enriched by a plant leave or a paw (Fig. 44) which as a prototype might have had a plant leaf or a paw of an animal from the decoration of stave church portals (Fig. 45). In Åmot church Bull repeats this element from stave churches fairly closely and places it in a similar context, as a part of the composition on the portal (Fig. 46). In the Historical Museum sample Bull isolates the detail and gives it absolutely new qualities. Its location on the balusters is a very good example demonstrating the principles of Art Nouveau ornamentation: its dynamism and interpenetration into the other arts and the structure. This example also demonstrates Bull’s talent of selecting the most appropriate place for ornamental compositions. By placing the ornamental pattern in the balustrade Bull provided the whole pattern with an effect of movement. In this example Bull demonstrates his capacity not only to create new forms, but also to give them new qualities.

As a conclusion, it is possible to define Bull’s principles of work in the pattern of the balustrade. He does not borrow a finished composition but a compositional principle. The method used can be called quotation of the compositional principle. He creates a new composition by putting together elements from different sources. The elements which Bull puts together represent different levels of abstraction: a modelled head and nearly abstract geometrical bodies of the animals. The method can be called transformation of the motifs to different levels of abstraction within one composition. Such a combination of different stages of the development of one motif cannot be found in the ornamentation of the ancient Nordic sources. This can be seen as a distinctive feature of a decorative stylization of Art Nouveau: it borrows elements and compositional principles but does not strictly follow the organisation laws of the decorative surface in the sources. The ornamental pattern lies within the formal principles of Art Nouveau which include asymmetry, dynamic balance, use of elongated, curved lines.
5.2 The ornamental pattern of the metal lattice on the door in the Coin cabinet

**Description:** The door from the Coin cabinet exhibition hall to the administrative section has a metal lattice representing an ornamental pattern.\(^{133}\) The overall form of the composition repeats the form of a lyre. The main elements of the composition are: three parallel vertical lines crossed by horizontal lines in the centre, curved lines of different forms, and convex-concave rosettes of different sizes and patterns, which are represented as a single element or in a composition of three elements along the central axis and in the lower corners. The space in the lower corners is filled in with ornamental patterns of interlacing lines. The composition is symmetrical, well-balanced both in its spacious representation and in its harmonious blending of the straight geometrical and curved lines (Fig. 47).

**Analysis:** The reference to the Viking and Romanesque ornamentation is obvious in this composition. It is represented in its different parts: in the lower corners, in the stylized lines which in several cases preserve anatomical likeness with animal heads and, possibly, in rosettes.

5.2.1 The ornamental compositions in the corners

The ornamental pattern on the door in the Coin cabinet includes two sections in the lower corners consisting of several interlacing lines which have hybrid of plant and animal forms (Fig. 48). At a first glance the composition is associated with ornamental patterns from stave church portals. However, a detailed examination of the pattern shows that only the main motif of a vine stem dividing into two might have been borrowed from the stave church portals (Fig. 49). The other elements such as a head of an animal, intertwining ovals are added without any conformity to the ornamentation of the stave churches, and most likely represent Bull’s free paraphrase of the stave church ornamentation. By a skilful combination of the borrowed fragments with his own variations on the theme Bull creates a new, self-contained composition.

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\(^{133}\) Initially such metal ornamental panels decorated six doors leading to the corridors between the exhibition halls and administrative sections. Today several doors with intact ornamental panels are part of the administrative section of the museum, some of them are removed. (Drawings by Bull in the Architectural collection in the National Museum; Rekdal, interview by the author, Historical Museum, 5 October 2010).
The whole composition is not symmetrical but well balanced. It is an example of an Art Nouveau principle of an asymmetrical balance: the upper and lower ovals are balanced diagonally; the oval in the centre is added not only as an additional decorative element, but rather for the balance of the composition. It connects the lower and upper parts; at the same time its function is to fix the pattern to the right border of the composition. The form of the element is similar to the forms discussed in the section 5.1 (cf. Figs. 37–41).

In this sample Bull uses quotation of the main element – a fragment of the line dividing into two lines, to which he freely adds other elements from his vocabulary, such as a combination of ovals. The method applied can be defined as a combination of quoted and transformed to a certain level of abstraction motifs into a new decorative composition.

### 5.2.2 The bent lines in the centre

In the central part of the ornamental pattern on the door in the Coin cabinet, symmetrically on the right and left sides from the centre, one can see a combination of lines of different thickness. Such a combination of lines is a characteristic feature of the Urnes style. Triangular sections marked by an incised outline and a circle can be interpreted as heads of animals with eyes and mouths (Figs. 50, 51). In this case the Åker buckle can be considered as a hypothetical source for inspiration (Fig. 52). The buckle was included in Rygh’s *Norske Oldsager*, and it is probable, that Bull saw it. Besides, it is an example which demonstrates a characteristic for the iron- and Viking age compositional principle, which is represented in many other samples: connecting the parts by the heads or mouths of the animals. When comparing bent lines in the lattice of the door with the heads of the animals on the buckle, one sees that Bull borrows the elements with their function: connecting different constructive elements of the object. He does not only borrow a fragment of a motif but also a principle of its connection to the whole: a mouth of the animal is a place of connection with the other elements. This is one of the examples, which demonstrates that Bull borrows both the separate elements or fragments and the principle of their connection to the other parts of the composition. This method is demonstrated in the other patterns as well (cf. Figs. 53, 54). The methods applied by Bull in the analysed example can be defined as fragmentation and

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134 Fuglesang, interview by the author, 4 February 2011.
quotation of a compositional principle.

When comparing the heads of the animals in this composition with the ones, for example, from the furniture set of 1896 (Fig. 55), one can observe less anatomical similarity in the composition in the Coin cabinet: the animals are transformed into curved lines, incised outlines in the centre serve to give the forms plasticity and dynamism rather than to remind of the outlines on the sources. Another difference lies in the application of the ornament. In the furniture set there are a number of finished “applied” ornamental compositions inserted into the spaces prepared for them; but they can easily be removed without destroying the structure. In the analysed composition in the Historical Museum the animal-lines acquired a function of connecting the different elements of the composition. They do not only physically connect side panels with central ones but also represent in its appearance a transitional variant between naturalistic animal representation and abstract geometrical forms. The lines are inseparable parts of the whole composition: it may be difficult to isolate them, to find the beginning or the end.

In the same section of the pattern one can see two lines also representing stylized animals. Their bodies are connected through the mouths with different parts of the composition, but the tails are transformed into organic forms which correspond to the similar vegetative lines on both sides from the central composition of three rosettes.

The method applied by the architect in stylization of the animal-shaped lines can be called abstraction achieved through the application of the free modelling of lines and elements. The architect transforms the naturalistic shapes of the animals into abstract lines which acquire typical for Art Nouveau forms. The empty spaces in between different parts of the composition provide an additional effect of expressiveness to the lines; the typical for Art Nouveau curvilinear forms bear such qualities as plasticity and dynamism.

5.2.3 The convex-concave circles with different patterns inside – rosettes

The ornamental pattern on the door in the Coin cabinet includes three variants of rosettes: with three, four and five cut segments (Fig. 56). The decorative effect is achieved by grouping together convex and concave rosettes in different compositions. The question of the source for these elements is very interesting, as they are the most frequently used elements in the Historical Museum. They are included in many decorative patterns both in the interiors
and the exteriors, used in different compositions: in a group of one or more rosettes with different number of segments inside, in different combinations with other elements.

However, Bull’s drawings do not help in revealing the source of inspiration for the rosettes. Myklebust mentions the use of Nordic shield ornamentation as a prototype for the rosettes;\textsuperscript{135} Lifoss points to “solkors” (Celtic cross type) and Viking shields.\textsuperscript{136} When comparing the existing photos of the shields with rosettes, one sees a similarity of one of Bull’s patterns with a pattern on the shields: the division of the shield into four segments (Figs. 57, 58). It is possible that Bull saw these shields, as they were acquired by the museum in early 19\textsuperscript{th} century.\textsuperscript{137} However, these shields are not "Viking" shields, but date from the medieval time.\textsuperscript{138} It is known that Viking shields were painted, but nothing is known about the ornamental patterns on them.\textsuperscript{139} Therefore, it is possible to suggest, that Bull was inspired by a general idea of a shield and created different designs of them to achieve a mere decorative effect.

As for the Celtic cross type, this hypothesis can be supported by the fact that Bull used this motif in later projects – models of tomb stones in a form of sun crosses (Fig. 59).

The question of defining the source of inspiration for the rosettes is very complex, as round elements with a pattern inside, the rosettes and the Celtic cross types were widely used as separate elements or parts of the ornamental patterns from the bronze age to the medieval time. One can point out to the similarities of the patterns in the rosettes with the rosettes on hinges or on the locks from Norwegian wooden constructions from the middle ages (Figs. 60, 61). A pattern on the Skreros mount, acquired in 1913 (Fig. 62), or similar patterns known from earlier publications (cf. Fig. 54) might also be considered as sources. The Åk brooch, acquired in 1872, or similar types of brooches known from publications can also be regarded as hypothetical prototypes for the rosettes in Bull’s patterns (Figs. 63, 64). The composition consisting of one and grouped in two and three small circle elements in the Åk brooch is very close to Bull’s compositions with the rosettes. Moreover, one also finds

\textsuperscript{135} Myklebust, "Historisk museums bygning – smykket rundt juvelene,"32.
\textsuperscript{136} Lifoss, Henrik Bulls formgivning av lysarmatur, 35.
\textsuperscript{137} Information in an e-mail to the author, from Marianne Vedeler, scientist, Archaeological section, University Museum of Cultural History, Oslo, 6 April 2011.
\textsuperscript{138} As dated in the Historical Museum on-line photo archive, http://www.unimus.no/foto/.
\textsuperscript{139} Nikolaysen, Langskibet fra Gokstad, 63; Einar Østmo, Professor, Archaeological department of the University Museum of Cultural History, Oslo, interview by the author, Historical Museum, 28 February 2011.
representation of the Celtic cross types in the Limoges enamels in the collection of the Historical Museum. Rosettes are also included in the painted barrel vault ceiling of Ål stave church.

Stylized variants of rosettes are used by Bull in other ornamental patterns in the museum, which will be analysed further down. They are also used in his other projects, e. g. in the decoration of the organ in Åmot church in Rena (Figs. 65, 66). Definitely, this element constitutes a distinctive feature of Bull’s ornamental vocabulary.

I am inclined to believe that as a source of inspiration for rosettes Bull used items representing the national heritage: most probably archaeological artefacts or stave church ornamentation, which, as quoted above, played an important role for his architecture. Such items as a lock from Tuddal Church, acquired by the museum in 1882, or the Åk brooch, in my opinion, are the closest potential sources.

The examination of the different patterns with rosettes as in the Historical Museum as in the other drawings allows to suggest that Bull initially used a certain source, or maybe several sources representing similar patterns, though later he could modify the patterns in such a way that the original source became hidden. This suggestion is supported by the analysis of an unsigned ornamental pattern which shows how Bull creates abstract compositions based on the motif of a rosette, in which the rosettes are transformed into squares and circles (Figs. 67, 68).

A combination of the convex and concave forms of the rosettes can be considered a unique sample of Bull’s stylization. It transforms the composition from a flat one into three dimensional; the rosettes produce an impression of being fixed onto the flat ornamental surface. The method applied by the architect can be called a three-dimensional modelling of the element. Such a method of stylization adds to the pattern such qualities as dynamism, rhythm and vitality. The whole composition is also an example of the autonomy of the ornament, its ability to imitate sculptural compositions. To other features, which relate this composition with Art Nouveau, one can include: a lyre-shape in the composition and the use of Art Nouveau curvilinear lines.

Vedeler, in an e-mail to the author, 6 April 2011.
As it was shown in the analysis, in the pattern of the metal lattice on the door in the Coin cabinet Bull uses different objects of stylization and different methods. The main principle realised in it is a principle of associative connection: the composition does not repeat any of the sources but through the elements included in it, it is associated with certain sources.

In spite of the use of the different objects for stylization and different methods of stylization applied to them, this ornamental pattern is one of the most harmonious and balanced, as Tschudi-Madsen specifies: “...one of the best metal works from that time.”

5.3 The ornamental pattern over the door in the Coin cabinet

**Description:** The space on the wall over the door is occupied by a decorative pattern in plaster. It consists of three semi-circles/bows different in size: a single outer bow and two inner bows consisting of two and three rows of lines respectively. The outer bow is painted in gold, the rest of the composition is in white plaster. In the centre a perpendicular line with two wings on the sides goes through the inner circles and “disappears” into the frame over the door. The door frame above is slightly convex in the centre – to serve a transitional stage between the circular lines above and a flat horizontal upper panel of the door itself. From the sides two hybrid of a plant and an animal elements face the inner circle in the centre (Fig. 69).

A drawing by Bull shows that the original design had four-petal flowers on the sides which served as outlets for the ends of the outer bow (Fig. 70). This element is preserved over the door in the administrative section (Fig. 71). A comparison of two variants shows that Bull’s initial variant with omega-shaped line and a flower motif had more plasticity and dynamism.

**Analysis:** The reference to the stave church portals with a characteristic motif of two dragons on the side attacking a dragon in the centre is obvious in this composition. Myklebust points to the similar motifs in the portals of Sauland and Ål churches, exhibited in the museum (Figs. 72, 73). In the analysed pattern Bull borrows the main compositional

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142 As in the case with the metal lattice on the door, this pattern initially decorated several doors in the exhibition halls, which later became a part of the administrative section (Rekdal, interview to the author, 5 October, 2010).
143 Myklebust, ”Historisk museums bygning – smykket rundt juvelene,” 32.
principle where he simplifies the motif to two recognizable fragments – wings of the dragon in the centre and animals on the sides. The body of the dragon in the centre is transformed into a vertical line, while the structure of the depicted wings consisting of three sections fairly correctly repeats the structure of the wings from stave church portals. The wings are placed vertically along the body of the dragon, as, for example, in the Ål church portal. The animals on the sides have round eyes, while in stave churches the dragons have round irises and drop-shaped contours of the eyes always with the point backwards. One can interpret the side animals also as dragons with wings transformed into mere decorative elements – scrolls. At the same time the side animals are connected to the inner semi-circle by the three vertically placed segments emerging from their mouths. This feature relates them to the stem-spewing animals in the upper corners of the doorway facing the hanging down head in the door opening of, for example, Ål church (Fig. 73). This observation allows to conclude that Bull in his stylization of the historical motif did not transfer the details into his ornamental patterns correctly, in accordance with the original samples, but manipulated them rather freely and could mix details from different sources in his representations of animals.

In this pattern Bull uses such methods as fragmentation and quotation of the compositional principle hypothetically from Ål church. He also uses such principles of stylization as geometrization (in the semi-circular arches of the composition), and free modelling of the elements (in stylized wings of the dragons on the sides). The wings as a separate decorative element will be used much by Bull in later works, in particular in ornamentation of Old Government building.

Another important aspect of Bull’s work which is demonstrated in this pattern is the placement of the pattern in a similar location as in the prototype. A variation of the pattern can also be seen over the doors in the Minister’s cabinet in the Old Government Building (Fig. 74).

As mentioned above, the vertical line in the centre flanked by the wings most likely

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144 Hohler, interview by the author, 21 March 2011.
145 Hohler, Norwegian Stave Church Sculpture, 1: 51.
represents a stylized body of a dragon, however, by applying geometrical forms Bull devotes the motif of its naturalistic features and makes it abstract. The line begins above the second bow and goes through a half square half circle element with circles in the upper corners. This element, apart from a decorative function, has a function of connecting different elements as well as connecting the composition to the wall.

The upper part of the composition at first sight represents a mere decorative geometrical element without any reference to ancient Nordic ornamentation (Fig. 75). However, by the analogy with the pattern in the balustrade of the main staircase (cf. section 5.1), it is possible to reconstruct the origin of this part of the pattern. It is most probable that these forms were developed by Bull from the representation of the heads with the eyes of the interconnected animals. The similar compositions Bull used in earlier projects, where the level of abstraction is much less and the naturalistic features can easily be identified (Fig. 76). A paraphrase of the motif is used in the Old Government Building (Fig. 77). By replacing the rounded contours of the animals’ heads with right angles Bull creates, as I see it, a highly stylized element much detached from the prototype. He achieves a high level of abstraction of the element by applying the principle of geometrization.

5.4 The ornamental pattern of the metal lattice on the main entrance door

Description: The main entrance door is decorated with a metal lattice. The ornamental pattern of the lattice over all four glass panels of the door represents a grid consisting of parallel vertical lines placed at an interval of approximately 15 cm. Slightly above the lower border of the composition a horizontal row of circles is placed. The space within the circles is filled in with crosses. The row above it represents four wavy lines which run parallel along all the door panels but in the central sections the wavy lines rise up from both sides as an omega-shaped element occupying the full height of the panels. Inside the omega-shaped element one can see two sets of three parallel scrolls of semi-circular form symmetrically located on both sides from the centre (Fig. 78).

Analysis: It was mentioned above that the scholars writing about this ornamental pattern see in it a Viking ship or a lyre as a prototype. Indeed, the shape of the lines rising up in the centre is associated with the contours of the rostrums of the ship. The motif of the wave in
this composition can be associated with the sea, rosettes – with shields. Bull began his work over the ornamentation of the museum when the Tune and the Gokstad ships already had been discovered, and this might have given him an impulse to include the motif of the Viking ship into his ornamental programme. The problem of defining the sources for rosettes in Bull’s ornamentation was discussed above (cf. section 5.2.3). In this analysis I would return to the idea of a shield as a possible source. From the Nikolaysen’s publication it is known that in the Gokstad ship the shields were painted alternately yellow and black and were placed along the side of the ship, each subsequent shield overlapping the preceding. The lithograph from Nikolaysen’s publication on the Gokstad ship shows a reproduction of it (Fig. 79). Because of the similarity of Bull’s pattern with the representation of the Gokstad ship, Bull’s composition might be interpreted as a Viking ship where the round elements represent the shields. Whether it is done intentionally or not, one might suggest, that Bull in this composition creates an associative connection with a possible prototype.

Let us take a closer look at the pattern between two omega-shaped lines (Fig. 80). The main element in the pattern – a line dividing into two (Fig. 81) – repeats the element from the pattern on the door in the Coin cabinet and might have been inspired by a vegetative ornamentation in stave churches (cf. Figs. 48, 49). One stem ends as a ribbon-shaped line, the other has a form of a wing which ends as a mere geometrical element. Here, as in the metal lattice on the door in the Coin cabinet, Bull combines fragments and builds up an abstract composition by freely connecting elements and by transforming them into geometrical forms. Thus, it is possible to conclude that Bull borrows not so much the motifs, but rather the forms which correspond to his aesthetic ideas. This can be explained further on the example of the contours of the lines in the inner circle. A zigzag-like element is achieved by using the contours of an animal’s head which is connected with a vertical line (Fig. 82). The drawing shows a circle inside a round element, thus allowing to consider it a stylized head of an animal. The similar motifs were used in the metal lattice on the door in the Coin cabinet (cf. Fig. 51). In this example Bull moves further towards complete abstraction. It is likely that his aim was to give an expressive form to the line which he successfully achieves by applying in this case such a principle of stylization as a free modelling of the forms.

146 Nikolaysen, Langskibet fra Gokstad, 63.
An additional element in this composition is a circle with a line going through it (Fig. 83). This element fulfils – as I see it – a decorative and a compositional functions. Such elements also can be found in Bull’s other works (Fig. 84), as well as in Viking art (Fig. 85), which allows to suggest, that it is not Bull’s invention but hypothetically a quotation.

One can conclude, that, supposedly, in the ornamental pattern of the entrance door Bull uses different objects of stylization of which the Viking ship is a dominant one. The pattern evokes an association with the prototype, while the other objects of stylization, such as a head of the animal, a line going through the circle, are transformed into abstract decorative elements, which at the same time serve as additional means to build up the composition by connecting and filling in the space between the different elements of the pattern. The method Bull applies in this pattern can be described as a decorative stylization with different levels of abstraction. The abstraction of the main motif – Viking ship – is built on the principle of associative connection. It cannot be proved that Bull used Viking ships in this composition, but, regardless the intention of the architect, the ornamental pattern creates an association with the hypothetical prototype. In order to achieve the stylized variant the architect uses a combination of principles: geometrization – in the straight horizontal and vertical lines; free modelling of the lines – in the omega-shaped element, and stylized lines inside it.

5.5 The ornamental pattern on the vault and walls of the main staircase

Description: The space over the main staircase is organised in a vault-like structure with rounded upper corners, providing an effect of a continuous floating of the spaces and interconnection of the walls and the ceiling. The effect of continuity is emphasised by painted golden ornaments running uninterruptedly along all the space of the walls and the ceiling (Fig. 86). The pattern consists of a combination of two golden circles of a different size; a big circle is slightly overlapping a small circle. Two sets of the circles – one with a big circle above and small below, the other visa verse – alternate. The sets of circles are connected with three wavy lines. By the side of the big circle a small four petal flower is added (Fig. 87). A contemporary photo by Wilse shows, that originally the walls of the second floor staircase landing had a similar pattern, which later was painted white (Fig. 88).
Analysis: The analysis of the drawings from the Architectural collection of the National Museum gave me an opportunity to trace the process of development of this ornamental pattern, as well as to identify that behind the painted circles, the same objects of stylization lie as in the patterns with the rosettes. It is most likely, that Bull began his work over this pattern with a sketch of two overlapping circles of similar size, which can be noticed on the upper edges of the drawing sheet representing the analysed pattern (Fig. 89 a). The next stage was to place several parallel sets of circles on the wall surface (Fig. 89 b). After this the circles were connected with three parallel wavy lines and square flowers. In this intermediate variant the circles were filled in with geometrical patterns, similar to the patterns of the rosettes in the metal lattice on the door in the Coin cabinet (Figs. 89 c, d, cf. Fig. 47). In the final variant the rosettes are over-painted (Fig. 90). Thus, the object of stylization for this ornamental pattern is hidden in the final variant. Without the help of an intermediate variant it would not be possible to define it. In this ornamental pattern Bull transforms the motif of the rosette into an abstract geometric form. Out of a figurative image he creates a decorative abstract ornamental pattern. The main method can be defined as abstraction, achieved through the application of the principle of geometrization. By transforming the composition into a combination of geometrical forms, in the final variant the architect achieves a level of complete abstraction, where the object of stylization is not possible to reconstruct. This altering most likely happened under the influence of Vienna Secession architecture.

As indicated above, the scholars writing about the ornamentation in the Historical Museum point out to the influences of Vienna Secession architecture. Myklebust points to the building of the Vienna Secession by Olbrich, as well as the architecture of Wagner as potential sources of inspiration for Bull. 147 One can consider major projects built in Vienna by 1900 – the year when Bull visited Vienna. First of all, the coloristic gamma, the use of geometrical forms and stencils relate this ornamental pattern to the style of Vienna Secession with its most representative samples: Vienna Secession building by Olbrich (1897), Karlsplatz stadtbahn station (Fig. 91) and apartment block at Wienzeile, 38, both by Wagner (1898). The ornamental pattern with golden stylized roses in the façade decoration of Langer House, 1900, by Jože Plečnik, I think, is very close to Bull’s solution not only in colours but in the composition as well (Fig. 92). One can admit that, the ornamental compositions based on the

use of geometrical forms, such as circles and wavy lines, was a characteristic trait of Vienna Secession architecture. Among multiple compositions with the use of the similar motifs Alfred Roller’s poster for the 14th exhibition at Vienna Secession and Koloman Moser’s furniture design can be mentioned (Figs. 93, 94).

This pattern can be also pointed out as an example of an obvious influence of the Japanese art either directly or via assimilation in the European architecture. In particular such a detail of the pattern as overlapping of the circles, according to Halén, was never used in Europe before and is definitely borrowed from Japanese art.¹⁴⁸

5.6  *The ornamental patterns on the ceiling and walls in the exhibition halls (two variants)*

**Description:** The space in the exhibition halls is organised in several sections marked by outstanding profiles on the ceiling with two sets of three parallel gilded lines, running along them. The lines continue onto the space of the walls, and on the first floor terminate with an ornamental pattern in between them (Fig. 95). The ornamental pattern consists of a gilded oval in the centre with straight and curved lines connecting the oval with the lines on the sides, Pattern 1 (Fig. 96).

In the exhibition halls on the second floor a set of three lines, where one thick line in the centre is flanked by two thin lines, goes along the perimeter of the hall. In the centre of each section an ornamental pattern is included: the lines are convex, the outer lines are connected perpendicularly with each other and an additional line inserted between them. At the ends the perpendicular lines are thickened, Pattern 2 (Fig. 97).

On the sides of the vaults an additional decorative element is added with widened outer lines and a circle in the centre (Figs. 98, 99).

**Analysis:** The examination of the drawings in the Architectural collection of the National Museum allows to suggest, that Bull used an arm ring or a neck ring as an inspiration source for these patterns. At the upper edge of the drawing sheet showing the pattern for the ceiling ¹⁴⁸ Widar Halén, interview by the author, the National Museum of Art, Architecture and Design, 3 May 2011.
small sketches of arm/neck rings can be observed (Fig. 101). The widened ends of the rings indicate that Bull used a bronze-age, or early iron-age ring as an object of stylization (Fig. 102). The drawings also show transitional variants of the development of this pattern. One drawing, showing a horizontal line going through the neck ring and additional vertical lines added from the top and bottom of it, can be regarded as the first stage of the development of the motif (Fig. 103 a). The next drawing shows a pattern which in itself has elements of two final variants: a circle in the centre from Pattern 1 and a finished version of Pattern 2 (Fig. 103 b). These drawings presumably are transitional variants for one or both of the final variants (Figs. 103 c, d). It is possible to suggest that Bull worked out two final variants from the same source, as well as he used the same transitional variants for both patterns and only in the final variants they became different.

The fact of the use of the same source for the patterns is supported by the similarities in the elements and compositional principles: convex forms, perpendicular placed central elements, outlines of the curves of the lines, thickening of the lines at the ends and joints.

In Pattern 1 one can observe a similarity in the composition with the pattern over the door in the Coin cabinet: two elements on the sides are connected with the third element in the centre (cf. Figs. 69, 70). Two convexities on the lower line in Pattern 1 have the shape of animal heads. Besides, the curves of the lines repeat the outlines of the heads, the bodies and the wings of the animals in the compositions of the other patterns, where their naturalistic features are not completely eliminated (cf. Figs. 50, 82). The pattern on the sides of the vaults has also forms similar to those developed from animal motifs but represents a much detached from the sources stylized variant (Fig. 98).

It is possible to suggest, that Bull in the Patterns 1 and 2, analogously to the patterns analysed above, used certain animal forms as objects of stylization, but transformed them into abstract geometrical forms. In the stylization of these patterns he achieves a high level of abstraction. It is also possible that Bull intentionally modified the forms in order to make them look similar to the other patterns and to achieve a holistic effect of the stylization in the building. I am inclined to think that in these patterns Bull referred to the same animal forms as in the other patterns. However, in the analysed patterns these forms already became

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149 Einar Østmo, interview by the author, Historical Museum, 28 February 2011.
autonomous, considerably detached from the sources. He could relatively freely manipulate them in accordance with his own and contemporary aesthetic ideas. Such an interpretation allows to explain why he changes the forms – the round element in the drawing into oval in Pattern 1, which has a more decorative effect expressed through the interplay of the vertical and horizontal ovals.

At the same time a comparison of these patterns with the ornamentation of Wagner’s Karlsplatz pavilion in Vienna (Fig. 100) shows a close similarity. One can say with a high level of probability that Bull developed a tendency towards abstract geometrical forms under the influence of Vienna architecture. The Karlsplatz pavilion in particular could have been one of the sources of his inspiration.

The sketches on the edges of the drawing sheet have been vital in my effort to reconstruct the source for these patterns. In the final variants the source is completely hidden, transformed into a combination of geometrical lines; the principle of associative connection cannot be applied here. The method of Bull’s stylization in these samples can be described as a high or complete level of abstraction which is achieved through the application of such principles as geometrization, free modelling of the lines and the elements.

5.7 The pattern with an ox on the column supporting the main staircase

Description: The main staircase is supported by rectangular columns with rounded corners at each landing which are decorated with images of an owl and an ox. The front and back sides of the upper part of the column supporting the main staircase in the vestibule on the ground floor is decorated with an image of an ox with curved horns (Fig. 104).

Analysis: To determine whether Bull in the motif of an ox referred to representations of similar motifs in national history or used a classical motif is a difficult task. Myklebust does not see any connection with a national motif in it. For him it represents a typical for Art Nouveau humorous “play” with classical motifs. Halén points to the similarity of the

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150 Dag Myklebust, Senior Adviser on International Affairs at the Norwegian Directorate for Cultural Heritage (Riksantikvaren), interview by the author, Riksantikvaren, Oslo, 17 June 2009.
image with a motif of an ox in bronze Chinese objects, in such as, for example, the bronze vessels of the early Western Zhou, in which the depiction of oxen was very popular.  

Bull refers to the motif of an animal with horns in the ornamentation in several cases. The façade of the National Theatre is decorated with an ox with horns, the decoration of Villa Olsen included motifs of fighting rams (Fig. 105, 106). I cannot prove that in the pattern with the ox in the Historical Museum Bull used an ancient Nordic motif as an object of stylization. An unrealised drawing of this pattern, though, shows that Bull planned to locate an additional decorative motif with obvious reference to ancient Nordic ornamentation on the column above the image of the ox (Fig. 107). A transitional drawing for the pattern with the ox shows that initially Bull had a face, resembling a human face, or a mask (Fig. 108). It had more likeness with the masks on the ground floor than with the final variant of the ox, placed on the column. This fact allows to consider not only images of oxen but also any other images with horns as sources for the architect’s inspiration. Presumably Bull came to the image of the ox not from the very beginning. It is also possible that the place for ornamentation was the reason why he chose the ox: its horns can perfectly imitate classical elements, such as volutes of the capitals. The space between the horns Bull fills with curved bodies of animals (Fig. 109), in which one can see heads with round eyes. This representation of the animals is closest to the animals on the balustrade and their possible prototypes – the Vendel and the Jellinge style (cf. Figs. 31, 32). At the same time in this pattern the animals are stylized differently: they are transformed so that they repeat the forms of the horns to which they are added. Thus, the composition with the horns from naturalistic is transformed into an abstract decorative motif. Such a combination of classical and ancient Nordic motifs was used by Bull in other projects, e. g. in the ornamentation of the Fahlstrøm theatre (Fig. 110).

In the case of this motif, I consider that two interpretations are possible. First, – that Bull used a motif of an ox from the classical architecture but provided it with details from ancient Nordic ornamentation. Considering so, one can state that this ornamental pattern shows that Bull does not only borrow motifs or elements from national history and creates different levels of abstract compositions; he also creates new compositions by joining together

151 Halén, interview by the author, 3 May 2011.
elements from classical and national repertoire. Such a combination of heterogeneous elements is characteristic for decorative stylizations of Art Nouveau, which is orientated not on the reproduction of the historical styles, as in the historical stylizations, but first of all, to the expression of the aesthetics of the contemporary époque. I consider that for Bull it was not the rendering of the truth of the motifs that was important, but its decorative effect, as well as the wish to create a stylistic unity of the ensemble. In this case any hypothetical source for this pattern can be considered simply an association. However, the possible associations might have been foreseen and considered by the architect. One can speak of an associative connection and free modelling of the element as the main principles applied in this pattern.

Secondly, it is highly possible that Bull in this motif referred to a certain source from Nordic ornamentation. This statement can be supported by analogy with the proved references to national sources in other patterns, as well as by Bull’s own statement that the national motifs were of high importance for his own architecture. In this case one can say that Bull uses the free modelling of the elements as the main principle of stylization applied to the model.

5.8 The pattern with an owl on the column supporting the main staircase

Description: The front and back sides of the upper part of the rectangular column on the first floor landing are decorated with an image of an owl with wide-spread wings, holding balls in its claws. (Fig. 111) On the sides of the column one can see three vertical lines which finish in a lyre-shape (Fig. 112).

Analysis: Among Bull’s preparatory drawings of this pattern there is one sketch showing a face with eyes and a beak, which was presumably one of the first stages of the development of the image of a bird – owl (Fig. 113). According to Myklebust, a motif of an owl in this case is inherited from the repertoire of the classical architecture and symbolically represents the function of the museum.\(^{152}\) I would specify, however, that it is the way the owl is represented – holding balls in the claws – what constitutes a pure classical motif. What concerns the motif of the owl, in my opinion, it is very likely that Bull borrows it directly

\(^{152}\) Myklebust, “Historisk museums bygning – smykket rundt juvelene,” 22.
from the stave churches as representations of owls or bird-like heads are frequently used in them (Fig. 114). The way the owl is placed on the column – with the head over the deep niche in the column – repeats the compositional principle of placing masks on posts in stave churches (Fig. 115). One also notices that the structure of the wings of the owl is similar to the structure of the wings in the decoration over the door in the Coin cabinet, which, as was noticed above, fairly correctly repeats the structure of the wings in stave church portals. (cf. Fig. 69). One might conclude, that in the image of the owl Bull combines the elements from different sources: the classical and the national. The combination of the different sources and the following stylization of the pattern are skilfully done and results in the creation of a new harmonious and authentic pattern. Among the principles of stylization, applied by Bull in this pattern one can name quotation of the compositional principle, fragmentation and free modelling of the element. One more principle, which I could single out in this pattern, is the hyperbole. It is realised in the rendering of the claws with the balls. In relationship to the rest of the body they are depicted disproportionally, considerably larger than the body. As a result of this the image acquires expressiveness as well as architectonic qualities – the exaggerated forms of the claws holding the balls, imitate and harmoniously replace the volutes of the capitals.

The motif, representing three vertical lines on the sides of the column, is characteristic for Viennese variant of Art Nouveau, in particular it is common for Wagner’s designs.

In the patterns with the ox and the owl Bull demonstrates characteristic for Art Nouveau qualities of ornamentation: its interaction with the architecture, and a tendency to replace the classical architectural elements. As in the other patterns analysed above, in these examples Bull demonstrates his talent of finding the most appropriate place for the composition as well as the perfect solution in “fitting” it into the architectural structure.

5.9 The masks in the exhibition halls

The space in the exhibition halls is divided into several sections; in between the sections in the upper parts of the long walls one can see images of masks. There are three types of masks: one is used in the exhibition halls of the ground floor (Fig. 116), two other types – in the exhibition halls of the second floor (Figs. 117–118).
5.9.1 The masks on the ground floor

Description: On the ground floor one can see a variant of a mask with a flat wide face, narrow eyes, big ears and a long nose which is transformed into vertical lines ending with an ornamental pattern. The ornamental pattern at the lower part of the composition represents a head of an animal supported by interlacing lines (Fig. 116).

Analysis: Bull frequently applied a motif of a mask in the Historical Museum and in the other works. The masks on the ground floor have received different interpretations among art historians. Myklebust calls them “fable animal masks with double trunks.” 153 Charles Jencks sees in them “a primitivist Norwegian peasant or an earth spirit, with the remnants of a Viking helmet, a beard entwined like a gripping beast, and interlocking volutes for ears.” 154 For Toril Mugaas masks on the ground floor are clearly associated with owls. 155 Holmen calls them “horror masks,” on the ground floor they are “dragon heads with long trunks.” 156 Developing further the version of Holmen, I am inclined to see in them a frontal presentation of the dragons from the roof gables of the stave churches (Fig. 119). The fact, that this image raises many different interpretations and associations, allows to see a symbolical content in this pattern, and consider Bull a symbolical artist. The pattern with the masks is one of quite a few examples which show how Bull’s patterns evoke such varied historical associations. As the building was meant to house the Historical Museum, one can suppose that the architect intentionally created such patterns and presupposed that they will lead to certain historical associations. It is difficult to define the exact historical source for this pattern. It is probable that Bull was inspired by the collection which was planned to be exhibited on the ground floor. Masks are used a lot in the interiors of the stave churches. A mask is the most common motif of the Viking ornamentation. 157 It is also one of the most frequently used elements in the decorative ornamentation of Art Nouveau. 158

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153 Myklebust, ”Historisk Museums bygning – smykket rundt juvelene,” 29.
155 Toril Mugaas, architect at Historical Museum, interview by the author, Mugaas’ apartment, 11 November 2010.
157 Fuglesang, interview by the author, 24 May 2011.
The drawings from the Architectural collection of the National Museum show two unrealised variants of this composition with two masks flanking the mask in the centre (Figs. 120, 121). The side masks in the unrealised drawings are very different in style from the mask realised in the final variant. They have square forms, their representation is to a high degree close to their hypothetical sources – masks on the posts in the stave churches (Fig. 122), especially, it is obvious in Variant 2 (Fig. 121). They are little or hardly at all stylized; the method applied by the artist in this case can be called quotation. This unrealised drawing can be regarded as a transitional stage of the artist’s creative process: from a prototype through the transitional stage he comes to a final stylized variant. The final variant corresponds to the principles of Art Nouveau: a combination in one composition of different elements of the ornament, which makes the images anatomically incorrect, hardly recognizable; the creative interplay of the lines and forms, deliberate exaggeration of the forms: making them too wide or/and too long; two-dimensional, flat representation of the images.

The lower part of the composition depicting an animal in between intertwining lines might have been inspired by a similar compositional principle in a stave church portal. Its location above is symbolical: as in a stave church portal, the animal is looking down on the viewer from above. Not only the compositional principle is repeated in this element, but also the placement of it in a similar position. The bow over the hanging animal, the interlacing of the lines is associated with the similar elements in stave churches, as, for example, in the Atrå church portal (Fig. 123).

In this composition as in several ornamental patterns analysed above, Bull harmoniously joins together references to close, but different sources, and, thus, creates a new image. The method applied in this pattern is abstraction based on the associative connection. The stylization principles include geometrization (in parallel vertical lines), free modelling of the line and the elements (in the image of a mask), quotation of the compositional principle (in placing of the masks).

5.9.2 The masks on the second floor

Description: In the exhibition halls on the second floor there are two variants of masks: one with big wide eyes, the other with small round eyes. From the sides the masks are decorated
with foliage. The composition is finished by a row of four petal flowers on the sides, a set of wavy lines beneath with a rosette in the centre (Figs. 117, 118, 124, 125).

**Analysis:** Holmen calls the masks on the second floor “skulls” and “cat-reminding” masks. I consider, that, by analogy with the masks on the ground floor, the images might have reference to the exhibits in these halls, i.e. the Ethnographic museum collection. Not only the oriental type of a face points to it, but also a similarity in the compositional principle in Bull’s masks and some of the masks from the Ethnographical collection (Fig. 126). At the same time a similar compositional principle with hands raised up to the head, one can see in numerable brooches both in the collection of the museum and in publications of the time (Figs. 127, 128). My attention was drawn by a sketch at the edge of Bull’s drawing of the analysed masks. The image represents a mask with long ears and open mouth showing teeth. (Fig. 129). This sketch I consider a transitional variant for the masks in the halls of the Ethnographic museum. It is quite probable that it appeared under the influence of the representation of masks in stave churches (Fig. 130). Bull’s sketch allows to hypothetically reconstruct the stages of the creation of the composition. In this sketch to the image of the mask in the centre Bull adds plant leaves on the sides and the vertical lines from the level of the mouth. These elements are present in the masks in the exhibition halls on the second floor. In the final stage he adds additional elements such as leaves, flowers, rosettes and waves to achieve the unity and integrity of the pattern with the whole.

Most likely Bull used several sources in creation of this pattern. Hypothetically, a mask from a stave church was used as a base which was significantly modified in a final variant. In the later stages of the work over the patterns, he freely transforms and replaces some elements or fragments with the others. Probably, Bull decided to give to these masks features which relate them with the Ethnographical collection – oriental eye shapes. The method can be described as a combination in one composition of fragments from different sources with a following assimilation of the details into the whole.

A feature which is characteristic for all the analysed masks in the museum and which proves the fact of Bull’s inspiration by the motifs from stave churches – a cut off lower part of the facial representation of the mask. In stave churches this solution is explained by technical

159 Holmen “Henrik Bulls Historisk Museum (1897–1902),” 280.
reasons (cf. Fig. 115). For Bull such a solution was not necessary; however, it contributes to the harmonious fitting of the ornamental pattern into the architectural whole.

As a result the ornamental pattern created by Bull, though inspired by the sources, does not repeat them. It is an example of such a stylization, where, through the combination of principles of stylization such as quotation of the compositional principle, free modelling of the elements, associative connection, the architect creates an authentic pattern; an example of a skilful stylization which leads to creation of a new style.

5.10 Conclusion: main principles of Bull’s work with ornamentation

Several different samples of ornamental patterns have been analysed. They show that Bull in his reference to the sources was inconsistent, but there were certain principles which he followed.

1. As the sources for the ornamentation in the Historical Museum, Bull used ornamentation from stave churches (ornamentation of the portals, masks). As the analysis showed it is likely that Bull borrowed motifs from the stave church portals which were acquired by the museum before Bull started his work over the decorative ornamentation of the building. The analysis of Bull’s drawings as well as the comparison of the motifs used by Bull with the ones in publications of Bull’s time show that the other sources, used by the architect, are bronze-, iron- and Viking age ornamental motifs from archaeological findings. Out of the fact of the discoveries of Viking ships by the time of the construction of the museum, broad international interest to the finds, raised by the publications, plans for the construction of the additional pavilions for the ships, as well as similarity of certain patterns in the museum with the forms of Viking ships, it is possible to consider that certain ornamental patterns were inspired by the Viking ships.

2. I suppose that the three groups of sources represented a conceptual whole for Bull – elements and forms from ancient Nordic sources which he used freely and inconsistently.

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160 “All posts in the interior free-standing structure except the corner posts were “jowelled”, that is, expanded at the top in order to provide broader shoulders where tenoned. The jowels are decorated with masks.” (Hohler, Norwegian Stave Church Sculpture, 1: 100).
One can clearly see elements of the certain styles used by Bull as sources for his ornamental compositions (the Vendel, the Jelling, the Urnes), as well as preference of the certain groups of stave church (“Hopperstad”-type, Sogn-Valdres-Telemark group). However, as the analyses showed, by stylizing the sources, Bull was not motivated by conformity to a particular source or a historical style. Rather, certain motifs, compositional principles were borrowed by him, because they appealed to his aesthetic taste and the aesthetic of the time. For this aim he mixed up the elements from different historical styles and sources in one composition. He selected the shapes rather than motifs, which he artistically joined together and created new self-contained compositions.

3. In stylizing the historical motifs Bull used as a rule the same scheme of stylization: abstraction by application of such “technical” principles as geometrization, free modelling of the lines and elements, associative connection. However, in every pattern Bull uses a unique combination of motifs and/or levels of abstraction.

4. In different patterns Bull achieves different levels of abstraction which provide close or remote connection with the sources. Patterns of three different levels of abstraction can be distinguished:

a) The patterns, in which the object of stylization is clearly seen;

b) The patterns, in which the object of stylization is transformed into a new stylized form but can be reconstructed visually out of the stylized variant;

c) The patterns of a complete level of abstraction, in which the object of stylization is not possible to reconstruct out of the stylized variant. Only the use of additional drawings (if they exist), showing the transitional variants of stylization, can help to reconstruct the hypothetical object of stylization for these patterns.

5. By applying different principles of stylization and different levels of abstraction Bull creates an associative connection between the pattern and the hypothetical source. This leads to different interpretations of the patterns, as in the example with masks on the ground floor, and proves him to be a symbolical artist.
6. Very often Bull borrows not the motif itself but rather quotes a compositional principle, for example, a principle of connection of the elements between each other and to the other elements in the composition.

7. Bull chooses the location for the ornamental compositions selectively: they are often located in similar places as in the originals: e. g. Bull places the composition of dragons over the door in the Coin cabinet just as it is done in the stave church portals. The heads of the animals in the exhibition halls are placed above on the walls as they are placed above in the stave church portals. In the other compositions where Bull transfers the motif to an absolutely new, not typical place for its historical prototype, Bull also operates selectively and finds the places which these elements perfectly fit and even receive new qualities (e. g. ornamentation of the balustrade on the main staircase).

8. Bull is inconsistent in realising the idea of symbolical placement of the ornamentation, and its correspondence to the collection of a particular exhibition hall. One can connect the oriental features in the masks on the second floor to the Ethnographic collection, however, there are many examples, where Bull uses ornamentation not corresponding directly to the exposition.

9. Bull creates his own vocabulary: uses a number of the same elements and compositional principles. The same elements are repeated, not only in the ornamental patterns in the Historical Museum, but also in the other projects. One can speak of a typical/frequently used ornamental elements by Bull, such as ovals, a ring with a line going through it, rosettes.

10. In comparing the ornamental patterns in the Historical Museum and the projects realised before and after, it is possible to see the stages of the development of the elements used by Bull. One sees a tendency of gradual change in the representation of the same motifs from more naturalistic copies in the portals, for example of Åmot church, to complete abstraction in some patterns in the Historical Museum. In Åmot church one can easily identify the elements (leaves or paws of the dragons, wings, animal heads with eyes, mouths), which are copied in their original forms and directly transferred from certain decorative fragments of the stave churches. Compared with earlier works, one can see that in the ornamentation in the Historical Museum Bull made a big step away from the sources: the composition represents abstract intertwining lines associated with a hybrid of a plant and an animal. In the
Historical Museum one sees a variety of different stylizations, combinations of classical motifs with motifs from national history, mere decorative elements (flowers). Practically not a single pattern analysed is repeated: in every pattern Bull demonstrates different combinations, creates different decorative effects, different interactions of the ornamental patterns with the architecture.

11. Even though Bull actively borrows historical motifs, he creates new, authentic ornamental patterns.

12. Bull’s ornamental patterns correspond to the principles of Art Nouveau in their forms, compositions, colours, placement and interaction with the architecture. Such Art Nouveau qualities of ornamentation as exaggeration, expressiveness, grotesque, dynamism are also present in Bull’s patterns. The closest sources of inspiration might have been decorative elements from Vienna Secession architecture.

6. **Integrated stylization of the Historical Museum building**

Having analysed separately stylization principles of the different ornamental patterns, it is possible to move on to the discussion about the stylistic unity between the patterns as well as to the level of assimilation of the ornamental patterns into the architectonic structure of the building. The question, which will be raised in this chapter, is to what extent and how Bull achieves integrated stylization.

There is a number of methods applied by Bull, which allow me to consider the ensemble of the Historical Museum a stylistic unity. As I see it, the integrity of the stylization in the building is achieved through the application of the general principles, which are based on the reference by the architect to the similar forms and motifs in the whole building. These principles were singled out by me during the examination of the architectural and ornamental details of the building.
6.1 **General principles and exemplifications**

I have found several general principles which can be demonstrated by the following exemplifications.

1. Use of a selection of similar motifs in different materials and in different places, both in the interior and the exterior, but stylistically close to each other:

   - a motif of an owl with wide spread wings is repeated many times – on the capitals of the columns, in stained glass panels, in floor mosaic, in the decorative patterns on the façade (Figs. 111, 131–133);

   - a rosette – a motif which is included in most of the ornamental patterns. The rosettes are also used in the decorative compositions on the facades.

2. Inclusion of similar motifs into different compositions:

   - the above mentioned motif of a rosette in some cases is not the main element in the decorative pattern but it is rather added and integrated into a composition as a secondary element. This method allows to include the composition into the whole, as it is done in the composition with the masks on the second floor (Fig.134);

   - a motif of a wave is included in the composition on the metal lattice on the main entrance door; on the walls and vault over the staircase; in the compositions, representing the masks on the second floor; in the freeze over the stair landing (Figs. 78, 87, 118, 134);

   - a motif of a plant leave in the decoration of the façade is repeated in the composition with a mask on the second floor (Figs. 133,134). The leaves around the mask have the same stylized forms as the leaves on the facade which shows an attempt to stylistically connect the interior and the exterior.

The repetition of similar elements in different compositions both in the interior and in the exterior can be interpreted as an attempt to integrate different parts into a whole.

3. Inclusion of the ornamental details based on ancient Nordic ornamentation are found not only in the interior, but in the exterior of the building:
- the balustrade of the staircases to the entrance doors from Tullinløkka, the metal lattices over the basement windows, the balcony railing over the main entrance, all these have patterns very similar to those on the metal lattices in the interiors (Figs. 135, 136, 137 compare with Fig. 149).

4. Use of the same forms in the ornamental patterns as well as in the architectural and structural details:
- on the ground floor the upper contours of the masks have the same form as the upper panels of the windows (Figs. 138, 139). The similar forms are repeated in the canopy over the main entrance door and in the balcony over it (Figs. 140, 141);

- the upper contours of the compositions with the masks on the second floor have the shape of a bow. This form corresponds to the organisation of the space in the hall in low vaults, as well as to the forms of arches in the freeze on the façade (Figs. 142, 143);

- the contour of the ornamental pattern on the ceiling in the exhibition halls of the second floor is the same as in the form of the upper panel of the windows on the stair landing on the second floor (Figs. 144, 145).

5. Use of the same elements in different objects and decorative patterns:
In many cases the use of three parallel straight lines can be observed, for example, in the decoration of the ceilings and walls, in the details of the chandeliers, as well as in the furniture (Figs. 146, 147, 148).

6. Use of the same or similar forms in different ornamental compositions:
- the omega-shaped and circular forms in the metal lattice of the main entrance door also appear on the doors from Tullinløkka, on the door in the Coin cabinet (Figs. 78, 149); similar shapes are used in the architectural elements (Fig. 150).

7. Use of rounded forms of the details corresponds to the use of the rounded forms of the building:
In the interiors the vestibule, the banisters, the corners of the columns, supporting the staircase, have rounded corners. This corresponds to the rounded corners of the building as well as the rounded sides of the central projection, rounded forms of the staircases from Tullinløkka.
6.2 Discussion

The analysed samples allow me to speak about a general tendency in the stylization of the Historical Museum – use of the same motifs and forms both in the interiors and the exteriors which contributes to the holistic effect of the reception of the building. The private cases (exemplifications) provide strong ties between the parts and the whole. All the mentioned examples contribute to the reception of the building as a stylized unity. Bull’s stylization is not obvious, or striking but rather “delicate” and conceived; he uses the same elements (forms or motifs) in different compositions without accentuating them. His vocabulary of forms is rather broad and he manages to manipulate them in such a way that the same complete compositions are never repeated. Having analysed the similarities of the forms in different patterns, I can observe the interconnection of the different patterns which is to a large extent achieved by a repetition of the single elements from pattern to pattern or to its representation in the structure. From hall to hall similar elements constitute parts of different compositions. As a rule, Bull uses one or two similar elements which connect two interiors. One of them in its turn has a different element which relates it with the third interior, the façade, or the structure. Thus, an inseparable connection of the whole is provided. The combination of two principles of stylization – geometrization and free modelling of the line (most frequently Bull uses a bow-like line) – also contributes to the effect of integrity.

One can admit that in the interiors Bull seems to have had more freedom in the application of the ornamentation, than in the exteriors. This discrepancy can be explained by the fact that Bull had to start his work within the frames of the project, already designed by Henriksen. This may have limited his possibilities for any radical altering of the building. In the exteriors certain ornamental motifs “fall out” of the unity – for example, the naked boys on the façade have no stylistic features of Art Nouveau. To a large extent, the ornamental decoration of the exteriors is carried out within the principles of Historicism with an exception of a few traits which can be ascribed to Art Nouveau, such as the patterns on the metal lattice over the semi-circular windows of the basement, the forms of the portals, the stylized owls flanking the main entrance door. However, the ornamental patterns on the façade, to a large degree are subordinated to the architecture, located in typical for Historicism places – under or over the windows, or in the frieze.
In the interior decoration Bull seems to have had much more freedom in expressing his personal talents as designer and stylizer. However, as the examples show, different decorative and structural elements of the interiors are given similar forms and are “brought out” onto the façades. Thus, one can admit, that the architect creates a stylistic connection and integration of the interiors and the exteriors. Though the integrated stylization is realised by Bull to a large degree in the interiors, and only in a few cases it is brought out onto the façade, one can consider the Historical Museum the building where the architect achieves integrated stylization of the whole building.

7. The use of the national historical motifs in Art Nouveau ornamentation and a comparative analysis of a selection of ornamental patterns

In the first part of this chapter I will give an outline of the reference to the national motifs in Art Nouveau ornamentation in Norway in general. In the second part of the chapter I will analyse a selection of stylizations by several European artists: Archibald Knox, Richard Riemerschmid, Henry van de Velde. The choice is motivated by the similarity of the approaches in their works with the work of Bull. Each case is different, but they all lie within the same subject – stylization of historical motifs within the stylistic frames of Art Nouveau. The analysis and comparison of the samples of works with Bull’s stylization in the Historical Museum will help to locate Bull’s work within the frames of the general tendency of the époque, as well as to single out his individual manner.

The motifs borrowed from the national cultural heritage represent one of the major sources for ornamentation in Art Nouveau. In many European countries stylistic features of Art Nouveau coincided with a period of National Romanticism, the main idea of which was to find the authenticity of the nation in its past – language, literature, art, history, folk culture – in those samples and those historical periods of the country which can best represent the spirit of the nation. This authenticity was revealed at most in the nation’s struggle for its identity and independence. Several Nordic and many Central and East-European countries
were engaged in such processes. As Greenhalgh asserts, the concepts “Art Nouveau” and “National Romanticism” in these countries are closely related and even used as synonyms.\(^{161}\)

In Norway as well the search for “original” truth and beauty was directed back to the national past. The interest to the nation’s past was accompanied by multiple publications, archaeological discoveries, preservation and restoration of the antiquities. The late 19\(^{th}\) century was marked by the major archaeological discoveries: Viking ships – the Tune, the Gokstad, the Oseberg respectively in 1867, 1880, 1904. In 1844 the Society for Preservation of Norwegian Ancient Monuments was founded, which displayed a particular interest in the preservation of Norwegian Stave churches; the Norwegian archaeological school was founded;\(^{162}\) numerous publications on the ancient and medieval history of Scandinavia were published; many of them in Europe.

This contributes to the fact of the international awareness and interest towards the old Norse.\(^{163}\) As Bo Grandian indicates, Norway at late 19\(^{th}\) century attracted an international interest as a country where people were considered to be the direct descendants of the people from the sagas.\(^{164}\) Germany and Scandinavia even shared the idea that the northern peoples of Europe had a common identity.\(^{165}\) An additional emphasis to the idea of the nation’s authenticity in Norway was added by the struggle for political independence at the turn of the century.

Bull was not the only representative of Art Nouveau architecture in Norway who in his works combined ornamentation based on national motifs with the European Art Nouveau elements. After Bull Johan Osness (1872–1961) is considered the second major

\(^{163}\) Many publications came out as in Scandinavia as in Europe. Among them a few can be mentioned: Sophus Müller, *Bronzealderens Perioder: en Undersøgelse i forhistorisk Arkeologi* (København: Det Kongelige Nordiske Oldskriftselskab, 1877); *Dyrenamentikken i Norden: dens Oprindelse, Udvikling og Forhold til samtidige Stilarter: en arkeologisk Undersøgelse* (Kjøbenhavn: Thiele’s Bogtrykkeri, 1880); Hans Hildebrand, *The Industrial Arts of Scandinavia in the Pagan time* (London: Chapman and Hall Ltd., 1883); Dietrichson, Munthe, *Die Holzbaukunst Norwegens in Vergangenheit und Gegenwart*, Berlin: Schuster & Bufleb, 1893;
representative of Art Nouveau architecture in Norway.\footnote{Myklebust, “Jugendstyle Architecture in Norway,” 152; Indahl “Slyng og stein. Arkitektur i Trondheim 1900–1914,” 53.} On the facade of E. C. Dahl Fødselsstiftelse at Prinsens gate 8 B, Trondheim (1902–1908) Osness uses an ornamentation inspired by stave church portals.\footnote{Indahl, “Slyng og stein. Arkitektur i Trondheim 1900–1914,” 52.} The ornamentation on the facades in the gables and over the windows of the Apartment building at Arkitekt Christies gate 4, Trondheim (1904–1905) represents a fusion of national motifs of intertwining animals and Art Nouveau wave-like flowing of lines.\footnote{Indahl, “Slyng og stein. Arkitektur i Trondheim 1900–1914,” 53.} One can also mention the works by Hagbarth Schytte-Berg (1860–1944) in Ålesund. The inspiration from Viking art and stave church ornamentation can be seen in the exteriors and interiors of the Pharmacy building at Apotekergata 16 (1907) (Fig. 151). Both in the choice of the design and materials Schytte-Berg might have been inspired by Bull’s projects in Oslo: the Historical Museum and Old Government building.\footnote{Aud Farstad, Apoteksgaarden: Jugendstilsenteret Ålesund (Ålesund: Jugendstilsenteret, 2007), 11.} Façades of the so-called “Enkefru Devolds villa” at Einarvikgata 7 (1907) are decorated with masks characteristic for Schytte-Berg, composed of two criss-crossing diagonal lines (Fig. 152). In Karl Norum’s (1852–1911) Rønneberbu building at Notenesgata 9, Ålesund (1906) the decorative elements include many fierce Viking masks which probably are results of his studies of the medieval architecture.\footnote{Jiri Havran Harald Grytten, Ålesund : Jugendbyen (Oslo: ARFO, 1996), 19.}

Similar tendencies can be found in the works of foreign architects. Let us compare Bull’s stylizations with the ones by foreign masters.

### 7.1 Archibald Knox

The artist, whose creative manner is very close to Bull’s, is Manx Art Nouveau designer Archibald Knox (1864–1933). For his designs Knox used motifs and forms from medieval manuscripts and the Book of Kells, which were enjoying immense popularity of the time.\footnote{Maria Costantino, Art Nouveau (London: Brompton Books, 1989), 129.} Adrian Tilbrook characterises his interlacing ornaments as stylized and adds that they represent a symbolical blending of the 19th century revivalists and modern ideas (Figs. 153, 154).\footnote{Adrian J. Tilbrook, The Designs of Archibald Knox for Liberty and Co. (London: Ornament Press Ltd, 1976), 35.} In his works such elements of Celtic designs as interwoven sinuous stems and...
intricate knot-work, stylized representations of the animals and birds are transformed into a
delicate interplay of lines and forms subjected to the principles of Art Nouveau. Examining
the ornamental patterns by Knox, one can see that he does not copy the ornamental patterns
form the historical sources, neither he decorates the surface of the objects with them. In his
works the objects, their forms and ornamental patterns on them exist as one inseparable
whole. Tilbrook defines the principle of the designer’s work: “The choice of ornament is
subjected to the shape, the shape is subjected to the object.”\(^\text{173}\) In the choice of the forms
Knox prefers those which allow his fantasy to create multiple variations. In Knox’s own
worlds: “The best forms are those that suggest numbers of forms and therefore are best to use
in designs.”\(^\text{174}\)

Comparison of the pieces of applied art with the ornamental patterns for the interior
decoration may not look appropriate. Still one can speak about the realisation of the same
problem by the designers: application of the historical motifs in their designs. Comparing
Bull’s ornamental patterns in the Historical Museum with the designs of Knox for Liberty
and Co., one sees two different individual styles and methods in them. Opposed to Knox’s
personalised stylistic unity, Bull’s method seem to be more varied: he borrows the elements
from different sources; combines differently stylized elements in one composition; uses
elements of different levels of stylization. Both masters had a talent of such a transformation
of the motif which gives it a new stylistic realisation. Though their ornamental patterns are
based on the historical sources, they are not perceived as templates transferred from the
sources. Both artists choose the most appropriate place – whether on the object or in the
architectural structure – for the ornamental patterns and skilfully integrate stylized motifs
into the new environment, so that it becomes an organic part of a new composition.

7.2 Richard Riemerschmid

Richard Riemerschmid (1868–1957) designed the “Art-lover’s room” for the Paris exhibition
of 1900. In this interior the architect uses a motif similar to motifs used by Bull. In the art
critic of the time this interior design was characterised as “original” and “bold.”\(^\text{175}\)

\(^\text{173}\) Tilbrook, The Designs of Archibald Knox for Liberty and Co., 35.
\(^\text{175}\) Gabriel Mourey, “Round the exhibition III, German Decorative Arts,” The Studio, no. 21 (1900): 44–50.
architect uses an ornamental band of interlacing lines which runs along the frieze; the band is cut into cavetto between walls and the ceiling, thus providing a continuous interlaced decoration. The door portals are given the same ornamental treatment. The pattern itself is reminiscent of the Carolingian manuscript illumination and of the portals of Urnes and Hemse stave churches. In the choice of the motif and its location one can find similarities with the decoration over the door in the Coin cabinet in the Historical Museum (cf. Fig. 69). It is possible that Bull was familiar with the work of Riemerschmid as the work over the decoration of the museum began not earlier than 1900, when the Paris exhibition was held. The photos of the “Art-lover’s room” were published in the magazine Dekorative Kunst in 1900 (Fig. 155). It is also possible to suggest that both architects used similar sources for the ornamental patterns independently. As mentioned above, Norwegian medieval architecture at the time became internationally known. Riemerschmid might have received inspiration from stave church ornamentation through the publications, as Dietrichson’s work on stave churches was published in Germany already in 1893. He might as well have been inspired by Vang church, which was bought by the Prussian king William II in 1842. However, the question of the influences and identification of the sources does not constitute the main subject of the master thesis and requires a special research. I refer to it only because it helps to understand the stylization principles applied by the architects and see how differently the artists modify the ornamentation of the sources.

When comparing the decoration over the door in the “Art-lover’s Room” with the decoration over the door in the Coin cabinet, one is stricken by the similarity of the motifs. Riemerschmid produces to a high degree abstract ornamental patterns of intertwining lines of different forms and width, sometimes with a double outline, sometimes without any outlines. However, by the sides of the door one can see heads of animals with eyes and a line-stem in the mouths. In the centre over the door the lines acquire the forms of the wings with, possibly, a neck of an animal directed down towards the frame of the door (Fig. 155 a). It is very likely that Riemerschmid repeats the compositional scheme of a stave church portal and,  

possibly, blends it with motifs from manuscripts. In the freeze on the sides above the door one sees elements with small circles inside, which are possible to interpret as animal heads with eyes. They might merely coincide with the hypothetical prototypes or, in my opinion, more likely represent a deliberate transformation of the motif into mere abstract forms, which produce an associative connection with the prototype. Such a delicate amalgam of naturalistic and abstract forms, where one cannot single out the elements it consists of, is characteristic for Art Nouveau ornamentation.

Compared with the vine stems on stave church portals or with the decoration of the manuscripts, in the “Art-lover’s room” one sees the main difference not only in the bold abstract treatment of the motifs, but rather it lies in the rhythm that the ornamentation receives. In the hypothetical sources one finds a balanced, non-hectic intertwining of mostly rounded forms, while Riemerschmid’s stylization is full of expression and dynamism. The lines produce an impression of free floating. This is achieved by the stylization of the forms and lines and their transformation into sinuous, curvilinear swinging lines flowing in unsteady curves; as well as by a deliberate distortion and exaggeration of the forms and allowing the lines to leave their segments and unexpectedly be connected with the elements in the other segments.

The only similarity of Riemerschmid’s and Bull’s patterns, in my opinion, lies in the composition. The stylizations are carried out differently. Bull uses in one composition different levels of abstraction – from naturalistically depicted wings to strictly stylized animals on the sides, as well as he includes different, mere decorative motifs. The stylization of Riemerschmid is carried out on the same level: he practically builds the ornamental pattern by manipulation of the lines. Bull leaves a lot of unfilled space, while Riemerschmid completely fills the space with linear motifs, producing by this an impression of heaviness and overload. Bull does not extent the motif into the other areas of the interior; it laconically occupies the place over the door. In this, Bull seems to be not completely liberated from the tradition of Historicism with its strictly marked zones for ornamentation. Unlike Bull, Riemerschmid connects the ornamentation of the doors with ornamentation of the frieze, thus producing an effect of a total inclusion and subordination of the space to the decorative ornamentation. At the same time in his application of the ornamentation one feels more freedom, the ornamentation is given more autonomy and equality with the other arts. Taken as a whole, I consider that Riemerschmid’s stylization with its multiple repetitions of the
same elements of the motif represents a more direct paraphrase of the original. Bull, on the other hand, by combing different motifs and “dissolving” them in each other, creates a more delicate and complex stylization.

7.3 **Henry van de Velde**

Henry van de Velde (1863–1957) in 1900–1902 designed the interiors for the Folkwang Museum (Karl Ernst Osthaus Museum) at Hagen, Germany. This work is often regarded as Van de Velde’s finest works of 1900–1902, between his early decorative period and his later bulky, sculptural architecture.\(^\text{178}\) Ian Latham points that in the Folkwang Museum the architect managed to achieve a refined harmony of the interiors by providing a balance between the exhibition areas and decorated columns; decoration of the friezes and staircases.\(^\text{179}\) My attention was attracted by the columns decorated with masks (Fig. 156). The treatment of them is very close to the representation of masks by Bull in the exhibition halls on the ground floor of the Historical Museum (cf. Fig. 116). The similarity of the images, the associative connections they produce, their treatment and interaction with the structure tell about the common tendencies in the application of the ornamentation in Art Nouveau, possibly, of the direct influences. The name and works of Henry Van de Velde were well known through the contemporary periodicals. In Norway, besides the publications, the name of Van de Velde was known through the acquisitions by Jens Thiis of the furniture designed by Van de Velde for the Nordenfjeldske Kunstindustrimuseum in Trondheim.\(^\text{180}\) The question of mutual influences and the reference to the same sources, however, does not constitute the subject of the master thesis.

Let us return to the main subject of the chapter – comparative analysis of the stylizations. As mentioned above, the use of masks is typical for the Art Nouveau ornamentation. The masks are often used as mere decorative elements and, as in the case of the Folkwang Museum and the Historical Museum, also as symbols, revealing the function of the building and in it the symbols of the nationhood expressed either through the mythology – in Folkwang Museum

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\(^\text{180}\) Opstad, “Museumsmannen Jens Thiis i årene rundt 1900,” 69–75, in *Tradisjon og fornyelse: Norge rundt århundreskiftet*, 72, 75.
(in the old Norse German epic poem Edda the term Folkvanger (People’s Hall) was given to the palace of the goddess Freya); or through a mythologized collective image of the past. The masks in the Historical Museum and the Folkwang Museum can be regarded as mere decorative elements. At the same time, however, whether it is done intentionally or not, they inevitably produce the same association with the past époques and serve as links, connecting with the past. Interpreted from this perspective they bear a deep symbolical meaning: the masks can be interpreted as a collective mythologised image of the distant past.

The masks by Bull and Van de Velde represent a hybrid of naturalistic features and abstract lines. In both cases the architects replace the classical order with the masks – capitals of the columns or pilasters. The images of the masks with long “noses” in a form of parallel lines in the centre, which in Van de Velde’s case are directed upwards, but in Bull’s – downwards, have very much in common. In both cases parallel lines connect the image of a mask with the structure. In Bull’s variant the lines from the ceiling penetrate the motif of the mask in the centre. In Van de Velde’s case the relief-lines around the contours of the arches from the sides are connected with the mask. Having indicated the similarities in the representation of the motifs, one can point to the difference in the methods of the stylizations. Van de Velde’s composition has more dynamism in the flowing of the line, while Bull’s is more static. Van de Velde’s stylization is further away from the prototype – the image of the mask is composed of abstract lines, while Bull includes other naturalistic images into the composition, connecting it with the sources and the compositional principles in them.

The selective survey of the use of the national and individual variants of stylizations showed, that it was a common tendency to use national and historical motifs in Art Nouveau ornamentation. Often the architects used closely related or similar motifs. The stylizations of the motifs are carried out within the principles of Art Nouveau. At the same time each artist works in his individual manner and applies different methods in stylizing the historical motifs. Comparing Bull’s stylization with the samples by Knox, Riemerschmid and Van de Velde, one sees different methods of stylization used by the architects and different forms and patterns created by them. In the Historical Museum Bull skilfully integrates curvilinear forms with geometrical ones. While about Van de Velde one can say, that he uses the same

sinuous line to all structural elements in the interiors of the Folkwang Museum. The same “Van de Velde line” is often used as a model for all his projects, chronologically placed within Art Nouveau frames. Compared with the works of the other architects, Bull’s work looks more heterogeneous in the variety of the historical sources, used by the architect, invented compositions and influences. At the same time it preserves a stylistic unity. In the light of the other examples, individual features of Bull’s stylization, such as the use of the different levels of abstraction, and integration of the different motifs in one composition, quotations of the compositional principles are clearly seen. These principles were mostly defined in the analysis of the ornamental patterns in the Historical Museum. The comparison with the works of the other architects confirms the conclusions about Bull’s individual approach in his work with the sources.

8. Conclusion

The basis for the argument of this master thesis is the presumption that Bull made conscious use of ancient Nordic motifs in the decoration of the Historical Museum. The examination of the drawings, however, allowed to speak not only of the hypothetical sources, but also of the specific objects or motifs which lie behind Bull’s ornamental patterns. In several cases with the help of the drawings it was possible to prove that the architect used certain objects as models for the ornamental patterns in the Historical Museum.

The analysis of the ornamental patterns in the Historical Museum, the examination of Bull’s drawings of the Historical Museum and of his other earlier and later projects, as well as the comparison of the patterns in the hypothetical sources with Bull’s patterns gave a good understanding of the principles applied by the architect in his work with the historical motifs. One can admit that Bull in his reference to the historical motifs in the Historical Museum was inconsistent: he did not always follow the formal principles of the sources, but used different elements from the sources in a rather free way. This “free way,” however, is subordinated to the principles of Art Nouveau. Instead of copying the motifs, Bull modifies them within the stylistic frames of Art Nouveau.

In certain cases, as the analysis showed, Bull strictly followed the laws of the ornamentation in the sources, for example, in copying the compositional principles of the sources as well as choosing the similar as in the sources location for the ornamental pattern. This observation
builds a parallel with Dresser’s ideas on the reference to the historical styles. In my understanding, Bull in working with the historical motifs realises Dresser’s concept of borrowing principles or laws of the organisation of the ornamentation rather than models themselves.

The form-formation principles realised by Bull and interpreted in the master thesis within the frames of the concept “decorative stylization,” include in each case a combination of different principles. The most frequently used scheme in his work with the sources can be defined as a combination of the quotation of the compositional principles with an obvious tendency towards abstraction in rendering the ancient Nordic motifs. The abstraction is realised by the application of such methods as geometrization of the motifs and free modelling of lines and elements. In many cases Bull’s patterns produce an associative connection with the sources which might have been the intention of the author and is regarded in the master thesis as one of the methods of stylization. In principle, Bull’s method corresponds to the ideas of Dresser, who considered that stylized forms can be best represented through abstraction and geometrization. One can conclude that by manipulation the historical motifs the architect expressed, as it was called in the analysis, “the aesthetic ideas of the time”, represented in the ideas of Dresser as well as his own vision of a stylizer and a form-giver.

The reference to Bull’s earlier and later works of the similar character helped me in many cases to identify the motifs in the Historical Museum and trace their development. It helped to point to the frequently repeated elements and methods by the architect, to define his individual manner of work. Above all, this comparison allowed to see in Bull’s work with ancient Nordic ornamentation a continuous process of the development of the forms in the defined period. The ornamental patterns in such a comparison are not seen as separate ones; they do not exist only within a particular architectural work, but demonstrate a continuous paradigm of forms. The development of the motifs shows a general tendency from quotation to complete abstraction in the representation of the historical motifs. In this continuity of the development of forms the patterns in the Historical Museum represent a stage in which the forms and compositions are much detached from their historical models and are represented in full variety.
As to the question of the connection of the decoration and the exposition, one cannot admit that this idea was consistently realised by Bull. Only in certain cases one can presume that the ornamental patterns include motifs corresponding to the exposition.

I must admit that due to the large amount of the analysed material, the main focus in the master thesis was on the comparison of Bull’s patterns with the historical sources. The comparison with the possible sources for inspiration from European Art Nouveau did not receive such a detailed examination and represent mostly an outline of the typical Art Nouveau features which are present in Bull’s patterns. In this I did not make any original contribution in addition to what has been written by the scholars earlier. By providing several visual parallels in the patterns of Bull and representatives of Vienna Secession, I confirmed their relation. Out of my analysis, though, I can assert that, even if certain ornamental patterns in the Historical Museum produce an impression of being merely variations of abstract forms inspired by Vienna Secession ornamentation, they all admittedly represent a certain stage in the development of the specific motifs borrowed from ancient national sources.

As the analysis of the integrated stylization showed, in spite of the use of the different motifs, different groups of sources and methods of stylization, Bull managed to harmoniously integrate the parts and the whole. One can consider the Historical Museum building a stylistic unity.

The comparison of Bull’s work with the similar works by other artists demonstrates very well both the use of the common principles, motifs and qualities characteristic for Art Nouveau and singles out individual ones. Compared with the stylizations, performed by the other masters, Bull’s work looks authentic and self-contained. Bull’s work with the historical patterns demonstrates high artistic talents and creativity. His stylized patterns as well as their integrity and interconnection with each other and the whole building is a result of a skilful stylization which in its turn leads to a creation of a style – Art Nouveau.
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Fig. 115. Bracket mask from Hurum stave church. Photo: L. Dietrichson, De norske stavkirker, 334.

Fig. 116. H. Bull: Historical Museum, mask in the exhibition hall, ground floor, Photo: author.

Fig. 117. H. Bull: Historical Museum, mask in the exhibition hall, 2nd floor (variant 1). Photo: author.

Fig. 118. H. Bull: Historical Museum, mask in the exhibition halls, 2nd floor (variant 2). Photo: author.

Fig. 119. Dragon head on the roof gable in Gol church. Photo: L. Dietrichson, De norske stavkirker, 57.

Fig. 120. H. Bull: Historical Museum, variant 1 of ornamentation for the exhibition hall on the ground floor. NAMT.hbu139.

Fig. 121. H. Bull: Historical Museum, variant 2 of ornamentation for the exhibition hall on the ground floor. NAMT.hbu139.

Fig. 122. H. Bull: masks from Hegge church. Photo: L. Dietrichson, De norske stavkirker, 311.

Fig. 123. Portal from Atrå church, Tinn, Telemark, detail. Historical Museum, Oslo, ca. 1163–1189. Photo: author.

Fig. 124. H. Bull: Historical Museum, mask for the exhibition halls, 2nd floor. Variant 1. NAMT.hbu139.

Fig. 125. H. Bull: Historical Museum, masks for the exhibition halls, 2nd floor. Variant 2. NAMT.hbu139.

Fig. 126. Mask from Congo, Photo: Y. Nielsen, Universitets ethnografiske samlinger 1857–1907, 108.

Fig. 127. Brooch, Ommestad, Åsnes, Hedmark. Historical Museum, Oslo, Viking age. Photo: author.
Fig. 128. Brooch, Photo: H. Hildebrand, *The Industrial Arts of Scandinavia in the Pagan time*, 96.

Fig. 129. H. Bull: a sketch on the sheet with drawings of masks for the exhibition halls in the Historical Museum. NAMT.hbu139.

Fig. 130. Ål church, bracket masks. Photo: E. Hohler, *Norwegian stave church sculpture*, CAT. NO. 4.4; 4.5; 4.6; Plates 10, 11, 12.

Fig. 131. H. Bull: Historical Museum, owl, stain glass window in staircase landing, 2\textsuperscript{nd} floor. Photo: author.

Fig. 132. H. Bull: Historical Museum, owl, floor mosaic. Photo: author.

Fig. 133. H. Bull: Historical Museum, owl in the ornamentation on the façade. Photo: author.

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Fig. 135. H. Bull: Historical Museum, pattern for the balustrade of the side entrance staircase from Tullinløkka. NAMT.hbu139.

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Fig. 137. H. Bull: Historical Museum, pattern for the balcony on the 1\textsuperscript{st} floor over the main entrance. NAMT.hbu139.

Fig. 138. H. Bull: Historical Museum, mask in exhibition halls, ground floor, detail. NAMT. hbu139.

Fig. 139. H. Bull: Historical Museum, window in an exhibition hall, ground floor. NAMT. hbu139.

Fig. 140. H. Bull: Historical Museum, canopy over the main entrance door. Photo: author.

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Fig. 143. H. Bull: Historical Museum, freeze of arches on the façade, detail. Photo: author.

Fig. 144. H. Bull: Historical Museum, window on the stair landing, 2\textsuperscript{nd} floor. NAMT. hbu139.

Fig. 145. H. Bull: Historical Museum, pattern on the ceiling in the exhibition hall, 2\textsuperscript{nd} floor. Photo: author.

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Fig. 148. H. Bull: a show-table for the Historical Museum, 1903. NAMT. hbu139.

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Fig. 155. a), b) R. Riemerschmid: “Art-lover’s room,” 1900. Photo: *Dekorative Kunst*, VI, 1900.

Fig. 156. H. van de Velde: Folkwang Museum, Hagen: a) view of the columns supporting the main staircase, b) detail of the column, 1900–1902. Photo: La belle époque en Europe, [http://www.la-belle-epoque.de/nrw/hagenf.htm](http://www.la-belle-epoque.de/nrw/hagenf.htm), 12 October 2010.