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Stockholm, Nordiska Museet

SWEDISH
TEXTILES

EDITED

BY

EMELIE VON WALTERSTORFF

AMANUENSIS AT THE NORDISKA MUSEET

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1722 E

Printed by
VICTOR PETTERSONS
BOKINDUSTRIAKTIEBOLAG, STOCKHOLM 1925

Photographs and blocks by
A/B GROHMANN & EICHELBERG, STOCKHOLM, SWEDEN

S w e d i s h T e x t i l e s, now offered to the public, is a work intended to be of service for textile instruction and at the same time as a work of reference for professional research.

The specimens reproduced have all been selected from the large textile collections of Nordiska Museet, and the Museum Board has given its strong support to the enterprise by subscribing to a great number of copies; it is therefore in the first place to the Board of Nordiska Museet that I offer my respectful thanks.

I have to thank my colleague, Miss Gerda Cederblom, amanuensis at Nordiska Museet, for her energy and devotion, which alone have made it possible to prepare and publish the work, and for the never failing active interest with which she has followed and assisted in its progress.

To other of my colleagues and friends, notably Professor Nils Lithberg, who has kindly contributed a number of data relating in particular to the occurrence of variations outside Sweden, I offer my thanks for assistance and advice.

To the ladies interested in the subject who by their financial support have enabled me to sell the book at the present price and who have also in other ways shown a sympathetic interest in the work, I offer my heartfelt and sincere thanks.

I have also to thank museums, »slöjd» societies and private individuals for the information received on various subjects in the course of years; although I give no names, I am very grateful for the help thus tendered.

In conclusion I am much indebted to Mr. Luther Hooper, the well known English author and weaving expert, for kindly looking through the English manuscript and revising the technical terms so as to make them intelligible to the English speaking public.

Stockholm June 1925.

EMELIE VON WALTERSTORFF

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The weaver's craft was described by an old English writer as »a noble art that has no end», and truly a consideration of the wonderful collection of traditional Swedish webs belonging to the Nordiska Museet at Stockholm, so beautifully reproduced for the present work, is well calculated to confirm the old poet's description.

The numerous specimens of ornamental weaving chosen for illustration, in texture and design as well as in colour, go far to show what admirable results in craftsmanship can be achieved by the skilful use of the simplest appliances: for it must be understood that these webs were woven, and from time to time reproduced, during the course of many generations by Swedish peasant weavers on looms of local construction. The patterns and colourings also show that perfection of design can only be reached by the artist who is content to subject himself more or less to the influence of the traditions of his craft.

The book should be of great use to all designers, weavers and embroiderers not only on account of its copious illustrations but because of its clear descriptions of the various processes of Swedish traditional domestic textile art as well as for its bibliographic, antiquarian and historic information on the subject.

It is extremely interesting to note that we can trace in the technique of many of the webs described the ingenious origins of the most complicated contrivances of modern textile machinery.

London July 1925.

LUTHER HOOPER

INTRODUCTION

Textile art has been practised in Sweden as a home industry from the most primitive times. It seems to have become instinctive to the Swedish woman and inseparable from the appointments of the Swedish home. During the course of centuries, in which the art has been carried on, certain methods and many characteristic and beautiful designs became traditional. It is not surprising therefore that, although for several years past in Sweden this delightful home industry declined, it has lately experienced a revival as a domestic occupation.

It has often been noted that identical geometric patterns are found in the designs of all times and countries. This is so because both raw materials and all methods of workmanship lend themselves naturally to certain geometric forms and combinations. Swedish peasant textiles have not been an exception to this rule, but with the traditional forms in general use other motives have been incorporated from time to time, some borrowed from oriental textiles and some from those of Europe prior to the 16th century. Later European art has but very slightly if at all influenced peasant textile designs except in the case of tapestries and certain embroideries. As a rule the old designs have been preserved and made use of; they have been developed and remodelled with admirable faithfulness, skill, love and imagination. Being of good material and well made an article after serving for more than a generation may have been replaced by another exactly like it. Most of the textiles reproduced in this volume, when their age is not stated, date from the middle of the 18th century to the middle of the 19th; after that period a decline set in, in nearly every part of the country, and the factory goods made their entry into the homes.

As the Scanian names of the weaving techniques have been adopted in the standard language of Sweden it has been found necessary to employ these, even in cases when local terms exist. More exhaustive descriptions of the different manners of weaving are to be found in »Skånsk Konstvävnad», Lund 1924, and »Flamsk, Finnvävnad och Norsk Rödlakan», Lund 1892, both by Maria Collin; for embroideries see Agnes Branting, »Prydnadssöm», Aftonbladets tryckeri 1910, and Louisa F. Pesel »Stitches», London 1912—1913. The terminology of the latter author has been followed in the English edition.

The colours and material of the specimens reproduced not having been chemically or microscopically examined, the subject of dyeing has had to be passed over, and it has not always been possible with absolute certainty to differentiate between hemp and flax. It is known that besides the natural colours of the wool, black, white and grey, many different tones were obtained by dyeing with indigenous vegetable matter, leaves, roots, herbs and lichens. The foreign matters cochineal and

indigo were also used. Cochineal did not become an article of commerce in Europe until 1526¹ and was probably, owing to its costliness, not taken into general use in the peasant art for a couple of centuries after that. Woad or Vejde (*Isatis Tinctoria*), the colouring matter of which cannot be distinguished from indigo, was used already about 1100 in the wall hangings from Överhogdal and Skog.² As late as 1741 it is said by Linné³ to be the one colouring matter used for dyeing blue clothes. The plant was cultivated and grew wild in different parts of Sweden. Later on however indigo was imported. With regard to spinning the old peasant terms have been used: »twisted to the right»: with the clock hands, or more literally »with the sun», and »twisted to the left»: against the clock hands, see diagrams 1—4.



Fig. 1.
Twisted to
the right.



Fig. 2.
Twoply and twisted
to the right.

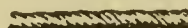


Fig. 3.
Twisted to
the left.



Fig. 4.
Twoply and twisted
to the left.

Some diagrams of simple ground webs mentioned in this book are given here below:



Fig. 5.
Plain tabby, two-
heddled or plain web,
in Swedish = »lärft».



Fig. 6.
Double tabby, or
double thread canvas
= »tvist».

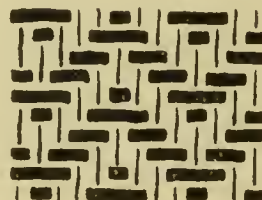


Fig. 7.
Zigzag double twill
= »spetskypert».



Fig. 8.
Birdeye twill
= »korndräll».

A general survey has been made of embroidery stitches, most of which have been applied both to geometrical and free patterns, in wool or linen. In the diagrams of these the position of the thread on the back of the cloth is indicated by dotted lines, and the starting point of the first stitch by a tiny semicircle. The English titles at the head of each piece are followed by the names in Swedish.

SWEDISH TEXTILES

SOUMAK INLAY

SNÄRJVÄV

Into a warp of linen or wool, weft of the same material is interwoven, making a plain or two-heddled ground web. A pattern thread of wool on a linen ground, or of wool or linen on a woollen ground, is after each ground weft twisted round a certain number of warp threads, in the way shown in fig. 9. Surfaces with fewer pattern threads have been obtained in a simpler way, or by carrying the thread directly from one part of the design to another over and under certain warp threads, arranged squarely or diagonally. The patterns are generally enclosed within narrow outlines of a contrasting colour. The weave stitches have been treated with a certain degree of freedom and variety.



Fig. 9.

We know of no Swedish name of earlier date for this technique; during the last few years the name of »snärjvävning» has been adopted.⁴

This old Swedish textile method has been extinct in our country for centuries, and it occurs only in three Swedish weavings, so far as is yet known; these are all from the early Middle Ages: the Överhogdal wall hanging, which really consists of several hangings sewn together at a later date, the Skog wall hanging, and the border from the church of Dal, Ångermanland, which is reproduced here. In addition the method occurs in a detail of an Icelandic church wall hanging in »dukagång» weaving which is now preserved in the National museum of Copenhagen.⁷ This hanging dates from the beginning of the 17th century. The technique of »snärjväv» weaving is like that of the Soumak carpets, from Soumak or Shemacha in south-eastern Caucasia. One difference is that the ground of these carpets is entirely covered by many-coloured woollen yarn.

Old Egyptian weavings of 960 B. C., 300 B. C., and the first centuries of the Christian era, which appear to coincide with the »snärjväv» weaving as regards the technique, are mentioned by A. Braulik.⁸

»Snärjvävnad» is related to the stem stitch technique.

No. 1. BORDER. »SNÄRJVÄV»

PARISH OF DAL, ÅNGERMANLAND

MEASUREMENT. Length 110 cm., incomplete, width 10.7—11.5 cm.

MATERIAL AND WORKMANSHIP. Warp: madder red woollen yarn, twisted to the left, about 200 threads to each 10 cm.; weft: madder red woollen yarn, twisted to the right, 62—64 threads to each 10 cm.; two healded weft rep, s. c. tabby. Pattern yarn wool, indigo, green and yellow, two-ply and twisted to the right, unbleached flaxen yarn, two-ply and twisted to the right, inserted as a rule over 9 and under 3 warp threads, see diagram 9, towards the contours also over 3 and 6 warps threads. The head ornaments of the birds etc. in ordinary weave stitches over and under 3 warp threads or twice twisted round the same group of 3 warp threads. The ornamental spaces, the threads of which always incline as shown in diagram 9, are generally enclosed by an outline of contrasting colour; in these outlines the pattern thread has been laid in such a manner that each of its two ends follows one part of the contour, right and left downwards — the work begun at the upper end of the border — see diagram 10. In vertical outlines the pattern thread passes over and under 3 warpthreads and over 1 weft thread; in diagonal outlines over 6, under 3 warp threads, and over 1 weft thread. The pattern thread here

inclines either way and is as much as possible laid on the surface. Horizontal outlines are woven like a weft line in the ornamental spaces. Some shedding device seems to have been used: the



Fig. 10.

warp threads are placed very close together and yet they are divided in the same threes all through the work. The wool is hard and rough, the colouring probably the same as that of the Skog- and Överhogdal wall hangings, namely, *Isatis Tinctoria* (blue), *Rubia Tinctorum* (red), and *Arctostaphylos Uva Ursi* (yellow).⁶

UTILITY. The border has probably been part of some church vestment, for instance a stole.

DESIGN AND DATE. The birds as well as the varied swastikas and other cross-designs doubtless symbolic. They form part of the figurative language that once meant so much to mankind, especially in early Christian times. The border may be considered contemporary with the Skog- and the Överhogdal wall hangings, or of the early Middle Ages. Compare Dreger pl. 166 a: the mitre of Thomas a Becket, and b: chasuble 12th century, pl. 168: the Goess canonicals, middle of the 13th century.⁹

Nordiska Museet 9,999

DOUBLE-WEAVING

DUBBELVÄVNAD

As indicated by the name, double weaving consists of two distinct webs which are woven at the same time one above other and are joined together wherever the weaver determines to alter their relative positions. If the webs are of different colours and their relative position is changed at more or less regular intervals different coloured stripes of plain weaving will appear alternately both on the front and the back of the united web which will be joined wherever the two warps cross one another.

Simple or complex designs may be woven by this method of weaving, but whether simple or complex they must be evenly distributed over the surface of the web. In modern weaving elaborate designs are quite easy to weave in this method but in the early times the production of doublewoven complicated webs must have required great skill and patience.

The pattern is formed by picking up certain threads in the uppermost warp, for web I, by means of a pointed narrow shaft inserted between the reed batten and the web beam. Then the shaft is raised on edge and with the reed batten moved towards the web. The parts of warp I that lie below the shed rod are treadled down and in the shed now visible behind the batten a shed-rod is entered and moved towards the heddles. The pointed shaft is pulled out. The shuttle is then thrown through the sheds of the two-heddled web II with two shoots of weft: the weft being of the same colour. The shed-rod is next pulled out, and treadling and picking up of warp II takes place: the two shoots in the second warp being made with the contrasting colour weft. A peculiarity of the 18th century doubleweavings and also of those of a later date is that the contrast of colour in the warp, which was warped 1 light and 1 dark colour alternately in the Middle ages, was changed to 2 light and 2 dark colours, also alternately. In the latter the number of threads in the upper and the lower webs is the same, while in the former the upper surface is richest in threads, on account of the first and the last thread of every change of colour being laid on the face, both as regards the warp and the weft. The consequence is that for instance a horizontal stripe of 4 weft threads in web I on the surface corresponds to 2 threads in web II, and a stripe of 2 weft threads has no corresponding weft in the lower web.

This kind of double-weaving, which is of very ancient date in Sweden, has survived to the pre-

sent day in Bohuslän and northern Halland, Härjedalen and Jämtland. In the churches of the two last named provinces remains of wall hangings and borders have been preserved, and also a weaving from the church of Grödinge, in Södermanland, now in the Statens Historiska Museum, all from the early Middle Ages. Somewhat later is a double-weaving from the church of Råda, in Värmland¹⁰.

»Svenska Statens Samlingar av Vävda Tapeter», by J. Böttiger, has the interesting statement, based on estate accounts from the first half of the 16th century, that »home-spun, tow cloth and plain web, 'ryeväv' and *ryssväv* were at that time commonly woven on the royal estates». The »ryssväv», which is always in two or three colours, the author interprets as double-weaving; in Bohuslän it is in our times called »finskeväv» or Finnish weaving.

Outside Sweden double-weaving is to be found in *Norway*, of medieval as well as later date, up to the 18th century. Patterned doubleweavings exist among the discoveries from *Peru*, and Braulik mentions an *Egyptian* double-woven band from the year 960 B. C.⁸, but the latter appears to be without any design and rather to be compared with the hem-less clothes of the antique, woven with a round-going weft after the same system as that by which sacks have been manufactured up to the present time.

J. E. Ekenmark's weaving book of 1820 gives instructions as to a pattern-heddled kind of double-weaving, probably after English sources, to be used for »wall coverings, better class carpets, English quiltings or 'sticktyger' etc.» Products of this many-heddled kind of double-weaving are not uncommon in Sweden; their distinguishing feature is the equal number of threads in both webs; the change of colour may be effected with a different number of threads in warp and weft, for instance one in the warp against three in the weft, but also with one thread against one.

No. 2. WALL HANGING. DOUBLE-WEAVING CHURCH OF KYRKÅS, JÄMTLAND

MEASUREMENT. Length 112 cm. (incomplete), width 92 cm.

MATERIAL AND WORKMANSHIP. Web I consists of flaxen yarn, two-ply and twisted to the right, 87 warp- and 72 weft threads to each 10 cm., web II of woollen yarn, two-ply and twisted to the right, light greyish green, dark indigo-blue and madder wool for warp; green and blue woollen yarn, two-ply and twisted to the right, or madder-red woollen yarn, twisted to the right, for weft. The change of colour is effected by one light and one dark thread being warped and wefted alternately. The same number of threads on the face and on the reverse. Selvage discernible on the right side.

DESIGN AND DATE. The tentative commencement of the framing borders at the upper end prove the local character of this wall hanging. The pattern is early medieval, with precedents in Roman mosaic works, for instance Dreger pl. 10 a⁹ and late classical weavings like Dreger 30 b. A linen weaving in the cathedral of Sens, of the 7th or 8th century, Dreger pl. 48 b, is in several respects to be compared with the Kyrkås wall hanging, but the latter is considered to be indigenous by reason of its representation of a square-rigged ship with dragons' heads at the stem and stern. The geometrical patterns of braided bands, swastikas and other cross-shapes, as well as the animal figures, belong to the northern style of textile art during the 11th, 12th and 13th centuries (compare Falke, page 44¹¹). The double-woven Överhogdal wall hanging shows the same style of ornament, as do the borders from the churches of Marby and Refsund in Jämtland and the purely ornamental parts of the Överhogdal and Skog wall hangings. Compare also nr 1.

Nordiska Museet 9, 926

No. 3. BED COVER. DOUBLE-WEAVING PARISH OF LOCKNE, JÄMTLAND

MEASUREMENT. Length 170 cm., width 119 cm.

MATERIAL AND WORKMANSHIP. Web I: yellow woollen yarn in the warp, two-ply and twisted to the right, in the weft yarn of the same colour, twisted to the right; web II: dark brown woollen yarn in the warp,

two-ply and twisted to the right; weft woollen yarn, blue and reddish brown — now turned a yellowish brown — twisted to the right in stripes, 44 warp- and 44 weft threads in 10 cm. of each web. Change of colour effected by 2 threads at a time. The threads laid closest on the upper surface. In two widths. DESIGN AND DATE. I O S I A D A N O 1746 woven into the cloth. The arrangement of the pattern is to be compared with that of the Kyrkås wall hanging, although simplified. See also Falke, pl. 290¹¹, rosettes and stars, Italian, 13th century, and with regard to the border pl. 292, also to a certain degree Dreger pl. 68, 69, Palermo 1133.⁹ The one star shape, see Kendrick, vol. II, fig. 588, from the 5th or 6th century.²⁷

Nordiska Museet 94, 132

No. 4. BED COVER. DOUBLE-WEAVING PARISH OF HÅLTA, HUNDRED OF INLAND
N., BOHUSLÄN

MEASUREMENT. Length 169 cm., width 129 cm., not including the fringe.

MATERIAL AND WORKMANSHIP. One web consists of red, the other of white woollen yarn, two-ply and twisted to the left, 45 warp- and 51 weft threads of either colour in each 10 cm. The change of colour effected with 2 and 2 threads. The threads laid closest on the face. In two widths. The short ends finished off with fringes out of the ends of the warp.

DESIGN AND DATE. A N O 1799 T T S in weaving. The double-eagle, compare Falke¹¹ 157, 158 (Iran about the year 1200), 163 (Bagdad about 1220), 184, 185 (Andalusia 11th or 12th century) with animals in a round border frame, 196 (Palermo 12th century) and 200, 202 (Sicily 12th century). The lily motive in the intervening spaces may be traced to a Persian book painting from the 10th century, Falke 137, and as forming part of a more elaborate rosette in Zacharias-silk from Achmim, Falke¹¹ 61, in classical weavings of a later date Errera 1916¹², pl. 188. Dragons and the lily motive, see Dreger⁹, pl. 199, white embroidery from the 14th century. See further »röllakan», No. 12. The braided bands of the border surrounding a geometrical figure, compare Falke¹¹, pl. 22, mosaic floor in Ravenna from about the year 500.

Nordiska Museet 95, 991

No. 5. BED COVER. DOUBLE-WEAVING BOHUSLÄN

MEASUREMENT. Length 200 cm., width 127 cm.

MATERIAL AND WORKMANSHIP. The ground web consists of blue, the pattern web of white woollen yarn, two-ply and twisted to the left. 46 warp- and 40 weft threads of either colour in each 10 cm. The change of colour is done with 2 threads at a time. The threads laid closest on the face. In two widths. Both ends incomplete and finished off with fringed threads.

DATE. Woven into the pattern: A N O 1768 D 27 Jul A(nders?) G(ustafs?) S(on) I(ngrid?) A(rvids?) D(aughter) I(n) H(arestad?).

DESIGN. The pattern appears to revert to the silken or other sumptuous weavings belonging to the period of transition from the Middle Ages to the Renaissance. The palmetto and the twisted branches or ribbons belong to the 15th century group of pomegranate patterns, and the clear and straight treatment of the motives to the Renaissance. Compare Falke¹¹, pl. 23, 128, 499.

Nordiska Museet 128, 736

No. 6. BED COVER. DOUBLE-WEAVING PARISH OF ÄLVROS, HÄRJEDALEN

MEASUREMENT. Length 173 cm., width 112 cm.

WORKMANSHIP AND MATERIAL. Web. I: yellow woollen yarn in the warp, two-ply and twisted to the left, in the weft yarn of the same colour, twisted to the right, as a rule one, sometimes two threads together; web II: brown woollen yarn in the warp, two-ply and twisted to the left, red and blue wool in the weft, twisted to the right; 45 warp- and 34 weft threads in 10 cm. of each web. Change of colour effected by 2 threads at a time. The threads laid closest on the upper surface. In two widths.

UTILITY. The coverlet is a sheepskin bed cover, or *skinnfälltäcke*, having been lined with sheepskin.

DESIGN. The design is to be found in Peter Quentel's *Musterbüchlein*, published at Cologne in the years 1527—29, pl. 21, as far as the centre is concerned. Also compare Falke¹¹ pl. 314, 318, to a certain extent 410—11, 499, for the eight-pointed star 54, 55 and for the twisted ribbons or branches 487, 504, 555, 558 etc.

Nordiska Museet 126, 787

No. 7. BED COVER. DOUBLE-WEAVING

PARISH OF ROMELANDA, HUNDRED OF
INLAND S., BOHUSLÄN

MEASUREMENT. Length 173 cm., width 140 cm.

MATERIAL AND WORKMANSHIP. One web consists of red woollen yarn, two-ply and twisted to the left, the other of unbleached flaxen yarn, two-ply and twisted to the right, 46—48 warp and about 50 weft threads of either kind to each 10 cm. The change of colour is effected by 2 threads at a time. The threads laid closest on the upper surface. In two widths. The short ends finished off with fringes of the ends of the warp.

DESIGN AND DATE. 1787 O P S B N D woven into the cloth. The pattern probably reverts to some representation of the five wise and the five foolish maidens, in weavings of an earlier type 6 crowned figures in each row, as in Norwegian representations of the same subject, where in one row the sixth person represents the bridegroom and in the other the donor¹⁶. The cross-beam or column between the figures is in these earlier weavings surmounted by a large ornament like a lily in the upper row representing the burning lamp, which is missing in the bottom row. The geometrical figure which alternates with birds, see Dreger⁹ 48 b, the figure in the spandrel. Border see No. 5.

Nordiska Museet 95, 933

LOW WARP TAPESTRY RÖLLAKAN

»Röllakan» presents a smooth rep-like surface, produced by the closeness of the weft of woollen yarn, which entirely covers the linen warp. The weft is picked in without the use of a shuttle or bobbin along a straight line in the horizontal warp, and the slits caused by exchange of weft colours are double-locked on the reverse, see fig. 11; the reverse faces the weaver during the progress of the work.

The word »röllakan» is a corruption of the old Swedish *ryglakan*, in German *Rückelachen*, in Latin *dorsale*, i. e. a covering for the wall at the back of a seat.

The technique has survived down to our times in Scania, and also in Blekinge, Småland, Öland, Halland, Västergötland and Bohuslän. There is in the Museum a fragment of a bed cover from Ångermanland, similar to the one reproduced on No. 8, which does not necessarily derive its origin from southern Sweden; no doubt »röllakan» was formerly also woven in Norrland as the tapestry method of weaving is primitive and almost universal.

Coptic tapestry is sometimes framed by a purely geometrical border, which may be compared with the simplest kind of »röllakan», see Kendrick, »Catalogue of Textiles from Burying Grounds in Egypt», vol. I²², fig. 151, 5th century, and Errera, *Cat.* 1916, fig. 146, Egypt, 5th century. »Röllakan» weavings from the Middle Ages, generally of simple patterns and not weft-locked, are preserved in German museums. Similar weavings are also found in Norway, Iceland, Esthonia, southern Russia, the Balkan states, Tunis and Morocco, and in Persia, Caucasia and Asia Minor: the »kelim» of the last-named country with regard to pattern, appearance and workmanship partly corresponds to

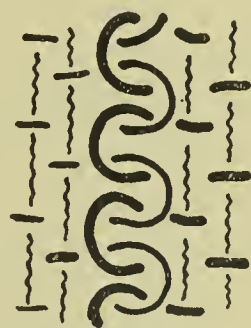


Fig. 11.

our »röllakan»; they also occur in Central Africa, northern China and Peru, and in kindred textile procedures in the west of North America and New Zealand. Slits caused by exchange of weft colour are in kelims left open; closing them by means of weft-locking is however an old method. A. Braulik, in »Altägyptische Weberei», in Dingler's Polytechn. Journal, 1899, shows diagrams of a two-heddled weaving in two colours with a kind of double-locking; whether the weaving is also rep-like in character is not clear from the description.

The history of »röllakan» in Sweden still remains to be investigated. The patterns throughout point to its descent from the Middle Ages, as also does the name. On the other hand, the technique with double weft-locking is considered late in Europe. According to H. Göbel it is found in Flemish tapestries (as early as the Middle Ages?) in narrow sections running over 1 or 2 warp threads along the warp — the remainder of the warp lines were left open, to be subsequently stitched together. The first tapestry manufactories to adopt double-locking for closing the warp lines were according to the same author those of Gobelins and Beauvais.¹ In Norway, where at times textile methods have survived longer than in Sweden, »röllakan» or *ruteväv*,¹⁷ with the more supple single-locking, see fig. 25, is considered to belong to the 17th century, whilst »ruteväv» of a later date is double-locked.

No. 8. BED COVER. TAPESTRY, »RÖLLAKAN»

HUNDRED OF OXIE, SCANIA

MEASUREMENT. Length 196 cm., width 118 cm.

WORKMANSHIP AND MATERIAL. Warp flaxen yarn, two-ply and twisted to the right, 47 threads to each 10 cm., weft 2, 3 or 4 threads of woollen yarn, twisted to the right. The pattern squares consist of a varying number of warp threads, 2, 4, even 1 or other numbers. Stripes are shuttled in with one thread, to separate the short end borders. In two widths.

DESIGN AND DATE. 1761 woven into the cloth. In each of the 6 panels of the weaving a deer, with alternately a lily and a bird in its mouth. With regard to the origin of the pattern, the remarks on No. 9 also apply to this. The streams flowing round the panels are here drawn as meanders and interrupted where the small figures of the deer are seen. The animal with a twig in its mouth and a large bird above, see Falke¹¹ pl. 211, Sicily about the year 1200. The borders at the short sides, see W. Bode¹⁸, pl. 57, pile knot carpet.

Nordiska Museet 71, 640

No. 9. BED COVER. TAPESTRY, »RÖLLAKAN»

PARISH OF ÖSTRABY, HUNDRED
OF FÄRS, SCANIA

MEASUREMENT. Length 161 cm., width 119 cm.

MATERIAL AND WORKMANSHIP. Warp flaxen yarn, two-ply and twisted to the right, 48 threads to each 10 cm.; weft woollen yarn, two-ply and twisted to the left, or 2—3 threads, twisted to the right; pattern squares over 2 and 4 warp threads. Four of the panels green, those in the middle blue, other colours black-brown, madder, scarlet, pale greyish blue and white. In two widths.

DESIGN. These magnificent »röllakan» bed covers from the hundred of Färs bring to one's mind nothing less than the gorgeous pleasure garden carpets of the Orient, the most renowned of which is the spring carpet of Cosro I, which in 637 was carried away from the palace of the Sassanides by the Arabs, and which measured more than 1,000 square metres. A considerably later and simpler carpet of a similar type is shown by W. Bode in »Vorderasiatische Knüpftteppiche», pl. 59. The carpet, which is surrounded by a border of curved foliated stems on the outside edge, is divided into 6 panels, each of these having a centre panel, of which four contain trees or other plant motives, whilst the remaining two show the figure of an animal of uncertain kind. Four of the outer panels contain flowering trees and birds, the other two plant motives. The dividing lines represent canals with ponds containing fish and water fowl. With the exception of these animals last mentioned all the motives are obviously indicated in our »röllakan» bed covers of the Färs type, although infinitely simplified and conventionalized. The deer panels are also

surrounded by a water pattern, in allusion to the Book of Psalms 42: 2, symbolizing the soul's longing for God, perhaps a later variation of the original scheme.

UTILITY AND DATE. Bedcover made for a wedding 1820—1830.

Nordiska Museet 103,787

No. 10. CARRIAGE CUSHION. TAPESTRY, »RÖLLAKAN» SOUTH-WESTERN SCANIA

MEASUREMENT. Length 138 cm., width 55 cm.

MATERIAL AND WORKMANSHIP. Warp flaxen yarn, two-ply and twisted to the right, 45 threads to each 10 cm.; weft 2—4 threads of woollen yarn, twisted to the right, 1 thread of woollen yarn, two-ply and twisted to the left, or 1 thread of each kind together; pattern squares over 2 and 4 warp threads. Colours dark and middle blue, indigo, pale madder, cochineal, green, bright yellow and white. Lining madder red four-heddled woollen stuff. Corner tassels of blue, red and yellow strips of home-spun.

DESIGN AND DATE. SPS KSD EJD ANO 1770 woven into the cloth. The pattern of the centre panel, compare No. 8. The deer has here been exchanged for a horse (?), which is locally called *bäckhästen*, after the legendary animal. Compare Grosch¹⁹, part I, pl. 1.

UTILITY. The »agedyna» as the name implies, was used as a cushion in the carriage, and was, circumstances permitting, on festive occasions supplemented by a carriage cover hanging down from the back of the seat, which ought to be of the same pattern as the carriage cushion, if possible. A great variety of carriage cushions raised the prestige of the farm, which explains the comparatively large number of these still remaining.

Nordiska Museet 92,031

No. 11. CARRIAGE CUSHION. TAPESTRY, »RÖLLAKAN» SOUTH-EASTERN SCANIA

MEASUREMENT. Length 92 cm., width 55 cm.

MATERIAL AND WORKMANSHIP. Warp flaxen yarn, two-ply and twisted to the right, 40 threads to each 10 cm.; weft woollen yarn, two-ply and twisted to the left, or 2—3 threads, twisted to the right, for shuttled stripes 1 thread, twisted to the right; pattern squares over 2 warp threads. On a yellow ground colour, dark blue and middle blue, green, white, purple, and in the borders of the short sides, madder and brownish yellow.

Nordiska Museet 145,993

No. 12. SEAT CUSHION. TAPESTRY, »RÖLLAKAN» VÄSTERGÖTLAND

MEASUREMENT. Length 160 cm., width 61 cm.

MATERIAL AND WORKMANSHIP. Warp flaxen yarn, two-ply and twisted to the right, 27 threads to each 10 cm.; weft 1—3 threads of woollen and cow hair yarn, two-ply and twisted to the left; pattern squares over 4 warp threads, at the long side a row of squares over 4 and 10 warp threads.

NAME AND USE. »Röllakan», in Västergötland used for seat cushions, is by reason of this called »sätteväft», This and another similar weaving have formed the upper part of a long cushion for a bench; these were lined with sheepskin with the hairy side turned inwards, and were stuffed with straw or at the best with feathers. The two pieces stitched together have lately been used as a bed cover.

DESIGN. The lily cross, see double-weaving, No. 4. During the Romanesque period it was a popular motive in Västergötland, compare for instance the chiselled grave stones called »lily stones» in the museum of Skara. As a »röllakan» pattern it has survived up to our days in Bohuslän, and is for that reason considered one of the characteristic patterns of that province. As in Scania, the material has here become finer and the colours sharper than in the old specimen from Västergötland reproduced. Compare No. 10, the motive in the spandrels and the adjoining meander border.

Nordiska Museet 6,274 a

No. 13. CARRIAGE CUSHION. TAPESTRY, »RÖLLAKAN» PARISH OF VALLBY,
HUNDRED OF JÄRRESTAD, SCANIA

MEASUREMENT. Length 89 cm., width 48 cm.

MATERIAL AND WORKMANSHIP. Warp flaxen yarn, two-ply and twisted to the right, 42 threads to each 10 cm.; weft 2—3 threads of woollen yarn, twisted to the right, shuttling with 1 thread; pattern squares on 2 warp threads. On a blue centre panel, purple, green, yellow and white, in the borders also brown. Lining »bunden rosengång».

DESIGN. Maria Collin, in »Bygdeslöjd och Fornidskult», Lund 1921, maintains that the motive of this and similar cushions from south-eastern Scania constitutes a ritual procession: Mother Earth or the goddess of fertility standing on a four-wheeled car, the wheels of which bear the sign of the Sun, drawn by a team of deer and surrounded by birds. See also »Bildvävnaderna från Överhogdal och Skog» in »Fornvännen», 1923, page 55, by the same authoress.

Nordiska Museet 130,828

No. 14. CARRIAGE CUSHION. TAPESTRY, »RÖLLAKAN» PARISH OF GLEMMINGE,
HUNDRED OF INGELSTAD, SCANIA

MEASUREMENT. Length 103 cm., width 49 cm.

MATERIAL AND WORKMANSHIP. Warp flaxen yarn, two-ply and twisted to the right, 48 threads to each 10 cm.; weft woollen yarn, 1—2 threads, two-ply and twisted to the left, 2—3 threads twisted to the right, in shuttled stripes 1 thread, twisted to the right; pattern squares over 2 warp threads. On a green ground, blue-black, scarlet, yellow, white and some brown. Lining »bunden rosengång», the same colours and black-brown, madder substituted for scarlet. Corner tassels of home-spun in several colours.

DESIGN. Vide Falke, pl. 86, Eastern Empire, 6th century¹¹. On a plain ground web panels of the same form, with ducks in the place of cocks, between them rosettes consisting of four heart-shaped leaves; also H. Ernst²¹, pl. 7, late classical period: on a green ground circular compartments with animals, between these heart shapes. Lining, vide »Studio», »Peasant Art in Sweden» etc. 366.

DATE. From the latter part of the 18th century.

Nordiska Museet 16,272

No. 15. CARRIAGE CUSHION. TAPESTRY, »RÖLLAKAN» PARISH OF BORRBY,
HUNDRED OF INGELSTAD, SCANIA

MEASUREMENT. Length 88 cm., width 49 cm.

MATERIAL AND WORKMANSHIP. Warp flaxen yarn, two-ply and twisted to the right, 47 threads to each 10 cm.; weft woollen yarn, two-ply and twisted to the left, 2—3 threads of woollen yarn, twisted to the right, shuttled stripes 1 thread; pattern squares over 2 warp threads. On a yellow ground, dark blue, brown, green, white and cochineal, brown ground web in the borders. Lining woven on the same warp, with stripes in »dukagång» and »halvkrabba» on a ground of black rep; madder substituted for cochineal, otherwise same colours. Corner tassels of pieces of woollen cloth.

DESIGN. The tree with the birds probably originates in the same sphere of ideas as No. 9; see also Kendrick Cat. I, pl. XXIII, Egypt, late classical times²².

DATE. S E B D 1794 in stem stitch with red woollen yarn, the stitches of every alternate row laid in the same direction.

Nordiska Museet 53,091

No. 16. SEAT CUSHION. TAPESTRY, »RÖLLAKAN» PARISH OF RACKEBY, HUNDRED
OF KÅLLAND, VÄSTERGÖTLAND

MEASUREMENT. Length 222 cm., incomplete, width 48 cm.

MATERIAL AND WORKMANSHIP. Warp flaxen yarn, two-ply and twisted to the right, 38 threads to each 10 cm.; weft woollen yarn, two-ply and twisted to the left, flaxen yarn, two-ply and twisted to the right;

pattern squares over 4 warp threads. Lining plain linen web, coarse. Corner tassels of two pieces of madder red, and between them 1 piece of green home-spun.

DESIGN. In an inventory of stores, taken at the palace of Svartsjö about the year 1550, there occurs a »ryss-väv» pattern called *valknut och rosor*²³, a name that appears to describe the medieval motive of this cushion exactly. Compare Dreger 50 a⁹.

DATE. According to a statement, from the beginning of the 18th century.

Nordiska Museet 10, 774

No. 17. CARRIAGE CUSHION. TAPESTRY, »RÖLLAKAN» HUNDRED OF VIL-
LAND, SCANIA

MEASUREMENT. Length 106 cm., width 53 cm.

MATERIAL AND WORKMANSHIP. Warp flaxen yarn, two-ply and twisted to the right, 38 threads to each 10 cm.; weft 2—3 threads of woollen yarn, twisted to the right; pattern squares over 2 warp threads. Lining »dukagång» on a ground of yellow rep. Woollen corner tassels.

DESIGN. To find a parallel to this pattern it is necessary to go back as far as the time of the Sassanides in Persia. One of the stone carvings in the cave of King Cosro II (591—628) in Takibostan represents a horseman wearing a costume of silk decorated with circles containing alternately a duck and a lotus flower, see Falke¹¹, pl. 93. Compare also Falke, pl. 103, Persia about the 7th century, cocks and lotus flowers.

Nordiska Museet 111, 816

No. 18. CARRIAGE CUSHION. TAPESTRY, »RÖLLAKAN» PARISH OF ANDRARUM,
HUNDRED OF ALBO, SCANIA

MEASUREMENT. Length 96 cm., width 46 cm.

MATERIAL AND WORKMANSHIP. Warp flaxen yarn, two-ply and twisted to the right, 43 threads to each 10 cm., weft 2—3 woollen yarns, twisted to the right, also two-ply and twisted to the left; two-shuttled stripes 1 thread, twisted to the right; pattern squares over 2—4 warp threads. Lining two-shuttled rep.

Nordiska Museet 100, 640

No. 19. BED COVER. TAPESTRY, »RÖLLAKAN» NORTH-EASTERN SCANIA

MEASUREMENT. Length 193 cm., width 120 cm.

MATERIAL AND WORKMANSHIP. Warp flaxen yarn, two-ply and twisted to the right, 43 threads to each 10 cm., weft 2—3 woollen yarns, twisted to the right; shuttled stripes 1 thread; pattern squares over 2 and 4 warp threads. Stripes with flushed shuttled threads, »hämten», frame the borders of the short sides. Colours medium blue, scarlet, pale madder, two shades of yellow and white. In two widths.

DESIGN. The tree shapes, see Dreger,⁹ pl. 75 a and 75 c, latter part of the 12th century. Compare also altar brim from the church of Bjällbo, Östergötland, in the Statens Historiska Museum, according to the manual the earliest known Swedish silk embroidery²⁴. The border, see Kendrick, vol. I, pl. XXV, fig. 151²².

Nordiska Museet 132, 121

No. 20. CHAIR CUSHION. TAPESTRY, »RÖLLAKAN» NEIGHBOURHOOD OF
KRISTIANSTAD, SCANIA

MEASUREMENT. Length 72 cm., width 54 cm.

MATERIAL AND WORKMANSHIP. Warp flaxen yarn, two-ply and twisted to the right, 42 threads to each 10 cm.; weft woollen yarn, two-ply and twisted to the left, or 2 threads, twisted to the right, shuttled stripes 1 thread; pattern squares over 2 threads. Lining black rep with inlaid stripes. Corner tassels of pieces of linen, wool, cotton or silk.

DESIGN. The pattern is probably derived from the pomegranate patterns of the 15th century. Fruits and palmettos of a similar type are to be seen in »Etoffes et tapisseries coptes», H. Ernst, pl. 44, Falke¹¹ 167, Egypt-Syria, 8th to 11th centuries, and Lessing, pl. 21, »Hahnenstoff im Vatikan»²⁵. The arrangement is similar to that of the Kyrkås wall hanging, see No. 2, and the figures in the smaller panels are to be compared with those of the same hanging, small panels 3 and 5 from the top. Compare also the arrangement, Falke pl. 227, Bysantium, 7th century. A pattern of the same origin is shown by H. Grosch, in »Gammel norsk vævkunst», vol. I, pl. 4, in which every one of the more important details recurs, including the border, but as it were in a different interpretation.

Nordiska Museet 111, 822

No. 21. SEAT CUSHION. TAPESTRY, »RÖLLAKAN» PARISH OF LYCKE, HUNDRED OF INLAND S., BOHUSLÄN

MEASUREMENT. Length 187 cm., width 49 cm.

MATERIAL AND WORKMANSHIP. Warp flaxen yarn, two-ply and twisted to the right, 27 threads to each 10 cm.; weft 2 threads of woollen yarn, two-ply and twisted to the left; pattern squares over 4 warp threads.

Lining rep with stripes of »munkabälte».

DESIGN. See concerning »knight's star», No. 49.

NAME. »Röllakan» is in Bohuslän called »läsen» weaving or »lesen», from the German »lesen», to pick²⁶.

Nordiska Museet 94, 900

No. 22. CARRIAGE CUSHION. TAPESTRY, »RÖLLAKAN» SOUTH-EASTERN SCANIA

MEASUREMENT. Length 99 cm., width 54 cm.

MATERIAL AND WORKMANSHIP. Warp flaxen yarn, two-ply and twisted to the right, 39 threads to each 10 cm.; weft 2—4 threads of woollen yarn, twisted to the right; in the shuttled stripes 1 thread. Pattern squares over 4 warp threads. Lining striped rep with brown, madder and yellow woollen yarn on a ground of white tow yarn. Corner tassels of blue and red home-spun.

DESIGN. H M D woven into the cloth. The arrangement in stripes is common in Ingelstad and neighbourhood, particularly in bed covers. The eight-pointed star in a rounded panel, compare Falke, pl. 143, East-Iran, 8th to 10th century, see also the scalloped edge.

Nordiska Museet 90, 696

No. 23. BED COVER. TAPESTRY, »RÖLLAKAN» PARISH OF FÅGELTOFTA, HUNDRED OF ALBO, SCANIA

MEASUREMENT. Length 250 cm., width 133 cm.

MATERIAL AND WORKMANSHIP. Warp flaxen yarn, two-ply and twisted to the right, 35 threads to each 10 cm.; weft woollen yarn, two-ply and twisted to the left; in the two-shuttled intermediate stripes woollen yarn, twisted to the right; in the finishing off of the hems flaxen yarn, twisted to the left; pattern squares over 4 warp threads. In two widths.

DESIGN AND DATE. According to a statement the bed cover was woven in the nineties of the 18th century.

The place of origin stated may be incorrect; although purchased in Fågeltofta the bed cover is considered to be of a type peculiar to the hundreds of Villand and Göinge⁶⁹.

Nordiska Museet 112, 220

No. 24. BED COVER. TAPESTRY, »RÖLLAKAN» PARISH OF ERINGSBODA, HUNDRED OF MEDELSTAD, BLEKINGE

MEASUREMENT. Length 162 cm., width 123 cm.

MATERIAL AND WORKMANSHIP. Warp flaxen yarn, two-ply and twisted to the right, 25 threads to each

10 cm.; weft woollen yarn, two-ply and twisted to the left, together with 1—2 threads, twisted to the right; 2 and 4 threads of woollen yarn, twisted to the right, 8 threads of yellow and white cotton yarn, twisted to the left, brown and black hair yarn, twisted to the right; the weft is thin, allowing the coarse warp threads to show through. The double-locking in the diagonal lines, see fig. 12, differs from the usual type, making the contour jagged. In two widths. Lined with white sheepskin.

DESIGN. Bed covers of this kind are peculiar to the parish of Eringsboda. The Egyptian symbol of *life*, »ankh», is here found side by side with the Christian cross in various shapes. Compare Kendrick, Cat. II, pl. IV, »ankh» within borders used with a Christian significance, 5th century²⁷.



Fig. 12.

Nordiska Museet 120, 208

HIGH WARP TAPESTRY FLAMSKVÄVNAD

High warp tapestry, in Sweden called »Flemish Weaving», is woven on a flaxen warp stretched vertically in an upright loom. The warp threads are laid in exact order, by means of a laced cord at the top of the warp, so many to the inch, as required by the texture of the work. An opening for the weft called a shed, is made by means of a round stick which is inserted between the alternate warp threads and kept suspended. By this means a shed for a shoot of weft in one direction is always kept open. Below this another round stick, called a »heddle rod» is fixed behind the warp, and with string loops laced to alternate warp threads, namely those of the front row of the shed. The left hand placed behind the warp makes the loops press back these warp threads and at the same time brings the alternate warp threads towards the operator: the second shed, for the return shoot of weft, is thus opened, see fig. 13. This is of course a very primitive kind of procedure but, given a skilful weaver, astonishingly artistic results may be obtained.

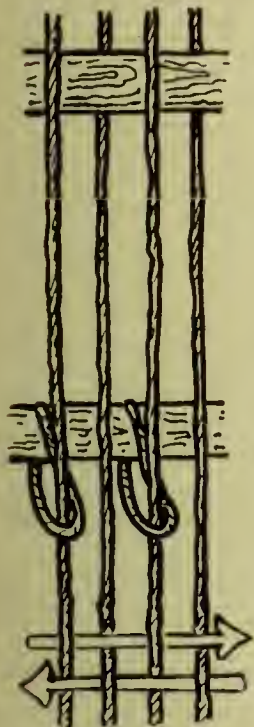


Fig. 13.



Fig. 14.

The weft for tapestry weaving is usually woollen yarn of different colours and the yarn of each colour is wound on to a separate bobbin which is conveniently shaped for winding and pointed at one end.

About an inch of plain weaving is done at the lower end of the stretched warp in order to regulate and distribute the strings evenly across the width of the web. This being satisfactorily finished the weaving of the design in its various colours may commence.

The design having been drawn out and coloured the full size of the intended web, it is suspended at the back of the warp and the weaver, beginning at the bottom, proceeds to fill in, with his different coloured wefts, all the shapes of the design thus gradually building up the composition, one form above another until it is complete.

In larger spaces of one colour the weft is entered in the same way piece by piece, thus creating diagonal seams. At unavoidable warp lines, i. e. lines in the pattern running parallel to the warp, in the great majority of cases the two adjoining colour spaces are connected by *toothing*, see fig. 14 and 15, the weft from the adjacent colour spaces alternately crossing the same warp thread. Warp lines *doubly* or *singly weft-locked* are comparatively rare.

Simple stripes of another colour are substituted for the hatchings used in Flemish and French

tapestry-weaving for producing half tones and shadows. The reverse of the weaving was turned towards the weaver, and the bobbins when not in use were suspended by a simple loop of the yarn.

»Flemish weaving», as indicated by the name, came from Flanders and was introduced into this country by Gustavus Vasa in the 16th century.²³ Some of the designs bear evidence of the country of their origin, whilst others are suggestive of Byzantine and Saracenic art from the countries round the Mediterranean. Whether these motives, which were antiquated in the 16th century, were transferred to us from western Europe at that time, is still doubtful, as are also all questions relating to the connection between these and the geometrical tapestry weaving, the »röllakan». Flemish weavings have been preserved from Scania, Blekinge, Halland, Småland, Västergötland, Östergötland, Västmanland, Dalecarlia, Hälsingland, Härjedalen and Jämtland. In eastern Blekinge a

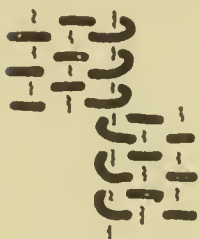


Fig. 15.

kind of weaving has survived, which one may be equally justified in classing as »röllakan» or Flemish weaving. The patterns used belong to the tapestry type and some of them are similar to those found in Småland and Östergötland, but the weaving is done in a horizontal loom with the warp- and diagonal lines doubly locked, consequently with the weft following a straight line, and with double weft threads in smaller spaces, see the text of No. 87, diagr. 26 and No. 25. A great

number of tapestries have been preserved from the late Graeco-Roman and the Coptic periods in Egypt, and also of the finer-textured Mohammedan weavings, the latter in silk, in similarity to Byzantine, Spanish and Chinese tapestry weavings.

No. 25. SEAT COVER. TAPESTRY

PARISH OF RAMDALA, HUNDRED
OF ÖSTRA, BLEKINGE

MEASUREMENT. Length 291 cm., width 64 cm.

MATERIAL AND WORKMANSHIP. Warp flaxen yarn, two-ply and twisted to the right, 39 threads to each 10 cm.; weft woollen yarn, two-ply and twisted to the left; diagonal and warp line slits doubly weft-locked see fig. 11, and as to the smaller spaces of colour, the threads of the surrounding colour section run behind these see fig. 26.

DESIGN. The design which is one of the most common in this neighbourhood, evidently reverts to Oriental models.

Nordiska Museet 111, 225

No. 26. BORDER. TAPESTRY PARISH OF KÖINGE, HUNDRED OF FAURÅS, HALLAND

MEASUREMENT. Length 96 cm., incomplete, width 23 cm.

MATERIAL AND WORKMANSHIP. Warp flaxen yarn, two-ply and twisted to the right, 43 threads to each 10 cm.; weft woollen yarn, two-ply and twisted to the left, woollen yarn, twisted to the right, flaxen yarn, twisted to the left; warp lines toothed, with 2—4 wefts to each »tooth», or in the border, open for short spaces, up to 7 mm.; oblique wefts and hatchings occur. The features of the faces, which are woven with flaxen yarn, have been painted, but have now almost lost their colour. Selvages at the long sides. The tapestry has at some later time been joined to a similar border to make a cushion with a lining of plain flaxen web.

UTILITY. »Täckenlister» about 18 inches wide were woven in the 16th century for borders for the wall hangings »-täckena». The »crantz» of a canopy of the year 1586 was ½ ell wide, hangings were an ell wide²³.

DESIGN AND DATE. Inventories of palace stores from the middle of the 16th century mention tapestry seat covers and wall hangings »med fuglagerning» or »fuglaverk», »med fåglar och leon», »med halva jungfrur», »med beläten», »med löffwerk»²³, all motives similar to those of this border. It is probable that the border or hanging is of an early date, not later than the 17th century to judge from the costume of the half-figure and the narrowness of the piece. As to the edge containing interlaced ribbons, vide A. F.

Kendrick, »Catalogue of textiles from burying grounds in Egypt», vol. I, pl. XXX, fig. 277, from the 4th or 5th century, and vol. III, Coptic period, pl. XI, fig. 645, from the 6th or 7th century; also the border of the wall hanging from the church of Skog, Hälsingland⁶.

The method of completing a weaving by painting was used before the 9th century in Syria, vide Isab. Errera, »Catalogue d'étoffes anciennes», fig. 1, satin. In the weaving of Flemish wall hangings in the 16th century it seems to have been practised by second-rate factories and masters, vide H. Göbel¹, pages 26 and 27. To Swedish textile art, with its thorough and conscientious methods, it seems foreign.

Nordiska Museet 54,059

No. 27. SEAT CUSHION. TAPESTRY

PARISH OF VILLSTAD, HUNDRED
OF VÄSTBO, SMÅLAND

MEASUREMENT. Length 104 cm., incomplete, width 53 cm.

MATERIAL AND WORKMANSHIP. Warp flaxen yarn, two-ply and twisted to the right, 37 threads to each 10 cm.; weft worsted yarn, two-ply and twisted to the right or to the left, 2 threads of wool twisted to the right, bleached flaxen yarn, two-ply and twisted to the right; warp lines toothed with 2—6 wefts; oblique and jointed wefts and hatchings occur. Selvages at the long sides. Lining of brown tanned leather.

DATE AND DESIGN. Similar cushions, with patterns deriving their origin from the Flemish art of weaving introduced by Gustavus Vasa, are locally generally supposed to have been woven in the 17th century by the daughters of a clergyman, named Krok, who were married to peasants. The clerical family of Krok held the living of Villstad during the years 1621—1695. On account of the upward trend of the pattern it may be supposed originally to have been intended for a hanging or »väggdrätt», possibly it may be a popular adaptation of the border of a haute-lisse tapestry.

Nordiska Museet 80,155

No. 28. CHAIR COVER. TAPESTRY

HUNDRED OF VÄSTBO, SMÅLAND

MEASUREMENT. Height 64 cm., width 52 cm.

MATERIAL AND WORKMANSHIP. Warp flaxen yarn, 3 threads, two-ply and twisted to the right, 40 threads to each 10 cm.; weft woollen yarn, 1—2 threads or two-ply, differently twisted; warp lines doubly locked in every 2 or 3 wefts, or toothed with 1 or 2 threads; oblique and jointed wefts and hatchings occur. Selvage at the lower end, a finishing brown weft at the sides.

UTILITY. In the church of Burseryd, hundred of Västbo, the back of a chair is covered with a weaving similar to this one, pattern of the seat see plate 30.

Nordiska Museet 97,781

No. 29. CHAIR CUSHION. TAPESTRY

PARISH OF ANGELSTAD, HUNDRED OF
SUNNERBO, SMÅLAND

MEASUREMENT. 48 × 58 cm.

MATERIAL AND WORKMANSHIP. Warp flaxen yarn, two-ply and twisted to the right, 40—45 threads to each 10 cm.; weft woollen yarn, two-ply and twisted to the left, 2 threads of bleached flaxen yarn, twisted to the left; warp lines doubly locked in every 1—4 wefts; oblique and jointed wefts and hatchings occur.

DESIGN AND DATE. Among the flowers of the baroque style the Middle Ages have lingered in the stiffly conventionalized shape of the deer with its broad, red outlines and unshaded mosaic style also appearing in parts of the plant motives. The cushion, which can hardly be of later date than the 17th century, was woven by two daughters (E and I) of a man named I F, as it bears the initials E I D(aughter) F, I I D(aughter) F and I F, the first two woven and the last sewn in laid stitch.

Nordiska Museet 131,194

No. 30. CHAIR COVER. TAPESTRY PARISH OF SKIRÖ, ÖSTRA HUNDRED, SMÅLAND

MEASUREMENT. 55 × 50 cm.

MATERIAL AND WORKMANSHIP. Warp flaxen yarn, two-ply and twisted to the right, about 50 threads to each 10 cm.; weft woollen yarn, two-ply and twisted to the left, also 2 threads twisted to the right; warp lines doubly locked in every 2—5 wefts, oblique and jointed wefts and hatchings occur. Various tones of blue, yellow, green, cochineal, golden brown and black-brown.

DESIGN AND DATE. This pattern was woven in the 18th century by Ulrika Norlin, née Oxelgren, wife of the dean of Skirö, for furniture coverings in style with the verdure tapestries of the 17th and 18th centuries. U. Norlin lived from 1736 to 1810. Compare No. 28, dealing with the chair in the church of Burseryd.

Nordiska Museet 21, 277 c

No. 31. CHAIR CUSHION. TAPESTRY PARISH OF KÄLLSJÖ, HUNDRED OF FAURÅS, HALLAND

MEASUREMENT. 53 × 56 cm.

MATERIAL AND WORKMANSHIP. Warp flaxen yarn, two-ply and twisted to the right, 26 threads to each 10 cm.; weft woollen yarn, two-ply and twisted to the left, or 1—2 threads, twisted to the right, bleached flaxen yarn, twisted to the left; warp lines toothed with 2—5 wefts; oblique weft lines throughout. Colours: two shades of light madder, strong middle blue, black-brown, green, white, several shades of yellow. Lining brown tanned leather. Corner tassels of woollen or printed cotton squares.

DESIGN. This design is strongly medieval in style: the conventionalized running deer, the geometrical figures and the leaves enclosed in small separate panels, vide for instance H. Schmitz, »Bildteppiche», plate 32, from the first half of the 15th century²⁹.

Nordiska Museet 24, 896

No. 32. CARRIAGE CUSHION. TAPESTRY PARISH OF VEBERÖD, HUNDRED OF TORNA, SCANIA

MEASUREMENT. Length 75 cm., width 50 cm.

MATERIAL AND WORKMANSHIP. Warp flaxen yarn, two-ply and twisted to the right, 43 threads to each 10 cm.; weft woollen yarn, two-ply and twisted to the left; warp lines toothed with 2—5 wefts; oblique wefts and hatchings occur. Selvage at the long sides, cut off at the short ends.

DESIGN. The Annunciation with the angel, the Virgin Mary and the dove of the Holy Ghost, all within a wreath of flowers and leaves, is one of the most popular subjects in the tapestry area of south-western Scania. The cherub's head above the wreath and the surrounding flowers belong to the type, but the shield with a double-eagle (?) below the wreath is unusual. A similar device is found in a seat cover in »röllakan» in the possession of the museum. Figure subjects within a wreath of leaves and flowers are found on textiles from the Renaissance as well as from the antique, see Kendrick Cat. I, fig. 95, 4th—5th century. The Annunciation in silk weaving from Alexandria 6th century see E. Flemming, *Textile Künste* fig. 17.

UTILITY. Carriage- and seat cushions, and also in this parish bed covers were tapestry-woven.

Nordiska Museet 132, 156

No. 33. WALL HANGING. TAPESTRY PARISH OF ORE, DALECARLIA

MEASUREMENT. Length 129 cm., width 52 cm.

MATERIAL AND WORKMANSHIP. Warp flaxen yarn, two-ply and twisted to the right, 35 threads to each 10 cm.; weft woollen yarn, two-ply and twisted to the left, flaxen yarn, two-ply and twisted to the right; warp lines doubly locked in each, sometimes every alternate weft; oblique and jointed wefts and hatchings occur. On a black-brown ground, several shades of yellow, light brown, greyish green, white and, sparingly, middle blue.

DESIGN AND DATE. The design, with its heavy fruits, leaves and flowers, seems to be identical with a wall hanging reproduced by J. Böttiger in the work referred to above, part II, page 133, and stated to be Swedish peasants' work from the year 1633, the property of H. M. the King. By this means we are able to determine the age of this weaving as well, as it cannot be much younger, judging by the reproduction of the former. The narrow border is different, consisting of flowers and leaves simply conventionalized, whilst our wall hanging has a simple sawtoothed edge, which is common in tapestry in Scania and is also found in Småland, and probably also elsewhere (see No. 34). A medieval feature is the triangular elevation in the lower part of the centre panel from which the motives develop, compare the Överhogdal wall hanging I b, the hill which a man is ascending on horseback⁶. Also later medieval tapestries, for instance H. Schmitz, pl. 33, and H. Göbel fig. 60, from the first half of the 15th century.

Nordiska Museet 96, 201

No. 34. SEAT COVER. TAPESTRY PARISH OF EKSJÖ, HUNDRED OF S. VEDBO, SMÅLAND

MEASUREMENT. Length 138 cm., width 54 cm.

MATERIAL AND WORKMANSHIP. Warp flaxen yarn, two-ply and twisted to the right, 48 threads to each 10 cm.; weft woollen yarn, two-ply and twisted to the right or left, woollen yarn, twisted to the right, flaxen yarn, two-ply and twisted to the right; warp lines toothed with 1—4 wefts; oblique and jointed wefts and hatchings occur. On a black-brown ground, several shades of yellow and brownish yellow, greyish blue and pale blue, two shades of greyish green, white, pale rose, pale crimson.

DESIGN. The style of design belongs to the 16th century and is to be compared to the border of a tapestry from this time, belonging to the church of Jäder; photo in the archives of Nordiska Museet.

UTILITY. The weaving has possibly been intended for a hanging.

Nordiska Museet 43, 847

No. 35. CARRIAGE CUSHION. TAPESTRY HUNDRED OF TORNA, SCANIA

MEASUREMENT. Length 97 cm., width 52 cm.

MATERIAL AND WORKMANSHIP. Warp flaxen yarn, two-ply and twisted to the right, 44 threads to each 10 cm.; weft woollen yarn, two-ply and twisted to the left and some (black), two-ply and twisted to the right; two woollen yarns, twisted to the right; also woollen yarn, 1 thread (blue), twisted to the right and 1 thread (red), two-ply and twisted to the left; warp lines toothed with 3—6 wefts; oblique and jointed wefts, hatchings and »tvåskyttling» occur. On a black-brown ground, madder, crimson, yellow, white and different shades of blue and green.

DESIGN. The design is medieval with an oriental tinge; the red lion couchant compare Lessing pl. 26²⁵.

Nordiska Museet 24, 308.

No. 36. SEAT COVER. TAPESTRY HUNDRED OF MARK, VÄSTERGÖTLAND

MEASUREMENT. Length 250 cm.; width 55 cm.

MATERIAL AND WORKMANSHIP. Warp flaxen yarn, two-ply and twisted to the right, 47—49 threads to each 10 cm.; weft woollen yarn, two-ply and twisted to the left, and some two-ply and twisted to the right; flaxen yarn, two-ply and twisted to the right; warp lines partly toothed with 2—3 wefts; partly double-locked in every 2—5 wefts, partly also quite open in the little squares of the border; oblique and jointed wefts and hatchings occur. Border on all four sides.

DESIGN AND DATE. LIS AND MLD 1664 at one end gives the information that the seat cover was woven by one M(aria) L(arsdotter) for her father and mother in 1664. The Oriental character of this pattern is obvious. The border panel is checkered, with two rows of checks at the long sides towards the centre panel, the colours now faded. Baron Nils Gabriel Djurklou, who bought the weaving in the hundred of Mark, has reproduced it in colours in his »Life and customs in Unnaryd», and writes that presumably it is a »specimen of work dedicated to the parents at the end of a course of instruction, as was done in the case of the samplers of a later period», and he considers the pattern related to the palmettos of a certain cross-stitch embroidery also reproduced.

Nordiska Museet 141, 769

No. 37. CHAIR CUSHION. TAPESTRY PARISH OF RAFLUNDA, HUNDRED OF ALBO, SCANIA

MEASUREMENT. 53 × 44 cm.

MATERIAL AND WORKMANSHIP. Warp flaxen yarn, three-ply and twisted to the right, 33 threads to each 10 cm.; weft woollen yarn, twoply and twisted to the right, also some two-ply and twisted to the left; warp lines toothed with 1—4 wefts; oblique and jointed wefts and hatchings occur. Colours: on a black-brown ground, golden brown, green and blue, two shades of each, and yellow and white. A plain stripe on three sides (yellow). Lining two shuttled rep of a later date.

DESIGN. The cushion or »hjönnet» is probably from the early part of the 18th century, the popular conventionalization not yet having altered the shapes sufficiently to make them unrecognizable. In spite of the rareness of tapestry in eastern Scania it is from there that the ancient and monumental wall hanging with animal motives now in Kulturhistoriska Museet in Lund has been acquired.

Nordiska Museet 100,689

No. 38. SEAT CUSHION. TAPESTRY PARISH OF UNNARYD, HUNDRED OF VÄSTBO, SMÅLAND

MEASUREMENT. Length 114 cm., width 56 cm.

MATERIAL AND WORKMANSHIP. Warp flaxen yarn, two-ply and twisted to the right, 25 threads to each 10 cm.; weft woollen yarn, two-ply and twisted to the right, at the edges coarse and twisted to the left; 2 threads of flaxen yarn, twisted to the left, also 1 thread together with red woollen yarn, two-ply and twisted to the right; warp lines toothed with 2—4 wefts; oblique and jointed wefts and hatchings occur. Colours blackbrown ground, moss-green, 2 shades of bluish green, warm scarlet, pale red, brownish red, 2 shades of middle blue, 2 shades of yellow and white. A plain yellow stripe on three sides. The cushion has been edged with white and lined with brown tanned leather.

THE DESIGN, with slight variations, belongs to those most frequently met with, especially in the hundred of Västbo, Småland, but also in Västergötland, Östergötland, Scania, Blekinge and other provinces. It constitutes a popular scheme of plant motives similar to those shown on plate 37, compare the rose in the centre, the four big leaves, the grapes or berries etc.

Nordiska Museet 73,714

PILE KNOT WEAVING FLOSSA

There is hardly a province in Sweden where, both in ancient and modern times, the weaving of pile fabrics called »ryor» or in English rugs has not been practiced. These rugs are generally used as bed covers and are often very fine in colour and design.

The rug may be said to be one of Sweden's most interesting home made textiles, on account of its many technical possibilities, its wide distribution and its long historical associations. The very



Fig. 16.

name »ryia» and kindred words, meaning in old Swedish »shaggy bed cover» »hairy» and »rough»³⁰ indicate, as remarked by Sirelius, that knotted pile bed covers were known even in pre-historical times.³¹ In pile knot weaving the weft alternates with rows of knots placed across the width of the cloth; woollen yarn for the knots has previously been cut into equal lengths, and is of one or more colours. The way of knotting is shown in diagrams 18—23. The ground web

may consist wholly or partly of hemp, flax, wool or, as to the weft, of cow's hair yarn, and may be of various threading, plain web, two-heddle rep, double tabby, three-heddle twills, or birdeye twill.

The knot side faces upwards in the loom; occasionally another system of knots is found on the reverse side, the knots then as a rule being longer and placed wider apart. The rug is in that case called double or double-knotted. In Upland and the maritime districts of Norrland this type of rug is most frequent. The conventual rules of Vadstena in the 15th century mention »aklädhe eller sengaklädhe aff vadmal ryo oc skinfäll».³² In the castle inventories of the 16th and 17th centuries the rug is met with very frequently. Dated rugs from the first half of the 18th century and up to our own times have been preserved, some of which are plain or have a simple geometrical design, whilst the patterns of others are more elaborate, the so-called »sampler rugs».

With regard to the workmanship of the medieval rug, it appears unlikely that this was manufactured by the not very lasting method of cut knot threads; it was simply an article intended for hard wear and tear, and in addition generally plain, which made the use of cut knots unnecessary. Fortunately there are in the possession of Nordiska Museet a couple of ancient rugs from outlying parts of the country, which are typical examples of the old-fashioned rug meant for hard wear. One is entirely brown, with a ground web of wool and hair yarn in three-healded twills, and the knots, which are about 8 or 9 cm. long, are formed of *one* continuous thread, a loop of which is drawn up round one of the warp threads. Each loop is then secured by twisting the knot thread round the next warp thread, see fig. 16. Undoubtedly the size of each loop has been decided by touch, as they vary slightly in length. The rug comes from the fishing village of Hellevik, parish of Mjellby, in western Blekinge. Another rug with the same knotting comes from old Varend, parish of Linneryd, hundred of Konga, in Småland. In this case the loops are only 4—6 cm. long—yet even this is a considerable length. The striped two-healded ground web consists chiefly of hemp, and one of the shorter ends has a *twoshuttled* border, compare No. 51. Both rugs are in two widths stitched together on the knotted side. There is nothing to prevent the execution of simple patterns by the method of knotting just mentioned. The thread may be lengthened by being joined to another of a different colour, but the method is more useful where plain or cross-striped rugs are concerned. The following quotation from Sirelius, page 17, points to the probability that in the 16th century the thread was lengthened in order to produce a mixed colour effect: »Rija udi hwit, swart och gwle tungor (loops) på nockan mz hwit och swarta ränder» (at the shorter ends). It is possible that the »spisseryor» were manufactured in this way, and that the innovation introduced in the »lässneryor» of the 16th century³³ consisted in the knots being cut in order to make possible a greater variety of patterns.



Fig. 17.

The supposition that the pile in earlier times was looped is confirmed by the word *nock* (pile-knot) itself, which occurs as early as in the year 1547. The original meaning of the word, according to E. Hellquist, Etymological Dictionary, was probably a hook or a bend, whereas the meaning of tassel or tuft of wool is secondary.

Both the methods that are used for the knotting just described are represented among the so-called Coptic textiles, which in many respects bear a surprising similarity to our own. Axel Nilsson, in the work referred to above, illustrates the way of knotting in a Coptic knotted weaving, formed by inserted loops fig. 3, and in another where the knot thread is twisted round the warp thread, fig. 2. The knotting of another rug from Hellevik in Blekinge, fig. 17, constitutes a connecting link in the development of knotting with one loop into the so-called »Smyrna knot», fig. 19. It is formed by two loops, inserted underneath two warp threads, whilst the rest of the knot thread runs on top of the warp during the progress of the work. Cut open these loops, and pick out the less firmly fixed bottom part of the thread, and the Smyrna knot remains. In his interesting comparisons between the weight of the material during the 16th century and later, Sirelius arrives at the conclusion that

the material of the former period, and of the knots in particular, was comparatively heavier, which is quite natural, if these consisted of long loops of heavy yarn.

In addition to the rugs knotted across the whole surface of the web, another form of pile knot web has been manufactured, which is called »*halvflossa*» or half pile, the design produced with Smyrna knots, on a ground web of rep, which is visible between the knotted ornament. In Ångermanland bed covers have been made in this manner, and in Scania carriage, bed and chair cushions.

Bed covers made with a weft of cut strips of cloth, called »rag weavings», were in Hälsingland, Härjedalen and Vestergötland, and probably also in other parts, provided with a design of woollen yarn or patches, inserted, similarly to the weft, between some of the warp threads. In this way uncut Coptic looped weavings have also been produced, vide Axel Nilsson, fig. 1, and Sirelius considers this type to be the oldest in a long chain of development. A parallel to this is the knot web with uncut loops, which has been employed here during the last few decades for making heavy white ornamental bed covers. It is not known whether this method was practised here before the 19th century, but it has existed as a popular art in Italy, where the patterns used show a similarity to those of the Upland rugs: trees, figures, wavy branches, and also the way of sewing together different widths are common to both groups.

Knotted weaving was known in Denmark as early as the Bronze Age: pile knot mantles and caps of this kind have been found in graves. Braulik in »*Altaegyptische Weberei*»⁸ shows a looped web which has been produced in the main like fig. 16. It was found at Sakkara in Egypt and dates from about 300 B. C. at the earliest; Coptic looped weaving is by various authors dated from the 3rd to the 8th century and possibly later. A looped weaving with a figure subject and dating from the end of the 12th century or about the year 1200 A. D. is preserved in the Quedlinburg cathedral. The manufacture of Oriental knotted carpets has been practised since the Middle Ages. Chronologically, our knotted weaving may have been influenced by the above-mentioned groups. French »*Savonnerie*» however of the 18th century has played no part in this, but possibly the making of velvet has, particularly with regard to our half pile. Oriental, Italian and Spanish velvet, of many patterns and dating as far back as the 14th and 15th centuries, has been preserved. Rug weaving and half pile of a kind related to those usual in Sweden have both been found in Schleswig-Holstein, Norway and Finland. Professor Sirelius considers it possible that the rug weaving was brought to Finland by Swedish settlers during the crusades, whilst a reaction in the opposite direction took place later, so that for example the double-knotted rugs, which are more rare in this country, may be a Finnish invention.

Pile knot weaving is widely spread: it is found round the Black Sea, in Asia Minor, in Caucasia, Persia, certain parts of India, Central Asia, North China and Japan, as well as in North Africa and the Peninsula; kindred textile products are found in Central Africa. Especially within the Mohammedan range of civilization they have like the kelim weavings played an important role for home fittings and cult. Besides the usual cut knots a looped pile has been used for instance in Afghanistan and Central Africa.

No. 39. RUG.

PARISH OF HÅTUNA, HUNDRED OF HÅBO, UPPLAND

MEASUREMENT. Length 165 cm., width 160 cm.

MATERIAL AND WORKMANSHIP. Warp white woollen yarn, two-ply and twisted to the left, 84 threads to each 10 cm.; weft white woollen yarn, twisted to the right, 4 threads — 7 mm. — between the rows of knots, and different sheds on either side of each row; plain web. The knots of woollen yarn, two-ply and twisted to the left, 3—4 threads each, about 1 cm. long; knotting, see fig. 18. On the reverse, the knots

are placed wider apart, and fixed into the bottom warp system of the same shed as every alternate row of knots of the face; knots of 2 woollen yarns, two-ply and twisted to the left, of various colours, and not forming a pattern. The rug consists of three widths of material sewn together, that of the centre part being the broadest, an arrangement used as early as the 16th century — and having an equivalent in the tapestry manufacture of western Europe —, halves of rugs and borders being mentioned in Finnish palace accounts, vide Sirelius, »Finlands Ryor», page 14. Sirelius supposes the 16th century rugs as a rule to have been made entirely of wool, like the one here described. Owing to the black-brown pile of the ground sections having worn away, the design gives an impression of relief.

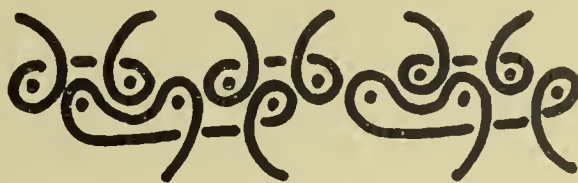


Fig. 18.

UTILITY. See No. 40.

DATE. 1772 A A S in knots.

DESIGN. The rug belongs to the type usually called »pattern book rug», on account of the source from which its motives are taken. The fruit-laden tree, rising out of a vase, often recurs in samplers. On two of the branches a man and a woman in 18th century costumes. The two smaller trees and the border are probably also variations of similar subjects.

Nordiska Museet 101,911

No. 40. RUG.

PARISH OF MARKIM, HUNDRED OF SEMINGHUNDRA, UPPLAND

MEASUREMENT. Length 201 cm., width 178 cm.

MATERIAL AND WORKMANSHIP. Warp flaxen yarn, two-ply and twisted to the right, 43 threads to each 10 cm.; weft white wool, two-ply and twisted to the left, 4 wefts — 7 mm. — or 3 wefts — 5 mm. — between the rows of knots, the latter in the upper two thirds of the panel, where the same shed occurs on either side of each row of knots; plain web. Knots of two woollen yarns, two-ply and twisted to the left, 12—14 mm., knotting see fig. 19. Border brown, panel a pale brownish yellow, design in soft shades of indigo, bluish green, crimson and yellow. The rug is made in one piece, and the material is exceedingly glossy and beautiful.

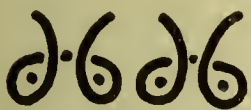


Fig. 19.

DATE. 1783 D L S M L U: Didrik Lindström and Maja Lisa Unander. The rug woven by the latter, daughter of a clergyman in Markim, for her wedding with D. Lindström, bailiff. Later sold in the hundred of Erlinghundra.

UTILITY. According to tradition, these bride's rugs were used as floor coverings during the marriage ceremony, but otherwise they were intended for counterpanes. This pile knot weaving was in olden times common in this neighbourhood.

DESIGN. The rose and other flowers growing out of a vase in the middle panel, the crowned initials within an open wreath of palm leaves, and other floral subjects date their origin from the samplers, which together with their predecessors, the pattern books, served as a treasury for the textile home industry. The undulating outer contour of the middle panel is sometimes found in 18th century rugs of the so-called sampler type, and is perhaps there due to the rococo aversion to straight lines, although a similar arrangement was in use much earlier, comp. No. 34. The trail of the border with its somewhat heavy flowers appears to have been copied out of some pattern book.

Nordiska Museet 4,133

No. 41. RUG.

PARISH OF VEMDALEN, HÄRJEDALEN

MEASUREMENT. Length 205 cm., width 172 cm.

MATERIAL AND WORKMANSHIP. Warp varying, flaxen or grey woollen yarn, two-ply and twisted to the right, 42—47 threads to each 10 cm.; weft grey woollen yarn, two-ply and twisted to the right, 3 threads — 8 mm. — between rows of knots; different sheds on either side of each row of knots; plain web. Knots

15 mm. long, of 2 woollen yarns, two-ply and twisted to the right, or in some cases of 3, two-ply and twisted to the left, the material of a silky glossiness; knotting see fig. 19; the rug made in one piece.

UTILITY. In the cold of the northern winter rugs were made use of for lining the furs for beds or sleighs. In the open air museum of Jamtli at Östersund a bed cover may be seen, consisting of splendid bear skins lined with a rug similar to the one here reproduced.

DATE AND DESIGN. R H C M 1753, woven in knots. Typical sampler rug, all the motives being usual in samplers of the earlier part of the 18th century, the vase of carnations, the roses in the corners, the small trees and the borders. Compare No. 179.

Nordiska Museet 143, 139

No. 42. RUG.

PARISH OF UCKLUM, INLANDS NORRA HUNDRED, BOHUSLÄN

MEASUREMENT. Length 189 cm., width 132 cm.

MATERIAL AND WORKMANSHIP. Warp flaxen yarn, two-ply and twisted to the right, 31 threads to each 10 cm.; weft white woollen yarn, twisted to the right, 15—20 threads — 1 cm. — between the rows of knots; different sheds on either side of the rows of knots; ground weave »rosengång». Knots of a double woollen yarn, two-ply and twisted to the left, length of knots about 12 mm., knotting see fig. 19. Border madder-red, panel green, the »crab» a light scarlet, greyish blue etc. Other colours black-brown, white and pale yellow. In two widths.

UTILITY. In Bohuslän, the rug, in addition to its use as a bed cover, also served the purpose of decorating the walls of the farm house on festive occasions²⁶.

THE NAME *Kavring* is found here, in similarity to Blekinge and Småland.

DESIGN. Axel Nilsson, in his catalogue, »Exhibition of pile knot weavings at Nordiska Museet in 1914», declares the centre figure, locally called »crab», »spread ray-fish» or »spread eagle»²⁶ to be a popular adaptation of a palmetto motive on Oriental carpets.

Nordiska Museet 95, 892

No. 43. RUG.

PARISH OF OFFERDAL, JÄMTLAND

MEASUREMENT. Length 185 cm., width 129 cm.

MATERIAL AND WORKMANSHIP. Warp flaxen yarn, two-ply and twisted to the right, 25 threads to each 10 cm.; weft 1 or 2 threads of wool, greyish brown and twisted in different ways; 5 threads — 9 mm. — between the rows of knots; different sheds on either side of the rows of knots; plain web. Knots of two woollen yarns, two-ply and twisted to the left, length 14 to 18 mm., knotting see fig. 19. Border white, with a grey and green edge, upper part of panel a brownish black with scattered grey knots, the lower two fifths entirely brownish grey; the design in light green and light blue, scarlet, pale scarlet, pale brownish red, brownish grey, white and two pale shades of yellow. The rug is made in one piece.

DATE. 1805 S O D in knots.

DESIGN. A sampler motive similar to those on No. 40 has here been highly conventionalized: the spreading tree rising out of a vase, with its flowers and fruit, some pointing upwards and some hanging down.

Nordiska Museet 46, 690

No. 44. RUG.

PARISH OF NORA, HUNDRED OF VÅLA, VÄSTMANLAND

MEASUREMENT. Length 181 cm., width 186 cm.

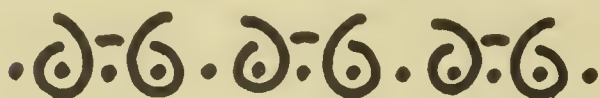


Fig. 20.

MATERIAL AND WORKMANSHIP. Warp flaxen yarn, two-ply and twisted to the right, 38 threads to each 10 cm.; weft white and grey woollen yarn, twisted to the right, black-brown woollen yarn, two-ply and twisted to the left, 6 threads — 8 mm. — between the rows of knots; different sheds on

either side of the rows of knots; plain web. Knots 15—20 mm. long, of 3—4 woollen yarns, two-ply and twisted to the left, knotting see fig. 20. Made in one piece.

UTILITY. The great width shows that the rug has been intended for a double bed.

DESIGN. The fine border is of sampler type, the motive in the panel alternating with flowers may be of geometrical origin, but probably this also is a conventionalized flower. Compare the smaller squares in the top row, which have evidently developed out of the flowers.

Nordiska Museet 141,073

No. 45. RUG. PARISH OF HJERTUM, HUNDRED OF INLANDS TORPE, BOHUSLÄN

MEASUREMENT. Length 199 cm., width 128 cm.

MATERIAL AND WORKMANSHIP. Warp flaxen yarn, two-ply and twisted to the right, 31 threads to each 10 cm.; weft grey-brown cowhair yarn, twisted to the right, 20—25 threads — 12—14 mm. — between the rows of knots; ground web »rosengång». Knots 16—18 mm. long, of a double-turned thread of woollen yarn, two-ply and twisted to the left, occasionally 2 threads, three- or four-ply and twisted. Knotting see fig. 19.

UTILITY AND NAME. See No. 42.

DESIGN. Among the rugs of Sweden, none are more suggestive of Oriental carpets than those of Bohuslän. Possibly an influence occurred during the days of the Swedish East India Company. Vide Vivi Sylwan, »Catalogue of the Jubilee Exhibition», also with regard to the influence of Margareta Huitfelt Dyre on the weaving of 17th century rugs²⁶.

Nordiska Museet 95,884

No. 46. RUG. PARISH OF HARDEMO, HUNDRED OF GRIMSTEN, NÄRKE

MEASUREMENT. Length 185 cm., width 121 cm.

MATERIAL AND WORKMANSHIP. Warp flaxen yarn, two-ply and twisted to the right, 29 threads to each 10 cm.; weft woollen yarn, twisted to the right, middle blue, pale reddish and white, 100 to 136 threads — 30—37 mm. — between the rows of knots; two-shuttled stripes on a white ground; rep. Knots, 3½—4 cm. long of 1 or 2 woollen yarns, two-ply and twisted to the left, thinly cover the surface; 87 knots to each square dm. Knotting see fig. 21. In two widths, with the knots of each facing in opposite directions.



Fig. 21.

DATE. Woven by Kjerstin Bengtsdotter of Alavi, probably at the end of the 18th century. In an inventory dated June 17, 1829, it is valued at 3 riksdaler banco.

Nordiska Museet 101,036

No. 47. RUG. PARISH OF ERINGSBODA, HUNDRED OF MEDELSTAD, BLEKINGE

MEASUREMENT. Length 186 cm., width 127 cm.

MATERIAL AND WORKMANSHIP. Warp hempen yarn, two-ply and twisted to the right, 22 threads to each 10 cm.; weft blue woollen yarn, twisted to the right, 12 to 16 threads — 4—5 mm. — between the rows of knots; different sheds on either side of the rows of knots; two-headed rep; at each of the shorter ends of the rug, in the ground web, a border section 8 cm. wide: »röllakan» of two woollen yarns, twisted to the right, 1 woollen yarn, two-ply and twisted to the left, or two flaxen yarns, yellow and white and twisted to the left, also »halvkrabba», and these two borders edged with two-shuttled stripes; inside this border section, for 10 and 13 cm. resp., the weft consists of woollen yarn of a dull brownish red colour, instead of blue. Knots 3 cm. long, of 1 woollen yarn, two-ply and twisted to the left; glossy material; knotting see fig. 19. In two widths, the knots facing in opposite directions.

NAME. *Kavring*, compare Småland and Bohuslän.

DESIGN. The figures in the middle section may revert to crosses or tree forms, in the latter case much simplified. The colour scheme of the pile agrees in the main with that of 16th century rugs, when, apart from the natural colours of the wool, yellow was the only colour employed³¹. However the ground weft of this rug, with its blue and dull brownish red colours, shimmers through beautifully where the rug is

most worn. As to the border of the ground web, compare no. 51; it has the reverse turned towards the knotted side of the rug, a consequence of the workmanship: pile knot weaving is done with the ends of the knots turned upwards, but the weaving of »röllakan» with the reverse upwards.

Nordiska Museet 120, 219

No. 48. RUG.

PARISH OF FÖRA, HUNDRED OF ÅKERBO, ÖLAND

MEASUREMENT. Length 195 cm., width 134 cm.

MATERIAL AND WORKMANSHIP. Warp flaxen yarn, twisted to the left, 46 double threads to each 10 cm.; weft flaxen yarn, twisted to the left, about 54 double threads to each 10 cm.; as a rule 2 double threads — 2 mm. — between the rows of knots, but at intervals of 2—4 cm. a wider stripe of weft with 3 double threads — 3 mm.; the same shed on either side of the rows of knots; double tabby. Knots of coarse woollen yarn, two-ply and twisted to the left, length of knots 35 mm.; knotting see fig. 22, about 268 knots to each square dm.; the wool of the knots fulled to prevent splitting. White, with a brown design, originally reddish brown.



Fig. 22.

In two widths. Weight 9 kilograms.

DATE AND DESIGN. In the sparing but well balanced design are included two crowned shields with E L D 1859 in knots. The arrangement and also the colour are typical of the Öland rugs, and point to old traditions. U. T. Sirelius has pointed out the remarkable similarity in weight between the majority of the 16th century rugs and those of Öland, both with regard to the total weight and the weight of the component parts respectively, viz. warp, weft and knots. Also in other respects the Öland rugs show similarities to the earliest of those mentioned in the palace accounts. These were plain, or had a simple geometrical design and knots on one side, and were made in two or more widths, all according to Sirelius, who also remarks that islands like other out of the way places often retain traits of ancient culture the longest. The rug is made by a young wife and her husband.

Nordiska Museet 120, 563

No. 49. RUG.

PARISH OF FRIDLEFSTAD, HUNDRED OF MEDELSTAD, BLEKINGE

MEASUREMENT. Length 195 cm., width 114 cm.

MATERIAL AND WORKMANSHIP. Warp hempen yarn, two-ply and twisted to the right, 19 threads to each 10 cm.; weft flaxen yarn, twisted to the left, 14 to 16 threads — 4 to 5 mm. — between the rows of knots; different sheds on either side of the rows of knots; two-heddle rep; at each of the shorter ends of the rug a border section, 5.5 cm. wide: »röllakan», of woollen yarn, two-ply and twisted to the left, in the colours of the rug, but with blue substituted for brown, and surrounded by narrow two-shuttled stripes; inside the border section, for 18 to 19 cm., the weft consists of woollen yarn, brownish yellow and twisted to the right. Knots 3 cm. long, as a rule of 1, but occasionally of 2 woollen yarns, two-ply and twisted to the left, knotting see fig. 19. Border white, with a design of pale brownish red, panel dark brown, with a design of brownish yellow and white. In two widths, the rows of knots facing in opposite directions.

NAME. *Kavring*, compare Småland and Bohuslän.

DESIGN. The patterns of the centre panel, »knight's stars» »rowels» or »sporrhjul» belong to those textile patterns that are most general both in the north and south of Sweden, and occur in practically every branch of textile home work. The star form is inherited from the Romanesque art, see for instance Kendrick, *Cat. of Moh. textiles* pl. IX, 13th century silk³⁴ and H. Schmitz, *Bildteppiche* fig. 17, Spanish Islamic silk tapestry 10th—11th century; is also seen earlier, see Kendrick, vol. I fig. 36, from 4th—5th century.

Nordiska Museet 120.218

No. 50. RUG.

PARISH OF HARBO, HUNDRED OF VÅLA, UPPLAND

MEASUREMENT. Length 171 cm., width 142 cm.

MATERIAL AND WORKMANSHIP. Warp flaxen yarn, two-ply and twisted to the right, 96 threads to each 10

10 cm.; weft greyish brown or black-brown woollen yarn in stripes, alternating with golden brown woollen yarn, all twisted to the right or in some cases two-ply and twisted to the left; the first stripe is 18 to 20 cm. wide at the top and 5 to 8 cm. at the bottom; 16 threads — 17 mm. — between the rows of knots, as a rule equal to the width of the stripes; different sheds on either side of the rows of knots, which are not visible on the reverse; »birdeye». Knots 20 to 25 mm. long, of 2 or 3 woollen yarns, two-ply and twisted to the left, fixed where the colours of the stripes change; knotting see fig. 23. Border a greenish brown, with pale yellow and golden brown, colours in the panel middle blue, golden brown, pale crimson, green, pale yellow, pale brownish red, and white. In two widths.

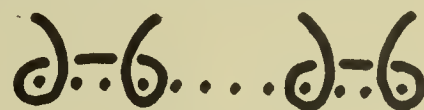


Fig. 23.

DESIGN. Geometrical rugs with a ground web of birdeye have until lately been very popular in the interior and west of Uppland. In the districts bordering on the sea the rug is often of a more simple geometrical design, or practically plain, with a ground web of coarse zig-zag double twill of beautiful and excellent material, glossy flax or hemp for warp and beautifully dyed wool for weft. The wavy lines of the pattern probably derive their origin from the samplers, where similar designs are found; compare also the border patterns and the proportions of the rug reproduced on plate 39, Sirelius, from the year 1779, the centre panel of which consists of undulating lines forming oblique panels. In Sweden the motive is made use of in »röllakan», or low warp tapestry, see No. 9, embroidery see No. 183 etc.

Nordiska Museet 150, 239

No. 51. RUG.

PARISH OF TÄFVELSÅS, HUNDRED OF KINNEVALD, SMÅLAND

MEASUREMENT. Length 190 cm., width 131 cm.

MATERIAL AND WORKMANSHIP. Warp hempen thread, two-ply and twisted to the right, 20 threads to each 10 cm.; weft flaxen yarn, twisted to the left, 12 to 14 threads — 6—8 mm. — between the rows of knots; different sheds on either side of the rows of knots; two-healded rep; at the shorter ends of the rug a »two-shuttled» section, 3 ½ cm. wide, with weft of wool, at the one end brown, two-ply and twisted to the left, at the other end blue and twisted to the right. Knots of woollen yarns, two-ply and twisted to the left, sometimes 2, but generally 1, white, brown and grey; length of knots 4—5 cm.; knotting see fig. 19. Glossy material. In two widths, with the knots facing in opposite directions. Lining of blue and white checkered linen.

NAME. *Kavring*, compare Blekinge and Bohuslän.

DESIGN. The distinguishing features of this rug are of the most ancient kind. In this respect, the natural colour of the wool, the pattern of crosses arranged in rows, with a suggestion of intermediate lines, and finally, in the ground web, the simple braid-like borders of the shorter ends, are of interest. Possibly the latter may be derived from the time when in the North the pattern weaving was started simultaneously with the warping, i. e. the warp threads were passed two by two or singly as weft through the warp of a braid, see page 49. A similar ground web border at the shorter ends occurs in rugs from the ancient Varend: Allbo, Kinnevald and Konga, and in Sunnerbo and Blekinge, where they have developed into a complete border section with inserted patterns. As regards the pattern of the pile it is possible that this may have originated in a medieval cross pattern, such as for instance Sirelius, plate VI b and fig. 57, degenerate versions of which are shown in plate 58 and partly in pl. VIII, XXXIV.

Nordiska Museet 127, 375

No. 52. CARRIAGE CUSHION. »HALVFLOSSA», HALFPILE, AND EMBROIDERY.

PARISH OF ÅKARP, HUNDRED OF OXIE, SCANIA

MEASUREMENT. Length 111 cm., width 51 cm.

MATERIAL AND WORKMANSHIP. Warp flaxen yarn, two-ply and twisted to the right, 49 threads to each 10 cm.; weft green woollen yarn, twisted to the right, 12 to 14 threads — 3 mm. — between the rows of knots; different sheds on either side of each row of knots; two-healded rep. Knots about 15 mm. long,

at the edge of each of the shorter ends a row of knots 28 mm. long, of 3 woollen yarns, two-ply and twisted to the left, or 5 or 6, twisted to the right, in middle blue, cochineal, yellow and white; knotting see fig. 19.

Stem stitch, regular satin stitch, dots, with 2 or 3 woollen yarns, generally twisted to the right, but in some cases to the left, in two shades of cochineal, three shades of indigo, pale reddish yellow, yellow and white; lining madder red home-spun, tassels of woollen stuff at the corners.

DATE. M N D 1828, sewn into the cloth.

Nordiska Museet 18, 438

No. 53. CUSHION. »HALVFLOSSA», HALFPILE

PARISH OF FJELIE, HUNDRED OF
TORNA, SCANIA

MEASUREMENT. 49 × 50 cm.

MATERIAL AND WORKMANSHIP. Warp flaxen yarn, two-ply and twisted to the right, 58 threads to each 10 cm.; weft dark blue woollen yarn, twisted to the left, 10 threads — 3 mm. — between the rows of knots.

Different sheds on either side of the rows of knots; two-headed rep. Knots 6 to 8 mm. long, of 2 woollen yarns, two-ply and twisted to the right, or 2 or 3 woollen yarn, twisted to the left, in cochineal, middle blue, green and white, knotting see fig. 19. The lining yellow rep with small checker stripes, in dark blue and madder red. Fringe made of blue and white flaxen yarn.

Nordiska Museet 25, 307

No. 54. CUSHION. »HALVFLOSSA», HALFPILE

SCANIA

MEASUREMENT. 44 × 47 cm.

MATERIAL AND WORKMANSHIP. Warp flaxen yarn, two-ply and twisted to the right, 61 threads to each 10 cm.; weft black-brown woollen yarn, twisted to the right, 10 to 12 threads — 3 to 4 mm. — between the rows of knots; different sheds on either side of the rows of knots; two-headed rep. Knots 6 to 8 mm. long, of 6 woollen yarns, twisted to the right, in dark blue, greyish blue, green, madder red, cochineal, dull reddish yellow, vivid green, white and black. The lining madder red home-spun. Corner tassels of many-coloured woollen yarn.

Nordiska Museet 146, 004

No. 55. CARRIAGE CUSHION. »HALVFLOSSA», HALFPILE

PARISH OF RAF-
LUNDA, HUNDRED OF ALBO, SCANIA

MEASUREMENT. Length 108 cm., width 48 cm.

MATERIAL AND WORKMANSHIP. Warp flaxen yarn, two-ply and twisted to the right, 30 threads to each 10 cm.; weft middle blue woollen yarn, twisted to the right, 10 threads — about 3 mm. — between the rows of knots; different sheds on either side of the rows of knots; two-headed rep. Knots, short and worn, of 3 to 4 woollen yarns, partly twisted to the right and partly two-ply and twisted to the left, in yellow, white, cochineal and black-brown form the design on the rep ground, knotting see fig. 19. The lining two-shuttled rep in blue and white, yellow and brown.

Nordiska Museet 100, 677

FLUSHING

DUKAGÅNG

One group of Swedish peasant weavings have the peculiarity that besides the warp and the weft they have a third constituent part, viz. pattern threads running on top of and underneath the surface of the ground web. In English this effect is called »flushing» because certain threads of either

warps or weft are passed or «flushed» over groups of two or more threads of either weft or warp. The following variations belong to this group: »dukagång», »halvkrabba», »krabbasnår», »upphämta», »munkabälte» »förenklad dräll», see Nos. 56—99, and certain woven braids, also »snärjäv», see No. 1. With regard to the way of weaving, »dukagång» may be included in another group, the »skälblad» weavings, to which »double-weaving», »dukagång» and »upphämta» belong. The ground web in »dukagång» may consist entirely of two-heddled ordinary linen, or flaxen warp rep, or entirely of two-heddled wool, or of a linen warp and a woollen weft in warp rep. When the ground weaving has been commenced certain warp threads across the whole width of the web are picked up in front of the reed batten by means of a flat pointed stick. The number of threads picked out may be 4, leaving 2, or 6 and 2, 4 and 1, 2 and 1 resp. The flat stick is then raised on edge, in the resulting shed a broad shed rod is entered behind the heddle shafts of the ground web. The shed rod is in its turn raised on edge to guide the introduction of pattern threads. During the progress of the work the reverse is turned towards the weaver.

The word »dukagång» is derived from the old Swedish »doki», plural »doka», meaning shred or strip³⁵; the pattern sections certainly look as if they were made up of strips. The modern Icelandic name for the workmanship in question is *glitvefnadr*, by Hj. Falk connected with »glit», lustre, gloss³⁶, thus meaning a lustrous, glossy fabric. Among the Coptic textiles from the 5th and 6th centuries there are linen weavings with »dukagång», inlaid or brocaded designs of wool, some dark blue and some of various colours, vide Kendrick, Cat. II, 549, 550, 560, 565; H. Ernst, pl. 2; I. Errera, Cat. 1916, 375 and 377, with dyed wool and linen yarn on a linen web, 9th—11th century, called »point de tige» (pattern heart-shaped figures within diagonal squares); E. Dreger 28, 29, 32, 35. The pattern thread here runs over three or five warp threads, and under one.

»Dukagång» from medieval Finland, see U. T. Sirelius, fig. 231, apparently connected with textile work in the Brigittine convent of Nådendal. The form existed as a peasant art in Iceland during and after the 17th century, and also in Albania and Italy.

In Sweden »dukagång» is met with in Scania, Blekinge and Öland especially, but also in Halland and as far north as Västmanland.

No. 56. BED COVER. »DUKAGÅNG» PARISH OF VISELTOFTA, HUNDRED OF
V. GÖINGE, SCANIA

MEASUREMENT. Length 178 cm., width 121 cm.

MATERIAL AND WORKMANSHIP. Warp flaxen yarn, two-ply and twisted to the right, 25 warp threads to each 10 cm.; weft cow hair yarn, twisted to the left or right; pattern weft cow hair yarn, two-ply and twisted to the left. »Dukagång» or flushing over 4 and under 1 warp thread, and 2—4 ground wefts between the pattern wefts, the smaller borders framed by two-shuttled stripes. In two widths.

LOCALITY. These exceptionally large-patterned bed covers were woven in the border country between Scania, Småland and Blekinge.

Nordiska Museet 127, 380

No. 57. WALL HANGING. »DUKAGÅNG» PARISH OF SPJUTSTORP, HUNDRED
OF INGELSTAD, SCANIA

MEASUREMENT. Length 190 cm., width 135 cm.

MATERIAL AND WORKMANSHIP. Plain web of flaxen yarn, twisted to the left, 12 warp- and 8 weft threads to 1 cm.; pattern weft indigo-blue woollen yarn, two-ply and twisted to the left, over 4 and under 2 warp threads,

3 pattern wefts in each square, 1 ground weft between the pattern wefts; »hämten» over 10 warp threads and pattern yarn in ground sheds in the edges of the borders. A seam along the middle, two border sections joined together.

LOCALITY. This type of hanging with a dark blue design is only found in south-eastern Scania, the hundred of Ingelstad and neighbourhood.

DESIGN AND DATE. 1748 K O D woven into the cloth. The pattern in the right-hand border has direct predecessors in heddled weavings of late classical origin, see Kendrick, Cat. II, no. 537, from the 4th century; Falke, pl. 29, 5th—6th century; Etoffes et Tapisseries coptes, H. Ernst, pl. 15, hunters and game. Maria Collin has declared the left-hand border section to be a representation of the worship of the Dioscures, see »Fornvännen» 1923, page 46 and following, and »Bygdeslöjd och Forntidskult», Lund 1921. Representation of a horse and rider in »dukagång» from Coptic times, see Dreger, pl. 35⁹.

The borders with S-shaped ornaments, see Errera, Cat. 1916, fig. 460, 11th—12th century.

Nordiska Museet 25,328

No. 58. WALL HANGING. »DUKAGÅNG»

SOUTH-EASTERN SCANIA

MEASUREMENT. Length 199 cm., width 63 cm.

MATERIAL AND WORKMANSHIP. Plain web of flaxen yarn, twisted to the left, 14 warp- and 9 weft threads to each cm.; pattern weft indigo-blue woollen yarn, two-ply and twisted to the left, over 4 and under 2 warp threads; 1 ground weft between the pattern wefts. The borders edged in with »hämten» over 10 warp threads. Two larger and three smaller border sections joined together.

DESIGN. The enclosure with two birds, one on either side of a tree or a flower, recurs in Falke 475, Venetian silk, latter half of 15th century, compare also 403, 469, 472, 473, 479 and 555.¹¹

Nordiska Museet 146,007

No. 59. WALL HANGING. »DUKAGÅNG»

HUNDRED OF INGELSTAD, SCANIA

MEASUREMENT. Height 141 cm., width 99 cm.

MATERIAL AND WORKMANSHIP. See no. 60. Seam across the middle. Woven into the cloth: A; in cross stitch with brown woollen yarn, two-ply and twisted to the right: I K.

DESIGN. Deer within a wreath of leaves of Romanesque style.

Nordiska Museet 19,125

No. 60. WALL HANGING. »DUKAGÅNG»

SOUTH-EASTERN SCANIA

MEASUREMENT. Length 204 cm., width 141 cm.

MATERIAL AND WORKMANSHIP. Plain web of flaxen yarn, twisted to the left, 13 warp- and 8 weft threads to each cm.; pattern weft indigo-blue woollen yarn, two-ply and twisted to the left, over 4 and under 2 warp threads; 1 ground weft between the pattern wefts; borders edged in with »hämten» over 10 warp threads and pattern yarn woven in ground sheds. Seam along the middle; in the other direction, 3 border sections joined together, one of which is reproduced here.

Nordiska Museet 59,921

No. 61. WALL HANGING. »DUKAGÅNG»

SCANIA

MEASUREMENT. Length 184 cm., width 129 cm.

MATERIAL AND WORKMANSHIP. Plain web of flaxen yarn, twisted to the left, 14 warp and 9-12 weft threads to each cm.; pattern weft indigo-blue, scarlet, green and brownish yellow woollen yarn, two-ply and twisted to the left; »dukagång» over 4 and under 2 warp threads, 1 ground weft between the pattern wefts; »upphämta» in the two outer borders, 3 wefts over 4 warp threads in each pattern square; borders surrounded by »hämten» over 4 warp threads. Seam along the middle; 4 border sections joined together.

LOCALITY. This type of hanging with a design in two or more colours is found in the hundreds of Färs and Frosta.

DESIGN. The ship may be compared with the Kyrkås wall hanging; concerning the third border see No. 57.

Nordiska Museet 131,798

No. 62. HANGING. »DUKAGÅNG»

BLEKINGE

MEASUREMENT. Length 178 cm., width 67 cm.

MATERIAL AND WORKMANSHIP. Plain web of flaxen yarn, twisted to the left, 16 warp- and 16 weft threads to the cm.; pattern weft 2 threads of light and middle blue flaxen yarn and red cotton yarn, twisted to the left, over 6 and under 2 warp threads, with 1 ground weft between the pattern wefts. Fringe of warp threads at the lower end.

DESIGN. A tree, with birds, growing out of a vase was a popular motive in weaving as early as the Coptic times, see for instance A. F. Kendrick, Cat. II, No. 312 etc. Heart-shaped ornaments in »dukagång», see I. Errera, 1916, pl. 375, 377, from the 9th—11th centuries (called »point de tige»).

Nordiska Museet 89,041

No. 63. HANGING. »DUKAGÅNG»

BLEKINGE

MEASUREMENT. Length 192 cm., width 73 cm.

MATERIAL AND WORKMANSHIP. Warp flaxen yarn, twisted to the right, 16 threads to each cm.; weft flaxen yarn, twisted to the right, 14 threads to each cm.; plain web; pattern weft 2 threads of dark blue and middle blue flaxen yarn and buff-coloured cotton yarn, twisted to the right, 6 threads of red cotton yarn, twisted to the left, over 6 and under 2 warp threads; 5—6 wefts with 1 ground weft between the pattern wefts. Also free brocadings not controlled by the »dukagång» shed. Fringe of warp threads at the lower end. Marked P O S K N D in chain and stem stitch with the red yarn.

DESIGN. Tree- and vase motives, with birds or without, have here been treated freely, according to the fancy of the weaver.

Nordiska Museet 120,761

No. 64. HANGING. »DUKAGÅNG»

BLEKINGE

MEASUREMENT. Length 181 cm., width 65 cm.

MATERIAL AND WORKMANSHIP. Plain web of flaxen yarn, twisted to the left, 16 warp and 17 weft threads to each cm.; pattern weft madder and green woollen yarn, and light blue cotton yarn, two-ply and twisted to the left, middle blue and yellow linen yarn, two-ply and twisted to the right, over 6 and under 2 warp threads, 4—6 wefts to the square with 1 ground weft between the pattern wefts. Fringe of warp threads at the lower end.

DESIGN. Rosette with lily motives see Lessing, pl. 55d, Byzantine silk. Regarding the tree compare No. 174.

Nordiska Museet 89,086

FLUSHING IN SQUARES

HALVKRABBA

Material and workmanship correspond to those of the »krabbasnår», even though the result is reminiscent of »dukagång». It can also be woven in the same way as »dukagång» with the help of shed rods; the pattern sheds are two and must be hedded on a pair of loose shafts behind the ground web heddle shafts. The small diagonally placed squares forming patterns are typical of the technique.

The name is modern.

Even from the Coptic times textiles are found, strongly resembling our »halvkrabba» weavings, vide for instance I. Errera, 1916, Nos. 387—390, from the 10th—11th century. It has survived in the peasant art of South-Eastern Europe, for instance Albania⁶³. It is also known from Italy (the Abruzzi), Spain and India. In Sweden it has a southern area, in Scania, Blekinge, Öland and Småland, and a northern, in Västmanland.

No. 65. BED COVER. »DUKAGÅNG», »HALVKRABBA» AND »KRABBASNÅR» PARISH
OF FÖRA, HUNDRED OF ÅKERBO, ÖLAND

MEASUREMENT. Length 197, width 129 cm.

MATERIAL AND WORKMANSHIP. Warp linen thread, two-ply and twisted to the right, 27 threads to each 10 cm.; weft woollen yarn, twisted to the right; two-headed rep. Pattern weft woollen yarn, two-ply and twisted to the left. »Dukagång» over 2 and under 1 warp thread. »Halvkrabba» over 2 and under 2 warp threads. Three ground wefts between the pattern wefts. »Hämtten» over 3 and under 3 warp threads, and two-shuttled stripes. In two widths. In one of these the black-brown pattern thread is almost worn away.

Nordiska Museet 120,568

No. 66. BED COVER. VARIOUS FLUSHING EFFECTS, »DUKAGÅNG», »HALVKRABBA»
AND »LÖS ROSENGÅNG» PARISH OF VÄSTERFERNEBO, HUNDRED OF VAGNSBRO,
VÄSTMANLAND

MEASUREMENT. Length 170 cm., width 145 cm.

MATERIAL AND WORKMANSHIP. Warp flaxen yarn, two-ply and twisted to the right, 34 threads to each 10 cm.; weft woollen yarn, twisted in different ways; rep; pattern weft woollen yarn, two- or three-ply and twisted to the right, 3—4 threads of woollen yarn, twisted to the left, cotton yarn (white and yellow), two-ply and twisted to the right; 3 ground wefts between the pattern wefts. The intermediate stripes in »lös rosenång» with 4 shafts and 6 treadles, compare Maria Collin, »Våra Hemvävnader», fig. 151. In two widths.

DESIGN. Peculiar tree shapes, human figures etc. occur in earlier »halvkrabba» and »krabba» bed covers and curtains from the parish of Västerfernebo, besides the more common type reproduced in No. 68.

Nordiska Museet 127,004

No. 67. BED COVER. »HALVKRABBA», »KRABBASNÅR» AND »RÖLLAKAN» HUNDRED
OF ÖSTRA, BLEKINGE

MEASUREMENT. Length 180 cm., width 62 cm.

MATERIAL AND WORKMANSHIP. Warp flaxen yarn, two-ply and twisted to the right, 34 threads to each 10 cm.; weft woollen yarn, twisted to the right, in the »röllakan» and other patterns woollen yarn, two-ply and twisted to the left; two-shuttling with flaxen yarn, twisted to the left, and woollen yarn, twisted to the right; »halvkrabba» over and under 2 warp threads; 2 ground wefts between the pattern wefts. Colours, two shades of brown, pale red, yellow, light blue and white. In two widths, one of which belongs to the Museum.

DESIGN. The arrangement of the diaper pattern, although simplified, may be compared with that of the Kyrkås wall hanging, see No. 2.

UTILITY. The cloth has formed part of a bed cover, and has been lined with fur.

Nordiska Museet 120,244

DIAGONAL FLUSHING
KRABBASNÅR

On warps of linen with wefts of linen or wool, pattern yarn of wool, flax or in later times cotton is picked in without the use of a shuttle. The web is turned face downwards. Most of the pattern yarn is on the face of the weaving, and is in the south of Sweden thick and close, in the north comparatively thinly laid. The patterns are very often diagonal in appearance, and the procedure is thought to have got its name from the oblique pattern contours, which are suggestive of the sideways progression of a crab. The patterns most common in »krabbasnår» may also be said in appearance to remind one of a crab. »Krabbasnår» is met with in eastern Scania, Blekinge, Öland, Småland, Halland, Bohuslän, where it is called »storeväv», Västergötland, Västmanland, Gästrikland, Hälsingland, Medelpad and Ångermanland.

Weavings of »krabbasnår» type from ancient Peruvian and Coptic times have been preserved, vide Errera, Cat. 1916, fig. 350, 9th—10th century. There are also some from Finland and Italy, Morocco, Asia Minor and Equador.

No. 68. BED COVER. »KRABBASNÅR» PARISH OF VÄSTERFERNEBO, HUNDRED
OF VAGNSBRO, VÄSTMANLAND

MEASUREMENT. Length 181 cm., width 115 cm.

MATERIAL AND WORKMANSHIP. Warp flaxen yarn, twisted to the left, 36 threads to each 10 cm.; weft cow hair yarn, twisted to the right, woollen and flaxen yarn, twisted to the left; pattern weft 2 threads of woollen yarn, twisted to the right, 4 ground wefts between the pattern wefts; the borders limited by two-shuttled stripes. Colours black-brown, pale red, moss green and white. In two widths.

DESIGN. Bed covers of this type were also woven in several parts of Norrland, for instance Gästrikland, Hälsingland and Ångermanland. Border No. 3 and 6 is evidently of the same origin as one common in southern Sweden, see No. 65, the third border.

NAME AND USE. Called »plockväv», the design being brocaded. These bed- or sleigh-covers were sometimes lined with sheepskin. Entirely woven of wool they were laid on the long table by the gable wall at festival occasions; at meals a white cloth was spread over.

Nordiska Museet 44,682

No. 69. SEAT CUSHION. »HALVKRABBA» AND »KRABBASNÅR» PARISH OF
SKURUP, HUNDRED OF VEMMENHÖG, SCANIA

MEASUREMENT. Length 230 cm., width 33 cm.

MATERIAL AND WORKMANSHIP. Warp flaxen yarn, two-ply and twisted to the right, 42 threads to each 10 cm.; weft woollen yarn, partly twisted to the right (some also to the left) partly two-ply and twisted to the left; pattern weft woollen yarn, two-ply and twisted to the left, or 3—4 threads, twisted either way; »halvkrabba» over and under 2 threads, 2 ground wefts between the pattern wefts; »hämten» over and under 2 warp threads and two-shuttling. Ground colour of the border alternately brown and yellow, by way of exception dark blue, other colours middle blue, madder, cochineal, two shades of green, brownish yellow and white. Lining madder-coloured rep. Corner tassels of home-spun, green, madder and dark blue.

DATE AND DESIGN. I R S E H D K I D 1807 woven into the cloth. The simple »halvkrabba» patterns recur practically identical in the so-called Coptic weavings, e. g. I. Errera, Cat. 1916, fig. 390.

Nordiska Museet 96,690

No. 70. BED COVER. »KRABBASNÅR» PARISH OF KAREBY, HUNDRED OF INLAND S., BOHUSLÄN

MEASUREMENT. Length 172 cm., width 129 cm.

MATERIAL AND WORKMANSHIP. Double tabby of unbleached flaxen yarn, two-ply and twisted to the right, 22 double warp and 19 double weft threads to each 5 cm.; pattern weft 2 threads of woollen yarn, two-ply and twisted to the left; 1 double ground weft between the pattern wefts; the diagonal lines doubly locked on the reverse. Colours madder, green, greyish brown and white. Marked with cross-stitch in red, green and brown: 1816 A O S A B (?) D. In two widths.

DESIGN. The details of the design are the same as in linen ground bed covers from Blekinge, with the difference that there the vertical arrangement of the pattern is never used. Compare Kendrick cat. I, fig. 74.

Nordiska Museet 95, 786

No. 71. SEAT COVER. »HALVKRABBA», »KRABBASNÅR», »DUKAGÅNG» AND »RÖLLAKAN» PARISH OF HVITABY, HUNDRED OF ALBO, SCANIA

MEASUREMENT. Length 245 cm., width 48 cm.

MATERIAL AND WORKMANSHIP. Warp flaxen yarn, two-ply and twisted to the right, 40 threads to each 10 cm.; weft woollen yarn, twisted to the right; rep; pattern weft woollen yarn, two-ply and twisted to the left, in the »röllakan» also twisted to the right; »halvkrabba» over 2 and under 2 warp threads, 4 wefts in each square, with 2 ground wefts between the pattern wefts; two-shuttled stripes between the borders. Ground colour alternately yellow and brown, other colours dark and middle blue, blue-green, green and white. Lining striped rep in brown, black-brown and white.

DESIGN. The motives, in the eighth border palmettos facing opposite ways, in the seventh braided ribbons, in the sixth minute trees and so on, all belong to the forms encountered in the Coptic textiles, although adapted to the technique and to the ideals of later Middle Ages. Border No. 2, see Dreger pl. 169, the chasuble of the Goess canonicals, middle of the 13th century.

Nordiska Museet 117, 996

No. 72. BED COVER. »HALVKRABBA», »KRABBASNÅR», »DUKAGÅNG», »RÖLLAKAN» PARISH OF FRIDLEFSTAD, HUNDRED OF MEDELSTAD, BLEKINGE

MEASUREMENT. Length 170 cm., width 121 cm.

MATERIAL AND WORKMANSHIP. Warp linen thread, two-ply and twisted to the right, 28 threads to each 10 cm.; weft woollen yarn, twisted to the right; in »röllakan» and other patterns woollen yarn, two-ply and twisted to the left. »Halvkrabba» over 2 and under 2 warp threads, »krabbasnår» over 1—6 warp threads, »dukagång» over 2 and under 1 warp thread. Two or three ground wefts between the pattern wefts. Narrow intermediate lines: twoshuttled and low warp tapestry, the latter with pattern squares over 4 warp threads. In two widths. On a white sheep skin fell.

Nordiska Museet 120, 210

No. 73. BED COVER. »KRABBASNÅR» COUNTRY PARISH OF RONNEBY, HUNDRED OF MEDELSTAD, BLEKINGE



Fig. 24.

MEASUREMENT. Length 191 cm., width 136 cm.

MATERIAL AND WORKMANSHIP. Double tabby of unbleached flaxen yarn, twisted to the left, 34 double warp and 34 double weft threads to each 5 cm.; pattern weft woollen yarn, two-ply and twisted to the left, a double ground weft between the pattern wefts; warp and diagonal lines as a rule doubly locked on the reverse, see fig. 24, but in smaller colour spaces the threads of the surrounding colour space run loose behind these, see fig. 26, No. 87. In two widths.

DESIGN. This linen ground bed cover from eastern Blekinge is of an old type, as are also the stiffly conventionalized animals and the way of filling out the squares so that the

pattern yarn chiefly covers the face. This is effected by the diagonal arrangement of the details of the ornament usual both in weaving and embroidery during the Middle Ages; compare I. Errera cat. 1916, fig. 339, 7th—8th century and others. Diaper patterns of a similar type are shown by Kendrick, Cat. II, fig. 581—584 and 579, the tiny palmettos fig. 582—584 and 589, all Egypt, 5th—6th centuries; Dreger pl. 30 b.⁹

Nordiska Museet 120,259

No. 74. BED COVER. »KRABBASNÅR»

HUNDRED OF INGELSTAD, SCANIA

MEASUREMENT. Length 212 cm., width 89 cm.

MATERIAL AND WORKMANSHIP. Warp flaxen yarn, two-ply and twisted to the right, 42 threads to each 10 cm.; weft flaxen yarn, twisted to the left, woollen yarn, twisted to the right or left; pattern weft 2—3 threads of woollen yarn, twisted to the right; 2 ground wefts between the pattern wefts; two-shuttled stripes. The ground web plain weave, rep. Marked SIS 1850 in open chain stitch, with red cotton. In two widths.

Nordiska Museet 98,166

No. 75. SEAT COVER. »HALVKRABBA», »KRABBASNÅR», »DUKAGÅNG», »RÖLLAKAN»

PARISH OF LISTERBY, HUNDRED OF MEDELSTAD, BLEKINGE

MEASUREMENT. Length 311 cm., width 58 cm.

MATERIAL AND WORKMANSHIP. Warp flaxen yarn, two-ply and twisted to the right, 21 threads to each 10 cm.; weft cow hair or woollen yarn, twisted to the right, half-bleached flaxen yarn, twisted to the left, in »röllakan» and other patterns woollen yarn, two-ply and twisted to the left; »dukagång» over 2 and under 1, »halvkrabba» over and under 2 warp threads; 3 ground wefts between the pattern wefts; »hämten» over and under 3 warp threads and two-shuttling edge the stripes; »röllakan» with un-locked diagonal lines.

Nordiska Museet 120,227

No. 76. BED COVER. »KRABBASNÅR» AND »RÖLLAKAN»

EASTERN SCANIA

MEASUREMENT. Length 217 cm., width 114 cm.

MATERIAL AND WORKMANSHIP. Warp flaxen yarn, two-ply and twisted to the right, 48 threads to each 10 cm.; weft woollen yarn, twisted to the right, in »röllakan» also woollen yarn, two-ply and twisted to the left, »krabbasnår» woollen yarn, two-ply and twisted to the left, and 3 threads, twisted to the right, with 2 ground wefts between the pattern wefts; »röllakan» with pattern squares over 4 warp threads. In two widths.

Nordiska Museet 122,728

No. 77. TABLE COVER. »KRABBASNÅR» AND »HALVKRABBA»

PARISH OF

VÄSTERFERNEBO, HUNDRED OF VAGNSBRO, VÄSTMANLAND

MEASUREMENT. Length 227 cm., width 70 cm.

MATERIAL AND WORKMANSHIP. Warp flaxen yarn, two-ply and twisted to the right, 40 threads to each 10 cm.; weft woollen and flaxen yarn, twisted to the left, and some woollen yarn, twisted to the right; pattern weft woollen yarn, two-ply and twisted to the left, half-bleached flaxen yarn, three-ply and twisted to the right, 4 ground wefts between the pattern wefts; »halvkrabba» and »hämten» over 4 and under 4 warp threads, two-shuttled stripes alternately over 2 and 1 warp thread. In two widths, one of which belongs to the Museum.

Nordiska Museet 127,005

No. 78. SEAT COVER. »KRABBASNÅR», DUKAGÅNG», »HALVKRABBA» HUNDRED
OF ALBO, SCANIA

MEASUREMENT. Length 387 cm., width 45 cm.

MATERIAL AND WORKMANSHIP. Warp flaxen yarn, two-ply and twisted to the right, 36 warp threads to each 10 cm.; weft woollen yarn, twisted to the right, rep; pattern weft woollen yarn, two-ply and twisted to the left; »dukagång» over 2 and under 1, »halvkrabba» over and under 2 warp threads with 2 ground wefts between the pattern wefts. The cover has 20 broader borders, all more or less different in design.

Nordiska Museet 126,006

No. 79. BED COVER. »KRABBASNÅR», »HALVKRABBA» AND BOUND »ROSENGÅNG»
PARISH OF UNNARYD, HUNDRED OF VÄSTBO, SMÅLAND

MEASUREMENT. Length 179 cm., width 128 cm.

MATERIAL AND WORKMANSHIP. Warp flaxen yarn, two-ply and twisted to the right, 20 threads to each 10 cm.; weft cow hair yarn, twisted to the right; rep; pattern weft woollen yarn, two-ply and twisted to the left; »halvkrabba» over and under 4 warp threads; 3 ground wefts between the pattern wefts; bound »rosengång». In two widths.

DESIGN. The nearest equivalents to the pattern of this bed cover are those from Västmanland, where pattern borders of a similar kind are sometimes framed by »rosengång» stripes as in this case, although of a four-heddled type, so-called loose »rosengång». Compare no. 66, also 68 and 77.

Nordiska Museet 144,122

No. 80. HANGING. »KRABBASNÅR», »DUKAGÅNG», INLAID »UPPHÄMTA» BLEKINGE

MEASUREMENT. Length 180 cm., width 62 cm.

MATERIAL AND WORKMANSHIP. Plain web of flaxen yarn, twisted to the left, 32 threads to each 2 cm.; pattern weft 2 threads of flaxen yarn, twisted to the left, cotton yarn, two-ply and twisted to the right, 5 threads of cotton yarn, twisted to the left, »dukagång» over 6 and under 2 warp threads; 1 ground weft between the pattern wefts. Curved lines, such as branches and horns, sewn with stem stitch. Fringe out of the warp threads.

DESIGN. A tree with animals facing one another was one of the earliest motives of silk weavings, and was particularly suitable for the rounded panels of these, and as a symmetrical pattern for this way of weaving. See for instance E. Flemming, »Textile Künste», fig. 15, Achmim, 6th to 7th century, fig. 32, Byzantium, about the year 1000, partly also representations of the hunt, like fig. 21, Persia, 6th to 7th century, fig. 22, China, 7th century; compare also fig. 118, linen weaving, Germany, 17th century. To complete a weaving by means of embroidery was usual, for instance in the Cologne borders, see Flemming, fig. 115, 15th century³⁷. The use of crown- and tree motives, which is common in Blekinge hangings, may be due to an allusion to the coat of arms of the province, an oak tree with three crowns around the trunk.

Nordiska Museet 51,525

No. 81. HANGING. »KRABBASNÅR» AND »UPPHÄMTA» PARISH OF NÄTTRABY,
HUNDRED OF MEDELSTAD, BLEKINGE

MEASUREMENT. Length 143 cm., width 69 cm.

MATERIAL AND WORKMANSHIP. Plain web of flaxen yarn, twisted to the left, 28 warp threads to each 2 cm.; pattern weft dark blue flaxen yarn, two-ply and twisted to the right, 3—4 threads of cotton yarn, twisted to the left, two shades of blue, scarlet and pale yellowish red; pattern squares over 4 warp threads, 1 ground weft between the pattern wefts. Fringe out of warp threads at the lower side.

DATE. The hanging was woven in 1827.

DESIGN. Woven into the cloth: *Deta ar de wise mennerna*²⁰. Representations of the stories of Christmas were of course very suitable for »*julahängklän*» or Christmas hangings, and were common here in the 19th century, as also were other figure representations.

Nordiska Museet 38,626

DOUBLE HARNESS WEAVING

UPPHÄMTA

»Upphämta» is a method of weaving used for bed covers and hangings with a ground web of linen and a pattern weft of linen or wool; cotton has also been employed in later times, especially for the scarlet colour, which evidently was not suitable for dyeing the linen.

In order to arrange for double harness weaving on an ordinary loom, fitted up for plain weaving only, a simple kind of pattern harness must be added to the loom in the following manner:

The first row of squares in the design is picked up in *front of the reed batten* by means of a flat, pointed shed rod. After it has been passed across the warp the rod is raised on edge and a broader shed rod is inserted *behind* the reed batten in the opening made by the narrow rod. Each separate *group* of warp threads which are now on the broad rod has next to have a long loop of harness thread loosely attached to it and when the whole row is complete a strong light stick is passed through all the loops. When this has been done and the shed sticks, before and behind the rod, have been removed it will be found that the shed for the first row of the design can be made by simply lifting the stick with the loops attached to it, and, that the *heddle ground harness* will still be free to work. A design may consist of two or more rows of squares in which case the same proceeding must be repeated for each row. Quite a large range of designs can be made with three or four rows of loops.

A mechanical contrivance for lifting the shafts has been invented, called a *dragrustning*, by means of which the loop rods or shafts are kept suspended as long as the shed is required.

The name »upphämta» is derived from the lifting of the shafts, as also is *lyftetäcke* (Västergötland); from the shed rods it is called *skidtäcke* (Blekinge), *fjölaklä* (Småland) and *skälblad* (shed rod), from the shafts or sticks *pinnaklä(de)*, *käppaklä(de)*, *viratäcke* (Scania, from *vigre* — switch), from the heddles *sjusolv* (or seven heddles), (Bohuslän). From the design the »upphämta» bed cover is in Scania sometimes called *ässatäcke*, *stenkaketäcke*, from the use for which it was intended *bunkatäcke*, in Norrland and Dalecarlia *prästruta*, *förhörsduk*, in Dalecarlia also *himmelsäklä* when used as a canopy.

Locality: Skåne, Blekinge, Öland, Halland, Småland, Bohuslän, Västergötland, Östergötland, Södermanland, Uppland, Västmanland, Dalarna, Gästrikland, Hälsingland, Medelpad, Ångermanland, Härjedalen, Jämtland, Västerbotten.

Double harness weaving of a primitive kind is found among Peruvian finds and is described by Crawford³⁹. Norwegian, Danish and Schleswig museums exhibit double harness woven covers of the same sort as the Swedish; the majority of these are doubtless so called »*Västgötatäcken*», see No. 83. There are Finnish double harness weavings from the 19th century.

No. 82. HANGING. »UPPHÄMTA» AND »KRABBASNÅR» PARISH OF RÖDEBY,
HUNDRED OF ÖSTRA, BLEKINGE

MEASUREMENT. Length 156 cm., width 64 cm.

MATERIAL AND WORKMANSHIP. Plain web of flaxen yarn, twisted to the left, 28 warp threads to each 2 cm.; pattern weft blue flaxen and red cotton yarn, two-ply and twisted to the right; pattern squares over 4

warp threads, 1 ground weft between the pattern wefts, the colour sections double-locked on the reverse side. Fringe at the bottom out of warp threads.

NAME. »Dragduk», or wall and inner-roof hanging.

Nordiska Museet 17,604

No. 83. BED COVER. »UPPHÄMTA»

PARISH OF URSHULT, HUNDRED OF
KINNEVALD, SMÅLAND

MEASUREMENT. Length 182 cm., width 120 cm.

MATERIAL AND WORKMANSHIP. Plain web of flaxen yarn, twisted to the left, 23 warp threads to each 2 cm.; pattern weft 1—2 threads of woollen yarn, twisted to the right; pattern squares over 4 warp threads; 1 ground thread between the pattern threads. In two widths.

UTILITY. Home-made weavings, partly from Västergötland, partly made in Halland and Småland, have for centuries been distributed in Sweden and in the neighbouring countries by pedlars from the part of Västergötland called »knallebygden». The »upphämta» bed cover reproduced is undoubtedly a typical specimen of these »WästGöth-täcken», of which Sam. Rogberg in 1770 says that they generally adorned the »kronstång»⁴⁰, a wooden clothes' rail, of the farm houses in the parish of Urshult. The inhabitants of Urshult were renowned for their skill in handweaving, and it is probable that these »västgötatäcken» were manufactured in the parish for the purpose of sale. Similar cloths were for the same reason called »Boråsatäcken» and (later) »Åshedatäcken», from Åsheda in Småland, where they were then made. Apart from the star borders at the short sides the type is found in most parts of the country, Norrland not excepted, see under No. 89.

DESIGN. Compare I. Errera, Cat. 1916, fig. 436, 443, Egypt, 10th to 12th century.

Nordiska Museet 63,241

No. 84. BED COVER. SHUTTLED »UPPHÄMTA»

NORTH-WESTERN SCANIA

MEASUREMENT. Length 159 cm., width 128 cm.

MATERIAL AND WORKMANSHIP. Plain web of flaxen yarn, twisted to the left, 30 warp threads to each 2 cm.; pattern weft woollen yarn, two-ply and twisted to the left, scarlet and madder red, and twisted to the right, dark blue, light blue and green; pattern squares over 4 warp threads, 1 ground weft between the pattern wefts. Fringe at the long sides, drawn out of the pattern yarn, 15 mm. long.

DATE. Marked in a blank square P T S 1648 in cross-stitch with red cotton yarn, twisted to the left, 1 thread for the letters and 2 for the figures. Probably sewn in at a later date, owing to a misleading tradition, as the cochineal, of which the scarlet colour consists, is not considered to have been introduced into the peasant weavings of Scania until the 18th century.

Nordiska Museet 36,452

No. 85. BED COVER. SHUTTLED »UPPHÄMTA»

NORTH-WESTERN SCANIA

MEASUREMENT. Length 180 cm., width 117 cm.

MATERIAL AND WORKMANSHIP. Plain web of flaxen yarn, twisted to the left, 26 warp threads to each 2 cm.; pattern weft woollen yarn, two-ply and twisted to the left, dark and medium blue, scarlet and 2 shades of blue-green, also 2 threads twisted to the right; pattern squares over 4 warp threads, 1 ground weft between the pattern wefts. Fringe at the long sides, drawn out of the pattern yarn, 5 mm. long.

DESIGN. Borders 1, 3 etc. are identical with the patterns of the Västergötland bed covers, compare No. 83. With regard to border 4, see No. 88. Border 2 etc. compare A. F. Kendrick, Cat. I, 74.

Nordiska Museet

No. 86. TABLE COVER. »UPPHÄMTA»

PARISH OF TORSÅS, HUNDRED OF
S. MÖRE, SMÅLAND

MEASUREMENT. Length 172 cm., width 126 cm.

MATERIAL AND WORKMANSHIP. Plain web of flaxen yarn, twisted to the left, 24 warp threads to each 2 cm.; pattern weft woollen yarn, twisted to the right; pattern squares over 4 warp threads, 1 ground thread between the pattern threads. The colour sections joined together by single-locking on the reverse side, see diagram 25. Ground weft with pattern yarn at the short sides. Fringe out of the pattern weft at the long sides. In two widths.



Fig. 25.

DESIGN. The centre panel, see Nos. 87 and 89.

Nordiska Museet 121,582

No. 87. TABLE COVER. »UPPHÄMTA»

PARISH OF RIALA, HUNDRED OF ÅKER,
UPLAND

MEASUREMENT. Length 173 cm., width 117 cm.

MATERIAL AND WORKMANSHIP. Plain web of flaxen yarn, twisted to the left, 22 warp threads to each 2 cm.; pattern weft woollen yarn, twisted to the right, grey, greyish brown, pale madder and greenish yellow; pattern squares over 4 warp threads; 2 ground wefts between the pattern wefts. At changes of colour the weft yarn of each colour runs under certain warp threads after which it is locked on the front side by ground weft threads in the contour of the opposite colour section, see diagram 27; the front side has consequently been turned up during the progress of the work. At the back of the inlaid stars of the middle section the threads of the surrounding colour section run loose. See diagram 26. Fringe at the long sides, about 4 cm. long, out of the pattern yarn in every alternate pair of wefts; at the short sides out of 2 pattern threads of varying colour, introduced into the last »upphämta» shed and drawn out forming loops.

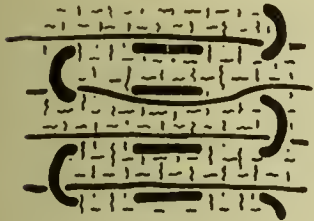


Fig. 26.

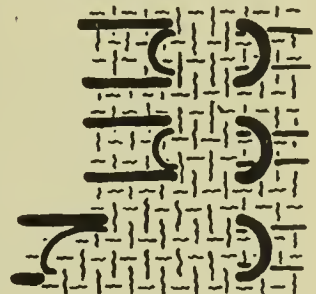


Fig. 27.

UTILITY. See under No. 89.

Nordiska Museet 107,038

No. 88. TABLE COVER. »UPPHÄMTA»

PARISH OF VESSIGE, HUNDRED OF
ÅRSTAD, HALLAND

MEASUREMENT. Length 180 cm., width 126 cm.

MATERIAL AND WORKMANSHIP. Plain web of flaxen yarn, twisted to the left, 28 warp threads to each 2 cm.; pattern weft woollen yarn, two-ply and twisted to the left; pattern squares over 4 warp threads, 1 ground weft between the pattern wefts. Colours: dark blue, yellowish red and blue-green. Changes of colour partly single-, partly double-locked on the front side. Fringe 4 cm. long at the long sides of pattern weft, consequently green, at the short sides woven into one of the ground sheds and drawn out to form loops, blue, red and green at the top, blue and buff at the bottom. In two widths.

THE DESIGN is identical with that of the wall covering from the castle of Torpa in Västergötland, the oldest known »upphämta» weaving in Sweden and dated to the 16th century. It is of coarser material with larger stars, and the pattern yarn is entirely blue, the twisting of the yarn is the same as in the table cover. Possibly the »star web» mentioned in earlier inventories may have been of exactly this pattern²⁶, as remarked by Vivi Sylwan.

Nordiska Museet 24,880

No. 89. TABLE COVER. »UPPHÄMTA»

PARISH OF YTTERHOGDAL, HÄLSINGLAND

MEASUREMENT. Length 180 cm., width 123 cm.

MATERIAL AND WORKMANSHIP. Plain web of flaxen yarn, twisted to the left, 24 warp threads to each 2 cm.; pattern weft woollen yarn, twisted to the right; pattern squares over 4 warp threads; 1 ground thread between the pattern threads. The colour sections joined together by single-locking on the front side. Fringe drawn out of the pattern weft at the long sides; at the short sides a pattern thread is woven into one of the ground sheds and drawn out to form loops. In two widths.

UTILITY AND NAME. Cloths of this kind have been given the peculiar name of *prästruta* on account of the often occurring centre panel of a different colour, which alone was also called »prästruta»; a cloth of this description is seen in No. 87. The centre panel occasionally develops into the shape of a cross, in this case very pronounced. These cloths or table covers, known since the end of the 16th century, have been used for a great variety of purposes. The contributions of viands of the guests were served on them at weddings (Leksand), and at funerals (Ångermanland), the guests brought the baskets containing their contributions wrapped up in similar »bunkatäcken» with a centre panel (northern Scania), one of them was laid on the dinner table in front of the clergyman and the bridal couple (Mora), if more were available they were also laid on the table, *väsl* or *gässbådsväsl* as they were also called were borrowed from the neighbours for decorating the house at the wedding feast (Mora), they were used as canopies above the seats of the bridal couple and were then decorated with tassels of many-coloured pieces of cloth and a straw coronet in the middle (Leksand); used for the same purpose and called »himmelsåklä» (Floda); as a canopy during the marriage ceremony (Orsa and Hälsingland); at catechetical meetings on the table in front of the clergyman (Mora and By in Dalecarlia, Hälsingland and Ångermanland), and when his meal was served (Ångermanland), if there was another it was laid over his chair (Mora). Finally they were used as *hearse cloths* (Härjedalen, Hälsingland, Ångermanland), they were placed over the plain catafalque at home, over the coffin when travelling to church and again over the catafalque in church (Hälsingland); the same funeral cloth that had served at the meal was then spread over the coffin on the way to the cemetery (Ångermanland).⁴¹ Their use as linings for sleigh furs is probably of a later date (Härjedalen and Mora). Cloths intended for catechetical meetings were in Ångermanland of a different colour from that of the funeral cloths, the former were generally in madder red, moss-brown or alder bark brown, the latter in madder red, green and greyish black, and both without a panel. The ladies of the Society for Textile Home Sloyd of Östersund are also of the opinion that the hearse cloths were not decorated with panels.

DESIGN. See No. 83.

Nordiska Museet 99, 519

No. 90. WALL HANGING. »UPPHÄMTA» AND PLAITING.

PARISH OF YSBY,
HUNDRED OF HÖK, HALLAND

MEASUREMENT. Length 822 cm., width 107 cm., including the fringe.

MATERIAL AND WORKMANSHIP. Plain web of flaxen yarn, twisted to the left, 22 threads to each 2 cm.; pattern weft 2 threads of coarse medium blue flaxen yarn, twisted to the left; pattern squares over 4 warp threads; 1 ground weft between the pattern wefts. The »upphämta» hanging is woven in one piece with 9 larger border sections, 5 of which are different, after which the pattern turns at the middle of the hanging. At the top a tape of coarse tow yarn has been stitched on at the back. 10½ widths of web sewn on at the bottom, 6 of which are of plain web and 4½ of twill, with three-strand plaiting in one type of design; the fringe plaited out of 4 pieces, which have been sewn together.

NAME. »Sparraduk», or rafter hanging.

Nordiska Museet 53, 610

No. 91. WALL HANGING. INLAID AND SHUTTLED »UPPHÄMTA»

PARISH OF
KNÄRED, HUNDRED OF HÖK, HALLAND

MEASUREMENT. Length 780 cm., width 27 cm.

MATERIAL AND WORKMANSHIP. Plain web of flaxen yarn, twisted to the left, 30 warp threads to each 2 cm.;

pattern weft 2 threads of dark blue flaxen yarn, twisted to the left, 4 threads of light red cotton yarn, twisted to the left; pattern squares over 4 warp threads; 1 ground weft between the pattern wefts. 12 border sections, 7 of which are different, after which the pattern turns. Selvage at the two long sides. UTILITY. *Drätter, drättadukar*, sometimes called *hängkläden, flätter* and painted wall hangings were all part of the »dragning», with which the walls and inner-roof of the old high-house were »dragna» or drawn.

Nordiska Museet 48,047

No. 92. WALL HANGING. INLAID AND SHUTTLED »UPPHÄMTA» PARISH OF KNÄRED, HUNDRED OF HÖK, HALLAND

MEASUREMENT. Length 932 cm., width 25 cm.

MATERIAL AND WORKMANSHIP. Plain web of flaxen yarn, twisted to the left, 26 warp threads to each 2 cm.; pattern weft blue-black woollen yarn, three-ply and twisted to the right, 5 threads of light red cotton yarn, twisted to the left; pattern squares over 4 warp threads; 1 ground weft between the pattern wefts. 17 border sections, 9 of which are different, after which the pattern turns at the middle of the hanging. Selvage at one of the long sides, hem at the other.

USED in a high-house, or »ryggåsstuga».

Nordiska Museet 60,082b

No. 93. WALL HANGING. »UPPHÄMTA» PARISH OF Ö. SALLERUP, HUNDRED OF FROSTA, SCANIA

MEASUREMENT. Length 849 cm., width 150 cm.

MATERIAL AND WORKMANSHIP. Plain web of flaxen yarn, twisted to the left, 26 warp and 18 weft threads to each 2 cm.; pattern weft dark blue woollen yarn, two-ply and twisted to the left; pattern squares over 4 warp threads; 1 ground weft between the pattern wefts. 9 wider border sections, 5 of which are different, after which the pattern turns, in addition 2 narrower border sections at one of the short sides. Seam along the middle. Provided at the upper edge with loops of home-woven ribbons of linen rep, about 18 cm. apart, through which runs a ribbon of the same description, 14 mm. wide.

Nordiska Museet 44,088

MUNKABÄLTE

A harness of four heddles is required for weaving »Munkabälte» designs. Two heddles are threaded in the usual way to make plain cloth and the other two are spaced and threaded in such a manner as to raise groups of warp threads which allow the weft to flush over and under 6 and 2 threads or any predetermined numbers and proportions in accordance with a design drawn out on ruled paper.

Munkabälte designs may be shuttled in when the »stars» are of the same colour across the whole width of the web, or brocaded in, one »star» at a time, when these are of contrasting colours.

The most convincing, although the most prosaic interpretation of the name »munkabälte» seems to be that it is derived from the name of a certain kind of pastry, in analogy to the bed covers in Scania called »stenkake» (stone cake) bed covers, on account of the design.

»Munkabälte» of earlier date is preserved in the Nordiska Museet from Scania, Blekinge, Halland, Småland, Västergötland, Öland, Södermanland, Västmanland, Dalecarlia, and is also known from Härjedalen, Jämtland, Norrbotten, Västerbotten, Ångermanland, Hälsingland and Gästrikland.

Being a heddled and shuttled weaving consisting of a two-heddled ground web and flushed pattern threads, »munkabälte» is related to *förenklad dräll* or simplified damask, which as indicated

by the name consists of damask patterns woven with only a few heddles. The »munkabälte» star itself may be traced to a damask pattern common in the 18th century, possibly earlier. In a peculiar kind of simplified damask the pattern thread is partly bound in the ground shed in such a way that three different squares are produced instead of two: squares with flushed pattern threads, ground web square with the pattern thread running on the back of the web, and square with the pattern thread running in one of the ground sheds, see plate No. 99. This kind is found in the province of Västerbotten and the parish of Leksand in Dalecarlia. For want of material it is impossible to name a locality for simplified damask.

No. 94. BORDER FOR FOUR-POST BEDSTEAD. »MUNKABÄLTE» PARISH
OF ASKERYD, HUNDRED OF N. VEDBO, SMÅLAND

MEASUREMENT. Length 85 cm., width 24 cm., with fringe 28 cm.

MATERIAL AND WORKMANSHIP. Warp flaxen yarn, twisted to the right, 34 threads to each 5 cm.; weft flaxen yarn, twisted to the left, and woollen yarn, twisted to the right; plain web with the weft closer than the warp; pattern weft woollen yarn, twisted to the right over 6 and 2 warp threads; 1 ground weft between the pattern wefts. Selvage at the upper end, fringe at the lower end out of the ground and pattern weft. Above the fringe, spaced herring-bone stitch of woollen yarn, two-ply and twisted to the left.

Nordiska Museet 43,854

No. 95. BED CURTAIN. »MUNKABÄLTE» PARISH OF RÄTTVIK, DALECARLIA

MEASUREMENT. Length 112 cm., width 108 cm.

MATERIAL AND WORKMANSHIP. Warp flaxen yarn, twisted to the left, 34 threads to each 5 cm.; weft flaxen yarn, twisted to the left, and woollen yarn, twisted to the right; plain web; pattern weft woollen yarn, twisted to the right, over 6 and 2 warp threads; 1 ground weft between the pattern wefts. Hem 7 mm. wide at the top, 6 cm. at the bottom. In two widths.

UTILITY. In several parishes of Dalecarlia this kind of weaving goes under the name of *förlåtskrus* or bed curtain weaving, on account of its wide-spread use for this purpose. In the hundred of Harjager in Scania »munkabälte» has been employed for the same purpose, see »Gammal Allmogeslöjd från Malmöhus Län», vol. 8, page 200, and also in other parts of the country, for instance Västergötland, Västmanland, Öland, Småland, see preceding No. (94).⁷⁰

Nordiska Museet 96,054

No. 96. TABLE COVER. SHUTTLED »MUNKABÄLTE» PARISH OF VÄSTERFER-
NEBO, HUNDRED OF VAGNSBRO, VÄSTMANLAND

MEASUREMENT. Length 168 cm., width 116 cm.

MATERIAL AND WORKMANSHIP. Warp flaxen yarn, twisted to the left, 38 threads to each 5 cm.; weft flaxen yarn, twisted to the left, woollen yarn, twisted to the right; plain web with the weft closer than the warp; pattern weft woollen yarn, two-ply and twisted to the right, over 6 and 2 warp threads; 1 ground weft between them. In two widths.

Nordiska Museet 127,006

No. 97. SEAT COVER. SHUTTLED AND INLAID OR BROCADED »MUNKABÄLTE»

SCANIA

MEASUREMENT. Length 330 cm., width 72 cm.

MATERIAL AND WORKMANSHIP. Warp flaxen yarn, twisted to the right, 46 threads to each 5 cm.; weft woollen yarn, twisted to the right or left; rep; in the inlaid patterns 3—4 threads, in shuttled 1 thread; over 6 and 3 warp threads, 4 ground wefts between the inlaid, 1 between the shuttled pattern threads.

I N S in cross-stitch.

Nordiska Museet 145,991

No. 98. BED COVER. INLAID »MUNKABÄLTE» AND »KRABBASNÅR»

HUNDRED

OF VEMMENHÖG, SCANIA

MEASUREMENT. Length 205 cm., width 127 cm.

MATERIAL AND WORKMANSHIP. Warp flaxen yarn, two-ply and twisted to the right, 32 threads to each 5 cm.; weft woollen yarn, twisted to the right or left, rep; pattern weft woollen yarn, twisted to the right or left; 2 threads over 6 and 2 warp threads, 2 ground wefts between the pattern wefts. Colours on a black-brown ground, green, medium blue, 2 shades of purple madder and white. In two widths.

DESIGN. These coverlets where the »munkabälte» is of a peculiar character, are proper to the hundred of Wemmenhög.

Nordiska Museet 145,985

No. 99. BED COVER. SIMPLIFIED DAMASK

PARISH OF STENSELE, LAPLAND

MEASUREMENT. Length 170 cm., width 60 cm.

MATERIAL AND WORKMANSHIP. Warp and weft undyed cotton yarn, twisted to the left, 34 warp threads to each 2 cm.; plain ground web; pattern weft woollen yarn, twisted to the left, brown in 2 shades; 1 ground weft between the pattern wefts. In two widths, 1 of which is in the possession of the Museum.

DATE. Woven 1830—1840.

NAME. The manner of weaving is in the district called *Västerbottensdräll*.

Nordiska Museet 123,170

ROSENGÅNG

»Rosengång» is a simple 3 to 5-healded weaving, the weft of which as a rule covers the whole of the warp. There is no English name for it. It depends on the flushing of the weft over a birdeye threading. There are two varieties, *bound* and *loose* »rosengång». The former has a rep-like surface and is generally three-healded; the weft threads on the reverse lie loosely and do not form a pattern. The heddling is shown on fig. 28, 29 and 30. A treadle belongs to each heddle. If a plain twoheddled ground is desired between the pattern borders, two heddles may be trodden down at a time, or a couple of separate ground heddles may be prepared. Even with two heddles it is possible to produce simple »rosengång» patterns with a rep surface on both sides and the pattern on the back of the opposite colours to those on the front, by alternately shuttling in for instance one black and one white thread from opposite sides, the same colour then recurs periodically in the same shed. This is called *tvåskyttling*, two shuttling and is met with in many branches of the textile industry.

In *loose* »rosengång» the weft threads lie loosely, i. e. they generally flush over more than one warp thread. Loose »rosengång» has much the character of twills, and varies the same diagonal patterns; probably it has developed out of twill weaving, which was known here as early as the

Bronze Age in the form of zigzag double twill and birdeye twill extended, to judge from the excavated mantle from Gerum, Västergötland, in Statens Hist. Museum of Stockholm. The difference between twill and loose *rosengång* is that in the latter the warp threads do not show, being covered by weft threads. Generally in Sweden 4 heddles and treadles are used and the back presents the same design but with the colours reversed. The weaving of »*rosengång*» was done chiefly with wool or cow hair yarn on a linen warp, possibly in early times on a woollen warp. In the Nordiska Museet there are bed covers of this kind from Jämtland, a province old-fashioned also in other respects. Cotton and linen have been used for weaving »*rosengång*» pillow-cases in Hälsingland, bands for shirt sleeves etc. in Dalecarlia and aprons in Blekinge and Scania.

As shown by the plates, »*rosengång*» weaving has been practised all over Sweden, not excepting the central districts where it is not now to be found; probably the *vepa* mentioned in old inventories have in some cases been of this description, also the *spole-akleden* of the 16th century, which are distinct from the *bragde-akleden*. The patterns of the latter were richer, and it is possible that they had an inlaid design.⁴² Outside Sweden a kind of weaving similar to »*rosengång*» has been met with in Italy.

No. 100. BED COVER. BOUND »ROSENGÅNG»

PARISH OF LILLHÄRDAL,
HÄRJEDALEN

MEASUREMENT. Length 166 cm., width 132 cm.

MATERIAL AND WORKMANSHIP. Warp flaxen or hempen yarn, two-ply and twisted to the right, 21 threads to each 10 cm.; weft woollen yarn, twisted to the right, 45 threads to each 2 cm. Three-heddled, see diagram 28.



Fig. 28.

DESIGN. The design is largely made up of small cross shapes, besides à la grecque borders and zig-zag lines.

THE NAME *korstücken* for bed covers in »*rosengång*» has been noted from Härjedalen and relates to the type with loose threads especially.

DATE. The date 1740 in strips of white skin is sewn on with linen thread.

USE. The bed cover has been used lined with fur.

Nordiska Museet 105,781

No. 101. BED COVER. BOUND »ROSENGÅNG»

PARISH OF JÄRVSÖ, HÄLSINGLAND

MEASUREMENT. Length 142 cm., width 59 cm.

MATERIAL AND WORKMANSHIP. Warp flaxen yarn, two-ply and twisted to the right, 30 threads to each 10 cm.; weft half-bleached flaxen yarn, twisted to the left, woollen yarn, twisted to the right. Four heald-shafts and treadles.

In two widths, one of which is in the possession of the Museum. The ground treadled with 2 treadles at the time.



Fig. 29.

Nordiska Museet 120,097

No. 102. BED COVER. BOUND »ROSENGÅNG»

PARISH OF TOARP, HUNDRED OF
ÅS, VÄSTERGÖTLAND

MEASUREMENT. Length 167 cm., width 114 cm.



Fig. 30.

MATERIAL AND WORKMANSHIP. Warp flaxen yarn, two-ply and twisted to the right, 33 threads to each 10 cm.; weft unbleached flaxen yarn, twisted to the left, woollen yarn, twisted to the right. Three heald-shafts, the warp threads heddled in the order shown in diagram 30. Three treadles. In two widths.

Nordiska Museet 129,369

No. 103. BED COVER. BOUND »ROSENGÅNG» PARISH OF UNNARYD, HUNDRED OF VÄSTBO, SMÅLAND

MEASUREMENT. Length 201 cm., width 114 cm.

MATERIAL AND WORKMANSHIP. Warp flaxen yarn, two-ply and twisted to the right, 23 threads to each 10 cm., comparatively fine; weft cowhair yarn, twisted to the right, coarse. Three-heddled like fig. 28. In two widths. Weight 4.6 kilogrammes.

NAME. Is called *braudatäcke*, from *bragd*. A distinction is here made between *emuddabraud* — a tagged border pattern with plain ground stripes, and *kadissebraud*, a pattern uninterrupted by plain ground stripes. The meaning of the word *kadisse* is uncertain. A kind of droguet, cadicée, antiquated woollen twills »façon de Cadis» is mentioned by M. Heiden⁵⁴. It is more likely that it is derived from *kaddig*, juniper bush⁴³, on account of the somewhat prickly nature of the pattern, see for ex. No. 102. A type similar to the one here reproduced is common in Norrland, and is called *krokväv*.

Nordiska Museet 144, 114

No. 104. LINING FOR CARRIAGE CUSHION. BOUND »ROSENGÅNG» PARISH OF BORRBY, HUNDRED OF INGELSTAD, SCANIA

MEASUREMENT. Length 108 cm., width 52 cm.

MATERIAL AND WORKMANSHIP. Warp flaxen yarn, two-ply and twisted to the right, 38 threads to each 10 cm.; weft woollen yarn, twisted to the right, in black-brown, medium blue, brown, madder red, olive green, yellow and white. Three heddles and treadles.

UTILITY. In Scania, with its many and superior methods, »rosengång» was only considered good enough for linings.

Nordiska Museet 53, 099

No. 105. BED COVER. BOUND »ROSENGÅNG» PARISH OF NORUM, HUNDRED OF INLAND N., BOHUSLÄN

MEASUREMENT. Fragment, 44 × 45 cm.

MATERIAL AND WORKMANSHIP. Warp flaxen yarn, two-ply and twisted to the right, 26 threads to each 10 cm.; weft woollen and cotton yarn, twisted to the right. Four heddles and treadles. Colours black-brown, grey, purple madder, green, olive green, pale bluish green, yellow and white.

DESIGN. The border containing faces separated by cross bars is cleverly and humorously conceived and executed in the simple shaft web; it is reminiscent of similar representations from late classical times, for instance Kendrick Cat. I, pl. X, and Cat. II, pl. X, Dreger pl. 14 b. It is possible that the little circles or ovals that make up the design of the »gubbatäcken» of Västergötland have once been faces with human features.

Nordiska Museet 149, 080

No. 106. BED COVER. LOOSE »ROSENGÅNG» PARISH OF MORA, DALECARLIA

MEASUREMENT. Length 156 cm., width 120 cm.

WORKMANSHIP AND MATERIAL. Warp flaxen yarn, two-ply and twisted to the right, 30 threads to each 10 cm.; weft yarn of picked wool, twisted to the right. Four-heddled, as fig. 29. In two widths. The best quality wool was in Dalecarlia used for clothes; »åkläden», »vepor» or bedcovers etc. were woven out of knitted wool picked to bits, which was further worked up with water in the butter churn, then dried, and spun together with some wool and dyed.⁴⁴

Nordiska Museet 117, 629

No. 107. BED COVER. LOOSE »ROSENGÅNG» PARISH OF ORE, DALECARLIA

MEASUREMENT. Length 177 cm., width 113 cm.

MATERIAL AND WORKMANSHIP. Warp flaxen yarn, two-ply and twisted to the right, 36 threads to each 10 cm.; weft of picked wool yarn, twisted to the right, unbleached flaxen yarn, twisted to the left; the greenish brown ground stripes hempen yarn, twisted to the right, these also woven in »rosengång» with all four treadles. Four heddles and treadles. Other colours black, scarlet, purple madder, light blue, light green and yellow. In two widths.

THE NAME *hampkrus* for »rosengång» has been noted in the parish of Nås. It is probably due to the plentiful use made of hemp in the weft in earlier bed covers.

Nordiska Museet 138,587

No. 108. BED COVER. LOOSE »ROSENGÅNG» PARISH OF KRISTIANOPEL, HUNDRED OF ÖSTRA, BLEKINGE

MEASUREMENT. Length 212 cm., width 124 cm.

MATERIAL AND WORKMANSHIP. Warp flaxen yarn, two-ply and twisted to the right, 33 threads to each 10 cm.; weft woollen yarn, twisted to the right, 2 threads of unbleached flaxen yarn, twisted to the left. Four heddles and treadles. The plain ground is of the quality of rep, 2 of the »rosengång» treadles having been used (over 3, 2, 1, 2, 3 etc. warp threads). Colours brownish black, green, pale reddish brown, yellow and the natural colour of the flax. In two widths.

Nordiska Museet 120,247

No. 109. HORSE BLANKET. LOOSE »ROSENGÅNG» PARISH OF BOGLÖSA, HUNDRED OF TRÖGD, UPLAND

MEASUREMENT. Length 195 cm., width 134 cm.

MATERIAL AND WORKMANSHIP. Warp cotton yarn, twisted to the left, 70 threads to each 10 cm.; weft white cotton yarn, twisted to the left, black-brown woollen yarn, twisted to the right. Four heddles and treadles. In two widths.

Nordiska Museet 126,654

No. 110. BED COVER. LOOSE »ROSENGÅNG» CHAPEL PARISH OF HOLMÖN, VÄSTERBOTTEN

MEASUREMENT. Fragment, 78 × 63 cm.

MATERIAL AND WORKMANSHIP. Warp flaxen yarn, two-ply and twisted to the right, 38 threads to each 10 cm.; weft woollen yarn, twisted to the left. On a dark brown rep ground, stripes in brick red, yellow, green, pale bluish green and white. Four-heddled.

Nordiska Museet 141,111

No. 111. BED COVER. LOOSE »ROSENGÅNG» PARISH OF BURTRÄSK, VÄSTERBOTTEN

MEASUREMENT. Fragment, length 125 cm., width 74 cm.

MATERIAL AND WORKMANSHIP. Warp flaxen yarn, two-ply and twisted to the right, 38 threads to each 10 cm.; weft woollen yarn, twisted to the left. Four-heddled. On a dark brown rep ground, borders in rose colour, green, greyish blue, greyish violet, yellow and white.

Nordiska Museet 141,112

No. 112. BED COVER. LOOSE »ROSENGÅNG»

PARISH OF MO, ÅNGERMANLAND

MEASUREMENT. Length 169 cm., width 98 cm.

MATERIAL AND WORKMANSHIP. Warp flaxen yarn, two-ply and twisted to the right, 38 threads to each 10 cm.; weft woollen yarn, twisted to the left. Four-heddled. Colours orange yellow and dark grey.

UTILITY. The bed cover has been used as lining for a fur.

Nordiska Museet 144,606

BRAIDS

BAND

The history of the woven and still more of the plaited braid goes back to times as far distant as the history of the textile art itself, which to some extent explains the variety and ingenuity of the techniques even at an early period. Danish discoveries of costumes from the Bronze Age show the use of braids, as also do ancient Egyptian and Coptic finds. A line of development of the greatest interest to the history of textile art, although naturally not the only one, is indicated by a ribbon-weaving loom and warping-mill combined, belonging to the Nordiska Museet. A two-headed braid inlaid with a simple pattern has been woven with the whole warp stretched in the usual manner between two pegs on a board, while the problem has been how to increase the size of the web. Then the idea has occurred of drawing out the weft threads of the ribbon so as to form a long loop on one side. After completing the weaving of the ribbon all the hanging loops have, in strands, been weighted down with stones, after which the suspended warp of the »*uppståväv*» or upstanding loom was ready to be woven into bed covers etc. This method, being tenacious of life, like fortunately many other textile methods, still survives among the Laplanders in the northern part of Norway, who employ it for making their »*græner*», covers for their tents and beds. There is nothing to prevent the drawing out of the weft on the other long side of the ribbon as well into short loops. Greek vases and Assyrian reliefs show costumes decorated with fringes executed in this manner.

There are two kinds of plaited braids. The one shown on Nos. 113—114 is in Scania called »*skackband*» on account of its pattern of diagonal lines. After fixing one end of the warp the plaiting is begun and proceeded with towards both sides. It occurs in Scania, Blekinge, Södermanland, Värmland, Dalecarlia, Upland, Gästrikland, Hälsingland, Härjedalen, Jämtland, Ångermanland, Västerbotten. The braiding of No. 116 is more complicated; the warp is stretched between two nails or pegs in a wooden lath, in Södermanland on a »*hö-hävel*», one of the long poles used for carrying hay, on account of which the ribbons are called »*hävelband*»⁴⁵, or between a couple of fence poles, and the plaiting is executed as described on page 81 with regard to plaiting of a plain ground, with the help of a small flat bar, from which the name »*pinnflätning*». The length of warp was generally calculated to suffice for a pair of garters, one in positive, one in negative »*pinnflätning*». It occurs in Scania, Västergötland, Södermanland, Upland, Dalecarlia, Hälsingland, Ångermanland, Härjedalen and probably also in other provinces.

»*Brickband*», Tablet weaving braids are woven by means of tablets, small squares of wood with a hole in each corner, through which warp threads are passed, after which the warp is stretched. A row of these tablets placed flatly together and parallel to the warp are given a quarter of a turn, after which a weft thread is inserted into the shed. The four strings in each board are on account of the turning of the tablets twisted round one another, but are held in place by the weft. Patterns are produced by using thread of different colours; generally the warp threads are inserted into the boards alternately from the right and left, by which means the structure characteristic of knitting,

chain stitch and »sumach» is produced. The greater the number of tablets, the wider the braid becomes. It is possible to utilize the turning of the tablets by weaving a braid on either side of these; if only one braid is woven the threads beyond the tablets will soon become entangled, and it will be found necessary occasionally to begin turning the tablets in the opposite direction; an unevenness caused by this reason is noticeable in braid No. 115, a little to the left. In the funeral ship of the Oseberg queen, Norway, from about the year 840, a series of tablets with a commenced braid was found among the wealth of buried goods, on Björkö in the lake Mälaren a tablet of bone from the 9th or 10th century, in a grave in the cemetery of St. Michael in Lund a tablet, probably from the 11th century⁴⁶. Tablet weaving is found in large portions of Asia, Turkey and Russia, and in Sweden in Scania, Halland, Småland, Södermanland, Upland, Hälsingland, Jämtland, Ångermanland, Västerbotten and Norrbotten.

Flushed braids or »*snärjband*» consist of a two-healded ground web, the sheds of which are obtained by means of a »*bandgrind*» — in later times heddles and even treadles — and a pattern warp which is picked up with the fingers or with the thin shuttle containing the weft yarn. The weft is pressed together with »*bandkniven*» or the braiding knife, the only kind of weaving sword still used in the country. The »*bandsked*» or »*bandgrind*» is in the form of a short reed batten, is cut out of one piece of wood and hangs freely on the warp. The warp threads of one shed run between the »reeds», those of the other shed each run through a hole in the reeds. By lifting or pressing down the »grind» the two sheds are obtained. Flushed braidings are found in Scania, Blekinge, Småland, Halland, Västergötland, Östergötland, Södermanland, Närke, Värmland, Dalecarlia, Gästrikland, Hälsingland, Härjedalen, Jämtland, Ångermanland, Norrbotten, Lapland and probably also in the remaining provinces.

»*Rosengångsband*» are braids of rep, which acquire patterns only by the threadings or enterings of the warp threads in the »*bandsked*» or the heddles, without a separate pattern warp. They occur in Scania, Blekinge, Småland, Västergötland, Östergötland, Dalecarlia, Hälsingland, Ångermanland, Härjedalen, Jämtland, Norrbotten, Lapland.

Undyed plain white braids were dipped in the dyeing fluid after having been bound round tightly in the places where a white ornamentation was desired; the dye did not penetrate into the covered parts, and in this way patterns of squares, rays and rings were obtained. At the Nordiska Museet such braids may be seen from Småland, Västergötland, Ångermanland, Västerbotten, Norrbotten.

No. 113. GARTER. PLAITING

PARISH OF VALBO, GÄSTRIKLAND

MEASUREMENT. Length 114 cm., width 36 cm.

MATERIAL AND WORKMANSHIP. Red, green and black woollen yarn, two-ply and twisted to the left, and 3 threads of white cotton yarn, twisted to the left. No weft. Tied round tassel.

Nordiska Museet 91,800 b

No. 114. GARTER. PLAITING

SCANIA

MEASUREMENT. Length 1 metre, width 2 cm.

MATERIAL AND WORKMANSHIP. Dark and light red and white woollen yarn, three- or four-ply and twisted to the right. No weft. 3 plaits of 3 strands each and tassel of the warp at both ends.

NAME. Called *skackband* in Scania.

Nordiska Museet 24,612 b

No. 115. BELT. TABLET WEAVING PARISH OF Ö. KALIX, NORRBOTTEN

MEASUREMENT. Length 434 cm., width 72 mm.

MATERIAL AND WORKMANSHIP. Warp black, red and green woollen yarn, three-ply, yellow and white cotton yarn, five-ply, all twisted to the right; weft red and green warp yarn. In four places the direction of the »tablets» is reversed. At the beginning and end of the belt two rows of chain stitch of black silk, below these a tassel, 16 cm. long, tied round with a red twilled woollen tape. »Tablet weaving» is here called »trissning», the tablets »trissor». In the above belt forty two tablets were used together.

UTILITY. Used as a belt outside the fur coat when travelling.

Nordiska Museet 3,365

No. 116. GARTER. PLAITING, »PINNFLÄTNING» CHAPEL PARISH OF IDRE, DALE-CARLIA

MEASUREMENT. Length 195 cm., width 25 mm.

MATERIAL AND WORKMANSHIP. Woollen yarn, two-ply and twisted to the left, in grey, red, green, medium blue, pale purple and whitish yellow. No weft. Short tassels.

Nordiska Museet 57,311c

No. 117. WAIST BAND. TABLET WEAVING HUNDRED OF V. GÖINGE, SCANIA

MEASUREMENT. Length 248 cm., width 40—45 mm.

MATERIAL AND WORKMANSHIP. Warp red and greyish yellow yarn, two-ply and twisted to the left, greenish-blue and pale yellow woollen yarn, two-ply and twisted to the right; weft light brown woollen yarn, two-ply and twisted to the left. In this band thirty three tablets were used. In two places the direction of the tablets is reversed. Braided fringes finish the ends.

NAME. »Hauerda'slist», every-day waist band. Was tied round the waist, hanging down on the left side by way of ornament.

Nordiska Museet 40,363a

No. 118. GARTER. TABLET WEAVING PARISH OF BJURÅKER, HÄLSINGLAND

MEASUREMENT. Length 226 cm., width 7 mm.

MATERIAL AND WORKMANSHIP. Warp several threads of dark blue, red, yellow and white cotton yarn, plied and twisted to the right; wefted with the white warp yarn. Six tablets were used. In two places the direction of the tablets is reversed.

THE NAME is in Hälsingland *slänning*, *slänna*, in Jämtland *slan*, *slanband*.

UTILITY. The band was woven for a pair of garters by 84 years old Pällas mor of Hästnäs.

Nordiska Museet 122,399

No. 119. WAIST BAND. DOUBLE WARP WEAVING PARISH OF ÅL, DALECARLIA

MEASUREMENT. Length 280 cm., width 38 mm.

MATERIAL AND WORKMANSHIP. Warp and weft flaxen yarn, two-ply and twisted to the right. Pattern warp red woollen yarn, two-ply and twisted to the left. In the ground web 2 warp threads run side by side in the same shed, separated by the inlaid pattern thread, see fig. 31. Tassels of warp threads doubled with sewn-in pattern yarn. In two parts, tied round separately and jointly with flaxen yarn.

UTILITY. The waist band was part of the female costume of Ål.



Fig. 31.

Nordiska Museet 1,617

No. 120. WAIST BAND. DOUBLE WARP WEAVING

SCANIA

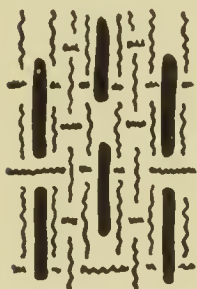
MEASUREMENT. Length 240 cm., width 55 mm.

MATERIAL AND WORKMANSHIP. Warp and weft flaxen yarn, two-ply and twisted to the right, pattern warp scarlet woollen yarn, two-ply and twisted to the left. In the ground web 2 warp threads run side by side in the same shed, separated by a pattern thread, see fig. 31. Tassels of lace work with braiding of blue, green and pale yellow silk; the fringe doubled with pattern yarn.

NAME. Flushed or double warp woven braids are in Scania called »*upptagna band*».

Nordiska Museet 85,932

No. 121. GARTER. DOUBLE WARP WEAVING

PARISH OF UNNARYD, HUNDRED
OF VÄSTBO, SMÅLAND

MEASUREMENT. Length 125 cm., width 39 mm.

MATERIAL AND WORKMANSHIP. Warp and weft half-bleached flaxen yarn, two-ply and twisted to the right; pattern warp scarlet and green woollen yarn, two-ply and twisted to the left. The weft runs over 2 and under 1 warp thread and the next time under the same 2 and over 1 warp thread. Three ground threads between the pattern threads in the warp, see fig. 32. Two-heddled stripes of pattern- and groundwarp at the edges.

Fig. 32.

Nordiska Museet 27,793 b

No. 122. BORDER. DOUBLE WARP WEAVING

HUNDRED OF JÄRRESTAD, SCANIA

MEASUREMENT. Length 123 cm., width 35 mm.

MATERIAL AND WORKMANSHIP. Warp and weft flaxen yarn, two-ply and twisted to the right, pattern warp scarlet woollen yarn, two-ply and twisted to the left. In the ground web two warp threads run side by side in the same shed, separated by the pattern thread, see fig. 31. The pattern partitioned off by two-heddled stripes of pattern warp. Fringe of pattern yarn sewn in at the ends and 2 cm. up the sides, fixed with back-stitches of the same yarn.

UTILITY. The border was worn over the band of the white apron, below the »*spisselist*», the tassels hanging down on the left side.

Nordiska Museet 3,468

No. 123. RIBBON. DOUBLE WARP WEAVING

SCANIA

MEASUREMENT. Length 405 cm., width 18 mm.

MATERIAL AND WORKMANSHIP. Warp and weft flaxen yarn, two-ply and twisted to the right, pattern warp scarlet woollen yarn, two-ply and twisted to the left. In the ground web 2 warp threads run side by side in the same shed, separated by the pattern thread, see fig. 31. Two-heddled stripes of pattern- and groundwarp at the edges. Tassels of lace-work braided with blue and yellow cotton yarn, with pattern yarn added.

Nordiska Museet 47,130

No. 124. RIBBON. DOUBLE WARP WEAVING

PARISH OF DELSBO, HÄLSINGLAND

MEASUREMENT. Length 272 cm., width 35 mm.

MATERIAL AND WORKMANSHIP. Warp and weft red woollen yarn, two-ply and twisted to the left, pattern warp white cotton yarn, six-ply and twisted to the right, green woollen yarn, two-ply and twisted to the left. In the ground web two warp threads run in the same shed, separated by the pattern thread, see fig. 31. The ends of the warp divided into four, 2 and 2 parts stiffly braided together with the ground- and pattern yarn, finished off with ball-shaped tassels in red and white.

Nordiska Museet 92,477

No. 125. RIBBON. DOUBLE WARP WEAVING PARISH OF SORUNDA, HUNDRED OF
SOTHOLM, SÖDERMANLAND

MEASUREMENT. Length 160 cm., width 25 mm.

MATERIAL AND WORKMANSHIP. Warp and weft white cotton yarn, three-ply and twisted to the right, pattern warp scarlet woollen yarn, two-ply and twisted to the left. Alternately a pattern- and a ground thread in the warp. Ground web two-heddled weft rep, in the one shed the pattern threads in the warp come to the surface, in the other the ground threads, which makes the ground cross-striped. Finished off with chain stitch with the pattern yarn, then short hanging warp threads.

DESIGN. Compare Dreger 26, 27, from graves of the late antique in Egypt⁹.

Nordiska Museet 84,930

No. 126. HAT BAND. DOUBLE WARP WEAVING CHAPEL PARISH OF DJURA,
DALECARLIA

MEASUREMENT. Length 106 cm., width 21 mm.

MATERIAL AND WORKMANSHIP. Warp and weft black silk, two-ply and twisted to the right, pattern warp bleached flaxen yarn, two-ply and twisted to the right. Two ground threads between the pattern threads in the warp. Ground plain web.

UTILITY. Was tied round a married woman's cap, called *hat*.

DESIGN. The ornamentation of this and the following ribbons from Djura and Leksand is of the greatest interest as a relic of the old Northern style in textiles of the 11th—13th centuries.

Nordiska Museet 30,406

No. 127. HAT BAND. DOUBLE WARP WEAVING CHAPEL PARISH OF DJURA,
DALECARLIA

MEASUREMENT. Length 48 cm., width 19 mm.

MATERIAL AND WORKMANSHIP. Warp black silk, two-ply and twisted to the right, pattern warp bleached flaxen yarn, two-ply and twisted to the right, weft black silk, two-ply and twisted to the left. Three ground threads between the pattern threads in the warp. Ground plain web.

UTILITY. See No. 126.

Woven by Kerstin Jonsson in Gråda, 1910.

Nordiska Museet 115,386 d

No. 128. HAT BAND. DOUBLE WARP WEAVING CHAPEL PARISH OF DJURA,
DALECARLIA

MEASUREMENT. Length 50 cm., width 2 cm.

MATERIAL AND WORKMANSHIP. See under 127.

UTILITY. See under 126.

DESIGN. Compare Errera, Cat. 1916, 350, Egypt 9th—11th centuries (?). Woven by Kerstin Jonsson in Gråda, 1910.

Nordiska Museet 115,386 b

No. 129. HAT BAND. DOUBLE WARP WEAVING PARISH OF LEKSAND, DALE-
CARLIA

MEASUREMENT. Length incomplete, width 22 mm.

MATERIAL AND WORKMANSHIP. Warp and weft black silk, two-ply and twisted to the left, pattern warp bleached flaxen yarn, two-ply and twisted to the right. Two ground threads in the warp between the pattern threads. Two-heddled ground.

UTILITY. See No. 126.

Nordiska Museet 138,565

- No. 130. HAT BAND. DOUBLE WARP WEAVING PARISH OF LEKSAND, DALECARLIA
MEASUREMENT. Length incomplete, width 2 cm.
MATERIAL AND WORKMANSHIP. See under 129.
Nordiska Museet 138,575
- No. 131. HAT BAND. DOUBLE WARP WEAVING PARISH OF LEKSAND, DALECARLIA
MEASUREMENT. Length incomplete, width 21 mm.
MATERIAL AND WORKMANSHIP. See under 126.
Nordiska Museet 138,573
- No. 132. HAT BAND. DOUBLE WARP WEAVING PARISH OF LEKSAND, DALECARLIA
MEASUREMENT. Length incomplete, width 2 cm.
MATERIAL AND WORKMANSHIP. See No. 129.
Nordiska Museet 138,568
- No. 133. HAT BAND. DOUBLE WARP WEAVING PARISH OF LEKSAND, DALECARLIA
MEASUREMENT. Length 118 cm., width 17 mm.
MATERIAL AND WORKMANSHIP. See No. 126.
Nordiska Museet 108,821
- No. 134. HAT BAND. DOUBLE WARP WEAVING PARISH OF LEKSAND, DALECARLIA
MEASUREMENT. Length 104 cm., width 7 mm.
MATERIAL AND WORKMANSHIP. See No. 126.
Nordiska Museet 13,474
- No. 135. BAND FOR MAN'S HAT. DOUBLE WARP WEAVING CHAPEL PARISH
OF DJURA, DALECARLIA
MEASUREMENT. Length incomplete, width 3 mm.
MATERIAL AND WORKMANSHIP. Warp black silk, two-ply and twisted to the right; weft black silk, two-ply and twisted to the left; pattern warp bleached flaxen yarn, two-ply and twisted to the right. Two ground threads in the warp between the pattern threads. Two-heddled ground. Woven by Kerstin Jonsson at Gråda, 1910.
UTILITY. Decorated with balls of white cotton yarn, it was worn round the hat by the bridegroom and called »brudgumsbindel».
Nordiska Museet 115,386 j
- No. 136. HAT BAND. DOUBLE WARP WEAVING PARISH OF LEKSAND, DALECARLIA
MEASUREMENT. Length 124 cm., width 15 mm.
MATERIAL AND WORKMANSHIP. Warp and weft black cotton yarn, two-ply and twisted to the right, pattern warp bleached flaxen yarn, two-ply and twisted to the right. Two ground threads in the warp between the pattern threads. Two-heddled ground.
Nordiska Museet 108,182

No. 137. HAT BAND. DOUBLE WARP WEAVING PARISH OF LEKSAND, DALECARLIA

MEASUREMENT. Length 50 cm., width 15 mm.

MATERIAL AND WORKMANSHIP. Warp and weft black silk, two-ply and twisted to the left, pattern warp bleached flaxen yarn, two-ply and twisted to the right. Two ground threads in the warp between the pattern threads. Two copies of the pattern abreast, which are separated by a two-heddled stripe, »gattu», or street, from which the hat band is called »gattuband», see Elis. Thorman, »Vävnad och Bandvävnad i Leksand»⁴⁷. Two-heddled ground.

Nordiska Museet 115,386c

No. 138. HAT BAND. DOUBLE WARP WEAVING PARISH OF LEKSAND, DALECARLIA

MEASUREMENT. Length incomplete, width 2 cm.

MATERIAL AND WORKMANSHIP. See No. 136.

Nordiska Museet 138,566

No. 139. GARTER. DOUBLE WARP WEAVING CHAPEL PARISH OF MOCKFJÄRD, DALECARLIA

MEASUREMENT. Length 120 cm., width 15 mm.

MATERIAL AND WORKMANSHIP. Warp and weft flaxen yarn, two-ply and twisted to the right, pattern warp red, green and blue woollen yarn, two-ply and twisted to the right. In the ground web 2 warp threads run side by side in the same shed, separated by the pattern thread, see fig. 31. Two-heddled stripes of pattern warp at the edges. At the ends of the garter round balls out of the pattern yarn, as well as yellow and violet woollen yarn and white cotton yarn.

UTILITY. Belongs to the male attire of Mockfjärd.

Nordiska Museet 90,418a

No. 140. WAIST BAND. DOUBLE WARP WEAVING PARISH OF ÄPPELBO, DALECARLIA

MEASUREMENT. Length 252 cm., width 28 mm.

MATERIAL AND WORKMANSHIP. Warp and weft flaxen yarn, two-ply and twisted to the right, pattern warp green and red woollen yarn, two-ply and twisted to the left. The centre stripe see fig. 31. A broad two-heddled section of pattern- and ground warp at the sides. Tassels tied round with flaxen yarn.

Nordiska Museet 98,605

No. 141. BRAID. DOUBLE WARP WEAVING PARISH OF SUNNERSBERG, HUNDRED OF KÅLLAND, VÄSTERGÖTLAND

MEASUREMENT. Length 80 cm., width 13 mm.

MATERIAL AND WORKMANSHIP. Warp and weft flaxen yarn, two-ply and twisted to the right, pattern warp several threads of blue cotton yarn, twisted together to the right. In the ground web 2 warp threads run side by side in the same shed, separated by the pattern thread, see fig. 31. Two-heddled stripes at the edges of the pattern- and the ground warp.

Nordiska Museet 26,423

No. 142. WAIST BAND. DOUBLE WARP WEAVING SKATTUNGBYN, PARISH OF
ORSA, DALECARLIA

MEASUREMENT. Length 57 cm., width 15 mm.

MATERIAL AND WORKMANSHIP. Warp and weft cotton yarn, two-ply and twisted to the right, pattern warp red and 1 thread of green woollen yarn, two-ply and twisted to the left. Ground web see fig. 31. Two-heddled stripes of pattern- and ground warp at the edges.

NAME. »Kjolkvard», or waist band.

Nordiska Museet 127, 664

No. 143. WAIST BAND. DOUBLE WARP WEAVING PARISH OF BODA,
DALECARLIA

MEASUREMENT. Length 42 cm., width 26 mm.

MATERIAL AND WORKMANSHIP. Warp and weft white cotton yarn, two-ply and twisted to the right, pattern warp red woollen yarn, two-ply and twisted to the left. Ground web and pattern threads see fig. 31.

Two-heddled stripes of pattern and ground warp at the edges.

Nordiska Museet 96, 314 a

No. 144. BAND FOR MAN'S HAT. DOUBLE WARP WEAVING PARISH
OF LEKSAND, DALECARLIA

MEASUREMENT. Length 203 cm., width 2 mm.

MATERIAL AND WORKMANSHIP. Warp and weft black silk, pattern warp bleached flaxen yarn, two-ply and twisted to the right. Two ground threads in the warp between the pattern threads. Balls of white cotton yarn, about 5 cm. in diameter.

UTILITY. Called »bridegroom's band» and was worn twisted several times round the hat. See No. 135.

Nordiska Museet 13, 397

No. 145. GARTER. DYED IN PATTERNS PARISH OF SKIRÖ, HUNDRED OF ÖSTRA
SMÅLAND

MEASUREMENT. Length incomplete, width 22 mm.

MATERIAL AND WORKMANSHIP. Warp and weft white woollen yarn, two-ply and twisted to the right. Dyed dark red in spots, after being tied round at certain intervals.

Nordiska Museet 85, 252

No. 146. SWADDLING BAND. ONE WARP PATTERN WEAVING PARISH OF
OR ROSENGÅNGSBAND ORSA, DALECARLIA

MEASUREMENT. Length 429 cm., width 39 mm.

MATERIAL AND WORKMANSHIP. Warp woollen yarn, two-ply and twisted to the left, brown-black, pale red, and light ochre yellow; weft yellow woollen yarn, two-ply and twisted to the right. Weft rep, two-heddled. Warp threads arranged so as to form a pattern.

Nordiska Museet 112, 478

EMBROIDERIES

BRODERIER

A great variety of different stitches have been made use of in Swedish peasant embroideries, the majority of which have survived from the Middle Ages. Such are, among the free embroideries, satin stitch, laid stitch, chain stitch, stem stitch and certain fillings and appliqué work, and among the geometrical embroideries or those worked on counted threads: Holbein stitch, geometrical satin and stem stitch, weave stitch, cross stitch, longlegged cross stitch, drawn thread work and Oriental stitch.

Of *satin stitch* there are many varieties. The one most common in peasant embroidery is the surface satin stitch, with little stitches now in one outline and now in another, and practically all the yarn on the face. The Blekinge and Delsbo stitches are of this kind, see Nos. 185—189. The stitches are sometimes oblique, which makes the outline more life-like. In regular satin stitch the needle passes down through one outline and up through the other, and the yarn is distributed equally on both sides. Such is generally also the case in geometrical satin stitch. A third kind, occasionally used for leaf shapes is shown on diagram 33, with the yarn on both sides of the cloth: the stitches present a mixture of satin stitch and herringbone stitch. Surfaces are often filled in with *stem stitch* or shading, but in one colour. Stem stitch is also used for outlines; diagram fig. 9, seen from the side, shows the position of the thread; the thread may be kept on the right or left of the needle; if this is done in alternate rows the embroidery presents an appearance similar to that of chain stitch, see diagram 34. Split stitch is another kind of stem stitch in which the needle passes through the thread itself.

Shading is generally represented by narrow sections in satin stitch, sharply defined and placed closely together, a kind of block shading, as on No. 153; shading is also used for silk embroidery, see No. 164.

Laid stitch has been identified as an equivalent to the »sænkt» stitch of the Middle Ages, e. g. in the expression »sænkt med guld» or laid with gold⁴⁸, see fig. 40. After the 17th century the use of laid stitch gradually decreased and was principally used for fillings. These excepted the stitch survived longest in connection with *appliqué work* which consisted of ornaments cut out of cloth and laid on a ground web being fixed to it by means of sewing; in the outlines strips of leather or other material were sewn down in laid stitch; compare Dreger fig. 190 a⁹. The design in medieval appliqué work was often sprinkled with pearls, jewels and little gold plates in a gorgeous manner; a parallel to this is found in certain peasant embroideries, where glass beads and minute star stitches and dots are substituted for the pearls and jewels, see No. 171. *Patchwork*, though often inartistic and commonplace, is related to the appliqué work but even here the peasant woman of earlier days knew how to make something tasteful out of patchwork from waste strips of cloth of only a few colours and succeeded in arranging an extremely simple but well balanced design.

Herringbone stitch may be sewn closely as for instance in the so-called Halland-söm see No. 195; in silk embroideries on men's coats and women's bodices of the Leksand peasant costume the herringbone stitches are laid wider apart, or more spaced, see fig. 35; also Nos. 152, 157 and others. Compare Dreger fig. 190 a, from the 15th century.



Fig. 33.

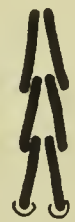


Fig. 34.



Fig. 35.



Fig. 36.

Chain stitch, used particularly in the famous English church embroideries, *opus anglicanum*, is worked as shown in fig. 36. *Button hole stitch*, »langettsöm», is related to chain stitch. *Open chain stitch*, fig. 37, is a compromise between the two.

Fillings were in peasant embroideries worked with wool or linen, in the former case sewn with varied laid stitch, in the latter case often open work, or with threads drawn together. Fillings were used extensively for linen embroideries during the Middle Ages, and had a general revival during the baroque period, the flowers in designs of this style were sewn with a liberal use of fillings during practically the whole of the 18th century. The material was usually silk, but cotton also was used in the piqué embroideries.

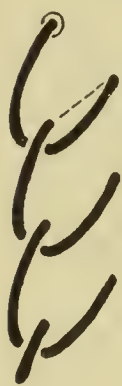


Fig. 37.

The *cross stitch* and the *longlegged cross stitch* are often found together; both are old forms of needlework. According to A. von Le Coq, sewing of this kind has been used in Eastern Turkestan⁴⁹, among the Huitchol Indians in New Mexico, among the Huzules and in the neighbourhood of Kiew, according to Haberlandt⁵⁰, in Arabian-Egyptian graves from the 15th century according to Heiden, fig. 175, in Switzerland in the 16th century, Heiden fig. 144⁵⁴ etc. In Sweden it is known from the wall hanging in the museum of Strängnäs cathedral, dating from approximately 1475⁵¹, from other early church textiles, see for instance Nos. 173 and 174, from samplers of the 18th and 19th centuries as well as from numerous peasant embroideries from Scania, Blekinge, Halland, Småland, Västergötland, Värmland, Västmanland, Dalecarlia, Gästrikland, Hälsingland, Härjedalen, Jämtland and other provinces. Longlegged cross stitch see fig. 38.



Fig. 38.

Certain textiles that at first sight would be classed in Sweden as inlaid »upphämta», or »krabbasnår», on a closer examination prove to be needle work: the pattern thread runs backwards and forwards over a varying number of weft threads or lies alternately in the direction of the warp and the weft. This form, which has been called *weave stitch* on account of its great similarity in appearance to weaving, has been found in Jämtland, Härjedalen and Hälsingland, and in Gotland and Öland. It is possible that the border of the Överhogdal wall hanging No. III⁶ is weave-stitched. Heiden shows (fig. 176) an embroidery from an Egyptian-Arabian grave from the 15th century with a pattern of doubleheaded ducks, and calls it weave stitch. The Turkish Janina embroideries from the 17th century and later and the Greek islands show a similar kind of weave stitch in red silk on linen.

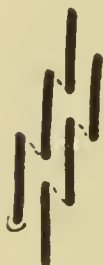


Fig. 39.

The name *geometrical stem stitch* has been given to an embroidery described by Th. de Dillmont⁵⁵ under the name of »point de Hongrie». The stitches are laid as in fig. 39 in diagonal patterns. It is found in south-western Scania and in Härjedalen.

In addition to the stitches described above, which were all executed with woollen yarn, partly on wool, partly on single or double thread linen, some of which were also employed for linen embroideries, as shewn by the plates, there are also certain stitches that belong particularly to the white or the linen embroideries. One of these is the *double running*, in several countries called *Holbein stitch* because of its frequent occurrence in the portrait pictures of that master, worked in black on the white parts of the costumes. In the Statens Historiska Museum there is a sudarium worked about 1500 A. D., which is an example of double-running⁵², with a pattern common in V. Vingåker, see No. 191, and also in Gagnef, No. 192. Double-running has been found in Egyptian graves from the 10th — 12th centuries. See also Heiden, fig. 25, Arabian, 15th century, and 117, Arabian, 16th century.

Geometrical satin stitch (see above) is to be seen at the Nordiska Museet from Scania, Blekinge,

Småland, Halland, Värmland, Västmanland, Södermanland, Dalecarlia and Hälsingland. Borders of *drawn thread work*, »enkel utdragsöm», belong entirely to the linen embroideries. In drawn threadwork the design stitches are worked on either the warp or weft threads which have been left after others have been drawn out; such are the *Oriental stitch*, which is common all over the country, and the *weaving borders*, best known from Scania, where it was worked very effectively in black and white, from Orsa in Dalecarlia, worked in yellow and red for the women's collars, and also from Södermanland, Småland, Västergötland, Blekinge.

The *birch bark embroidery*, so called because sewn on linen stretched on birch bark was a kind of drawn thread work practised in Hälsingland. The threads were drawn in both directions, and the nets were sewn as shown in fig. 45 and 46. If the texture of the web was very open it might be sufficient to draw threads together without cutting any of them, in which case the result would correspond with the open fillings. Birch bark embroidery or »dubbel utdragsöm» is also found in Scania, Halland, Småland, Bohuslän, Västmanland, Dalecarlia, Gästrikland, Härjedalen etc.

In some of the characteristic work of Scania, which is founded on reticella-motives, smaller sections are divided into squares with some threads drawn out and some left in both directions; this form is called »utskuren söm», or *cutwork*. Exquisite works of this kind are met with in Scania, Blekinge, Småland, Bohuslän, and probably also in other provinces. »Vrångsöm», or *wrong side stitch* which together with geometrical satin stitch is common in connection with cutwork is sewn from the reverse side (hence the name) as shown in fig. 41, but without any of the threads of the web being drawn together or cut. »Vrångsöm» is often sewn in two stripes and diagonally, but also in one stripe, as on the diagram. In the 19th century *round hole embroidery*, sometimes called English embroidery, was taken up, together with *raised satin stitch* or »klumpsöm», and occasionally »skuggsöm», literally translated shadow stitch. In round hole embroidery the holes are cast over, in raised satin stitch the linen ground is first run, then sewn with satin stitch, so that relief is effected; »skuggsöm» is worked in the same way as surface satin stitch, but on the reverse side of a thin white cloth, the exquisite effect is shown on No. 212. *Tambour embroidery* is a kind of chain stitch that should be mentioned in this connection. It was sewn on a thin web stretched out (hence the name: tambour — drum, French), and a thin crochet needle was used to draw up loops through the cloth from the thread running underneath.

The *tulle embroideries*, which developed out of the bobbin lace with a tulle ground, fashionable in the 18th century, were sewn on a still thinner ground. They were stitched geometrically along the threads of the tulle or in free shapes, and occurred in most parts of the country, often as lace for women's caps.

No. 147. BORDER FOR BEDSTEAD. LAID STITCH

PARISH OF DELSBO,
HÄLSINGLAND

MEASUREMENT. Length 185 cm., width 20 cm., including fringe 24 cm.

MATERIAL AND WORKMANSHIP. The ground material of this border is two hedded homespun of a dark blue colour. The embroidery is of various coloured, woollen two-ply yarns and unbleached flaxen yarn and skilfully worked. The long stitches of the embroidery are laid closely together, and crossing these, at a distance apart of 5—10 mm. other threads are laid: these are again sewn down firmly by small stitches. Flaxen yarn is used for the flat surfaces of the faces and hands of the figures. Outlines and lettering are formed by strips of brown skin, 1—2 mm. wide, laid and sewn down by small stitches of flaxen yarn. »Jewelling» at the upper edge with small squares of the skin. Compare Dreger⁹ fig. 190 a, Germany 15th century. Selvage at the left side of the work, the right side incomplete. A fringed strip of plain linen is sewn along the lower edge of the border.

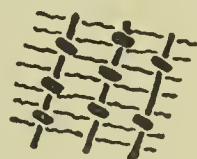


Fig. 40.

DESIGN AND DATE. The design, of which the border is a portion, represents the last judgment according to St. Matthew 25: 31 and following verses. The inscription on the background is: *Kommr til mig I H S G*(ån bort ifrån mig). In the portion of the border preserved there are seven arched sections containing figures. The whole work probably once formed part of the decoration of an altar and as the costumes indicate was most likely embroidered in the 16th century or possibly in the 17th century, although the workmanship and arrangement are reminiscent of medieval stitchery. The drawing which is of peasant character is very similar to the Norwegian figure weavings of the 16th and 17th centuries.

Nordiska Museet 4, 889

No. 148. CUSHION. EMBROIDERY

PARISH OF RÄTAN, JÄMTLAND

MEASUREMENT. 45 × 48 cm.

MATERIAL AND WORKMANSHIP. On four-heddled homespun of woollen yarn, satin stitch, fillings, dots, stem stitch and stem stitch in inverted rows, with woollen yarn of various twine, flaxen yarn, two-ply and twisted to the right, and blue silk. Lining brown tanned leather, corner tassels of strips of home-spun.

DATE. K O D 1769 in stem stitch.

Nordiska Museet 102, 460

No. 149. CUSHION. EMBROIDERY

PARISH OF EISTA, GOTLAND

MEASUREMENT. 56 × 62 cm.

MATERIAL AND WORKMANSHIP. On two-heddled homespun of woollen yarn, surface satin stitch, stem stitch, herring-bone stitch, dots and laid stitch with woollen yarn, two-ply or 2 threads. Lining dark brown tanned leather. Corner tassels of home-spun.

DATE. A I D L 1801 in split stitch. L after D(aughter) stands for the name of the farm.

UTILITY. Two cushions of this kind were laid on the stools for the marriage ceremony; later they were placed on the seats in the window recesses. In Gotland they are peculiar to the parish of Eista, the peasants of which were considered the wealthiest and proudest in the island and for that reason were called the »Eistabo aristocracy».

Nordiska Museet 50, 607

No. 150. CUSHION. EMBROIDERY

PARISH OF VÅXTORP, HUNDRED OF HÖK,
HALLAND

MEASUREMENT. 59 × 60 cm.

MATERIAL AND WORKMANSHIP. On two-heddled homespun of woollen yarn, satin stitch, stem stitch, dots, fillings and spaced stars with two-ply woollen yarn. Lining white two-heddled homespun of woollen yarn. Corner tassels of home-spun.

DATE. The date A N O 1789 and the initials K P D are worked in chain stitch.

DESIGN. Conventional flowers at the corners and the wreath in the centre with stars, dots and inscription form a well balanced design.

NAME. »Hjynne» — cushion of »*vadmal*», homespun.

Nordiska Museet 53, 816

No. 151. CUSHION. EMBROIDERY

PARISH OF BRUNFLO, JÄMTLAND

MEASUREMENT. 48 × 48 cm.

MATERIAL AND WORKMANSHIP. On medium blue four-heddled homespun of woollen yarn, satin stitch, stem stitch and dots with two-ply woollen yarn, in yellow, green, 2 shades of red, blue and white;

appliqué with some thick and some thinner red woollen stuff, the latter laid on paper. Edged with green and white homespun, lining white skin; thick woollen corner tassels, yellow, green, red and blue. Stuffed with feathers and vegetable substances.

DATE. S O D in cross-stitch with red woollen yarn, 1744 longlegged cross-stitch in yellow.
Reproduced in colours in Studio, Peasant Art in Sweden, fig. 390.

Nordiska Museet 94, 857

No. 152. CUSHION. EMBROIDERY PARISH OF VEINGE, HUNDRED OF HÖK, HALLAND.

MEASUREMENT. 53 × 55 cm.

MATERIAL AND WORKMANSHIP. On four-heddled homespun, of green woollen yarn, satin stitch, stem stitch in inverted rows, spaced herring-bone stitch and fillings with two-ply woollen yarn, in scarlet, yellow, 3 shades of blue, white. Lining of brown skin, with an inner lining of coarse tow yarn cloth; corner tassels of sundry cloths.

DATE AND NAME A P D in stem stitch and small back stitches.

This chair cushion, called »hjynne» or »stolapuda», was said to be new and never used as late as the year 1885.

Nordiska Museet 50, 794

No. 153. CUSHION. EMBROIDERY NORTH-EASTERN SCANIA

MEASUREMENT. 53 × 54 cm.

MATERIAL AND WORKMANSHIP. On two-heddled home-spun, surface satin stitch and stem stitch with 2 threads of woollen yarn, 6—7 threads of yellow and white cotton yarn. Lining of white chamois leather.

At the corners balls covered with red silk (worn away).

DATE. P A S S O D 1835 in stem stitch.

DESIGN. The arrangement is on the whole that of the Renaissance, with a wreath of leaves in the middle and flowers at the corners.

Nordiska Museet 115, 720

No. 154. CUSHION. EMBROIDERY EASTERN SCANIA

MEASUREMENT. 57 × 57 cm.

MATERIAL AND WORKMANSHIP. On two-heddled homespun, surface satin stitch, stem stitch in inverted rows, dots with woollen yarn, two-ply or 2 threads. Lining »dukagång» and »krabbasnår» or flushing on woollen rep. Corner tassels of sundry pieces of silk and cotton.

DATE. N O S I T D H N D 1803 in laid stitch over chain stitch. The first three initials are those of a man as the S stands for Son; the second and third sets belong to women, D standing for Daughter. The third person named is a daughter of N, this being the initial of her father's baptismal name; N O S then is her father, and no doubt I T D is her mother. The cushion belonged to the dowry of H, and it is quite likely that it was embroidered by her mother while H was still a cradle-child: such was the custom in Scania, where a young person's dowry, consisting of woven and embroidered cushions, covers etc. was a work of great importance which was commenced in good time.

DESIGN. The character of the traditional wreath of leaves is here somewhat changed, and the flowers in the middle section at the sides are supported by a baroque ornament.

Nordiska Museet 61, 950

No. 155. CARRIAGE CUSHION. EMBROIDERY PARISH OF ÅKARP, HUNDRED OF OXIE, SCANIA

MEASUREMENT. Length 105 cm., width 49 cm.

MATERIAL AND WORKMANSHIP. On black woollen satin with a linen warp, stem stitch in inverted rows and dots are sewn with 2 threads of two-ply woollen yarn, and 2 and 3 threads of two-ply white cotton yarn. Colours: scarlet, pale madder, purple madder, 2 shades of bluish green, dark and medium blue, yellow and white. Lining of madder red homespun; fringe of woollen yarns in the colours of the cushion; corner tassels of silk, velvet and cotton. Slit provided with 4 blue silk ribbons for tying at one of the long sides.

DATE. A N O 1814 N I S I B E D (Nils Jonsson, Jungfru Beata Eriksdotter?) in cross-stitch with 2 threads of two-ply blue flaxen yarn and 2 threads of scarlet woollen yarn.

DESIGN. Tapestries and woollen embroideries from south-western Scania have sometimes for motive the Fall of Man, as represented here with Adam and Eve, the decorative Tree of knowledge of good and evil and the Serpent; at the sides a couple of the beasts of the Garden, heraldically rendered; on the extreme right: the creation of Eve, and on the left: the expulsion from the Garden. The motive is found in 17th century figure weavings, probably derived from medieval church paintings and other sacred art; it is also met with in fine linen embroideries for pillow cases of the 17th century. Compare Dreger 166 b, the creation of Eve.

Nordiska Museet 21,974

No. 156. CARRIAGE CUSHION. EMBROIDERY PARISH OF SVEDALA, HUNDRED OF WEMMENHÖG, SCANIA

MEASUREMENT. Length 100 cm., width 49 cm.

MATERIAL AND WORKMANSHIP. On plain web of flaxen yarn, which is entirely filled in with sewing, regular satin stitch, stem stitch, dots with 1—2 threads of two-ply woollen yarn, and yellowish white silk. Colours: 5 shades of red in madder and cochineal, 3 shades of blue, 3 of green, light brown, 2 shades of yellow, and white. Lining madder red homespun; fringe of strips of silk, wool and cotton. Slit with two pairs of green silk ribbons for tying at one of the long sides.

DESIGN. The vase containing flowers in this drawing is a popular tapestry motive in south-western Scania, possibly introduced through the samplers. The unicorn in front of the tree gives a medieval impression; the way of filling in the whole of the ground surface with embroidery is another feature dating from the Middle Ages, as also is the custom common in south-western Scania of dividing the fringe into parts of different colour, compare Nos. 155 and 159 etc.

Nordiska Museet 9,031

No. 157. BED COVER. EMBROIDERY HUNDRED OF GÄRD, SCANIA

MEASUREMENT. Length 167 cm., width 108 cm.

MATERIAL AND WORKMANSHIP. On two-heddled homespun, surface satin stitch, stem stitch, dots, laid stitch, fillings and spaced herring-bone stitch with two-ply woollen yarn, 2 threads of woollen yarn, 6 threads of white cotton yarn. In two widths.

UTILITY. The bed cover says much for the taste, skill and love of work of the Gärd women. Entirely embroidered bed covers of a similar kind are known by the Nordiska Museet also from Jämtland, where they are used to cover bed and sleigh furs. This has probably served as a bed cover, possibly also as a carriage rug or marriage ceremony rug.

Nordiska Museet 129,455

No. 158. CARRIAGE CUSHION. EMBROIDERY ÖRNSKÖLDSEVIK, ÅNGERMANLAND

MEASUREMENT. Length 92 cm., width 50 cm.

MATERIAL AND WORKMANSHIP. On twoheddled madder red homespun, surface and regular satin stitch, stem stitch, dots, fillings and laid stitch with woollen yarn, two-ply or 2 threads. Colours: three shades

of red, three shades of blue, green, yellow and white. Lining of calf or reindeer skin tanned with the hair left on; corner tassels of blue, red, black and white homespun.

DATE. A N O 1785 K P H K P D in stem stitch. The cushion, once bought at an auction sale, is supposed to have come from the mountains (Jämtland?).

Nordiska Museet 34,610

No. 159. CARRIAGE CUSHION. EMBROIDERY

PARISH OF TOFTA,
HUNDRED OF RÖNNEBERG, SCANIA

MEASUREMENT. Length 110 cm., width 62 cm.

MATERIAL AND WORKMANSHIP. On dark blue two-heddled homespun, surface satin stitch and stem stitch, also stem stitch in inverted rows, dots and fillings with woollen yarn, two-ply or 2 threads. Colours: madder red, cochineal, two shades of bluish green, two shades of yellow, blue and white. Lining of the same kind as the cushion, but coarser; a fringe of woollen yarns in the colours of the cushion woven on a linen warp is sewn on.

DATE. K C D 1805 in stem stitch.

Nordiska Museet 20,611

No. 160. CARRIAGE CUSHION. EMBROIDERY

PARISH OF RISEBERGA,
HUNDRED OF N. ÅSBO, SCANIA

MEASUREMENT. Length 84 cm., width 50 cm.

MATERIAL AND WORKMANSHIP. On twohedded homespun, stem stitch, surface satin stitch, fillings with woollen and cotton yarn. A complete skinlined linen cushion in »upphämta», or flushing, with corner tassels was found underneath the embroidered upper piece.

DATE. B N S G P D S B D 1798 sewn into the cloth, consequently father, mother and daughter. See under no. 154.

DESIGN. The baroque flowers with richly embroidered fillings, on thin boldly curving stems, and the red ground colour are typical of north-western Scania.

Nordiska Museet 101,011

No. 161. APRON. EMBROIDERED

PARISH OF VIRESTAD, HUNDRED OF ALLBO,
SMÅLAND

MEASUREMENT. Length 82 cm., width 75 cm.

MATERIAL AND WORKMANSHIP. Border on four-heddled »raskatyg», Fr. »cadis ras» lined with pale reddish, two-heddled, soft woollen cloth. Regular satin, stem and chain stitch with two-ply silk. Framed with black velvet ribbons and diapered silver braid. Edge of scarlet cloth on three sides of the border.

UTILITY. The apron was part of the Varend festive attire. A variation of the design has the same motive as the bride's scarf on No. 165.

Nordiska Museet 63,002

No. 162. MITTENS. EMBROIDERED

PARISH OF UNNARYD, HUNDRED OF
VÄSTBO, SMÅLAND

MEASUREMENT. Length 28 cm., width 12 cm.

MATERIAL AND WORKMANSHIP. On madder red homespun, regular satin, stem and chain stitch, dots and spaced herringbone stitch with two-ply silk. Lining of blue-green frieze, trimming of wolf skin.

DATE. B L D 1810 in chain stitch.

Nordiska Museet 27,790

No. 163. MITTEN. EMBROIDERED PARISH OF NOSABY, HUNDRED OF VILLAND,
SCANIA

MEASUREMENT. Length 30 cm., width 12 cm.

MATERIAL AND WORKMANSHIP. On twohedded homespun, stem stitch, shading, dots, fillings and spaced herringbone stitch with two-ply silk. Patterned silver braid joined together with red homespun. Lining of madder red frieze, and trimming of wolf skin.

DATE. A F D 1808.

Nordiska Museet 77,786

No. 164. BRIDE'S SCARF or »BRUDLIST». EMBROIDERED
PARISH OF VISSERTOFTA, HUNDRED OF V. GÖINGE, SCANIA

MEASUREMENT. Length 247 cm., width 15 cm. with fringe.

MATERIAL AND WORKMANSHIP. On broad-cloth, regular satin stitch and feather stitch, see diagram 33, chain stitch and open chain stitch also in conjunction with laid stitch, spaced herring-bone stitch, with 2 threads of two-ply silk. Diapered silver braids. Edged with green twill ribbon of silk. A woven fringe of black silk at the short ends and 17 cm. up the sides. Seam across the middle.

DATE. A M S E N D 1774 sewn into the cloth.

Nordiska Museet 40,371

No. 165. BRIDE'S SCARF or »BRUDLIST». EMBROIDERED
PARISH OF ÖNNESTAD, HUNDRED OF V. GÖINGE, SCANIA

MEASUREMENT. Length 259 cm., width 7 cm.

MATERIAL AND WORKMANSHIP. On broad-cloth, chain stitch and one-sided satin stitch with two-ply silk. Patterned silver braid. Edged with green silk ribbons. The belt or scarf has a seam across the middle.

DATE. I N S 1741 I D S I I D.

Nordiska Museet 46,309

No. 166. BRIDE'S SCARF or »BRUDLIST». EMBROIDERED
HUNDRED OF Ö. GÖINGE, SCANIA

MEASUREMENT. Length 227 cm., width 12 cm. with fringe.

MATERIAL AND WORKMANSHIP. On broad-cloth, shadings, dots, fillings and stars with two-ply silk. Silver lace. Edged with silk ribbons. A woven fringe of silk at the short ends and 15 cm. up the sides. The belt or scarf has a seam across the middle.

DATE. 1757 C P H with silk and silver thread in laid and satin stitch.

NAME. Similar belts were worn in the adjoining district of Varend, where they were called *badges* in memory of the exploit of Blenda, see »Svenska Allmogedrakter» by Gerda Cederblom, page 21.

Nordiska Museet 42,795

No. 167. CUSHION. PATCHWORK AND APPLIQUÉ PARISH OF STENBERGA,
HUNDRED OF ÖSTRA, SMÅLAND

MEASUREMENT. 47 × 48 cm.

MATERIAL AND WORKMANSHIP. Pieces of dark blue homespun and yellow broad-cloth, sewn together with strips of red homespun in between make up the ground. Appliqué work of cochineal red broad-cloth and homespun. Satin stitch in green and light red woollen yarn, two-ply or 2 threads. Stem stitch and spaced herring-bone stitch with two-ply white flaxen yarn. Border of pale madder red wool, two-heddled. Lining light brown dressed skin with an edge of blue and green homespun. Corner tassels of green and red homespun.

DATE. A N O 1778 N A m (?) D 12 I A (Jan. 12th). Reproduced in colours in »Studio», Peasant Art in Sweden, fig. 389.

Nordiska Museet 7,791

No. 168. PILLION. APPLIQUE COUNTRY PARISH OF SKELLEFTEÅ, VÄSTERBOTTEN

MEASUREMENT. 44 × 45 cm.

MATERIAL AND WORKMANSHIP. Ground medium blue twoheddled web of wool; ornaments madder red, bluish green and white home-spun sewn on with running stitches with flaxen yarn. Lining of white skin with the fur turned inwards. Corner tassels of white, red and green homespun.

UTILITY. The cushion, with its ancient swastika motive, belongs to a wooden saddle.

Nordiska Museet 122,788 b

No. 169. CUSHION. LAID STITCH AND APPLIQUE PARISH OF VILLSTAD,
HUNDRED OF VÄSTBO, SMÅLAND

MEASUREMENT. 56 × 56 cm.

MATERIAL AND WORKMANSHIP. Ground coarse madder red homespun; ornaments of yellow homespun, black and blue woollen broad-cloth, greenish yellow woollen damask, red woollen satinet, light brown spotted and dark red velvet, all with outlines in laid stitch with linen cord. Lining brown dressed skin.

DATE. Maria Krok A N N O 1680 in laid stitch with 2 cords. Regarding the clerical family Krok, of Villstad, in the 17th century, see No. 27.

DESIGN. The traditional wreath of leaves although fallen to pieces, can still be traced in this design round the date and name.

Nordiska Museet 82,827

No. 170. CUSHION. PATCHWORK AND APPLIQUE PARISH OF SKÄRSTAD,
HUNDRED OF VISTA, SMÅLAND

MEASUREMENT. 45 × 47 cm.

MATERIAL AND WORKMANSHIP. Pieces of blue, brownish red and light yellow broad-cloth and homespun sewn together. Appliqué of broad-cloth and homespun in madder, purple, pale reddish yellow, brownish yellow, clear yellow and white; run at the edges with two-ply flaxen yarn. Lining of brown and white calf skin with the fur turned outwards. Corner tassels of one blue, one yellow and one madder red piece of homespun.

DATE. A N N O 1766 in open chain stitch with 2 threads of two-ply flaxen yarn.

UTILITY. Another similar cushion is to be seen at the Museum, probably they have been brides' cushions. These were brought to the church by an outrider, who carried them hanging down from the pommel of the saddle, one on either side; for this purpose they were provided with a leather loop at the centre of one side. The custom is recorded from the hundred of Västbo, and applied to high and low warp tapestry and embroidered cushions.

Nordiska Museet 58,300 b

No. 171. CUSHION. APPLIQUE HUNDRED OF VÄSTBO, SMÅLAND

MEASUREMENT. 50 × 49 cm.

MATERIAL AND WORKMANSHIP. On homespun lined with plain web of tow yarn, appliqué is worked with homespun, skin, rep and velvet, all with outlines of linen cords, laid with flaxen yarn; surface satin stitch, stem stitch, dots, inverted stem stitch and star stitch with two-ply or two threads of woollen yarn, 2 threads of two-ply flaxen yarn. The cushion is sprinkled with glass beads sewn on with flaxen yarn. Lining of brown tanned leather. At the corners balls of green velvet. Stuffed with feathers.

DATE. From the 17th century or earlier. The design includes I H S.

Nordiska Museet 97,782

No. 172. CUSHION. LONGLEGGED CROSS-STITCH

MEASUREMENT. Length 89 cm., width 43 cm.

MATERIAL AND WORKMANSHIP. Plain web of hemp or flaxen yarn, 12 warp threads to each 2 cm. Long-legged cross-stitch, in the oblique outlines cross-stitch, with two-ply woollen yarn, over 2 warp- and 2 weft threads. The cushion having been purchased from an art dealer, there is no information as to its place of origin; cushions of the same pattern and workmanship are known from Scania, Småland and Västmanland.

DESIGN. Compare No. 16.

Nordiska Museet 132, 123

No. 173. BORDER. CROSS-STITCH AND LONGLEGGED CROSS-STITCH

PARISH OF RAMSELE, ÅNGERMANLAND

MEASUREMENT. Length 127 cm., width 23 cm.

MATERIAL AND WORKMANSHIP. Double thread linen canvas, 10 pairs of warp threads to each 2 cm. Long-legged cross-stitch with two-ply woollen yarn, stitches over 2 pairs of warp and 2 pairs of weft threads. Cross-stitch in shorter oblique contours. The border has in later times been sewn onto a star patterned border of similar workmanship and of 16th century pattern book type.

DESIGN. Birds on either side of a tree belong to the more common designs of earlier Swedish textile art, see for instance Nos. 8, 9, 10, 15, 26, 58, 62. Compare Kendrick²⁸, Cat. III, fig. 690, from the 6th—8th century, and Cat. of Mohammedan Textiles, fig. 956, Egypt, probably 13th century, and fig. 991, Spain 12th century. Also E. Flemming, »Textile Künste», Berlin fig. 32, from Bysantium about the year 1000.

The border has belonged to the church of Ramsele and may have been worked centuries later than its medieval design suggests.

Nordiska Museet 21, 955

No. 174. WALL HANGING OR ALTAR CLOTH. CROSS- AND LONGLEGGED
CROSS-STITCH CHURCH OF MARIEBY, JÄMTLAND

MEASUREMENT. Length 203 cm., width 75 cm.

MATERIAL AND WORKMANSHIP. Plain web of flaxen yarn, 12 warp threads to each 2 cm. Ordinary and long-legged cross-stitch alternately with woollen yarn, two-ply or 2 threads. Stitches over 3 warp- and 2 weft threads.

UTILITY. The embroidery has been used as an altar cloth in the church of Marieby, at least in the 19th century; when the church was burnt down in 1877 it was saved and was in 1885 handed over to the Nordiska Museet.

DESIGN. The magnificent medieval design consists of trees of various shapes within borders of foliage of Romanesque style; in the intervening spaces tree- or lily-shaped figures; compare »dukagång», No. 59, and »röllakan», Nos. 9 and 12.

Nordiska Museet 45, 321

No. 175. CARRIAGE CUSHION. CROSS STITCH

PARISH OF STÄVIE,
HUNDRED OF TORNA, SCANIA

MEASUREMENT. Length 100 cm., width 41 cm.

MATERIAL AND WORKMANSHIP. Double thread linen canvas, 15 pairs of warp threads to each 2 cm. Cross-stitch with 2 threads of woollen yarn, over 2 pairs of warp and weft threads.

DATE. AIS ELD A N O 1798 L I S H A D.

DESIGN. The palmetto is evidently part of a diaper pattern of pomegranate type. The other motives and the border of sampler type. Compare the border of the rug No. 44.

Nordiska Museet 1, 231

No. 176. CUSHION. LONGLEGGED CROSS-STITCH PARISH OF BLENTARP
HUNDRED OF TORNA, SCANIA

MEASUREMENT. 45 × 46 cm.

MATERIAL AND WORKMANSHIP. Double thread linen canvas, 14 pairs of warp threads to each 2 cm. Longlegged cross-stitch with 2 threads of woollen yarn, over 2 pairs of warp and weft threads. Oblique outlines in cross-stitch. A woven fringe of woollen yarn.

DATE. The cushion is marked D S D 1807 in cross-stitch.

DESIGN. The design from the 16th century, probably copied from samplers.

Nordiska Museet 107, 450

No. 177. CUSHION. CROSS-STITCH SOUTH-WESTERN SCANIA

MEASUREMENT. 56 × 57 cm.

MATERIAL AND WORKMANSHIP. Double thread linen canvas, 16 pairs of warp threads to each 2 cm. Cross-stitch with 1—2 threads of woollen yarn, over 2 pairs of warp and weft threads. Lining madder red homespun; a woven fringe of woollen yarn.

Marked H I D, latterly altered to H H D.

DESIGN. It is questionable whether the unsymmetrical design of this cushion was sewn in Scania.

Nordiska Museet 6, 119

No. 178. CARRIAGE CUSHION. LONGLEGGED CROSS-STITCH. SCANIA

MEASUREMENT. Length 109 cm., width 50 cm.

MATERIAL AND WORKMANSHIP. Double thread linen canvas, 14 pairs of warp threads to each 2 cm. Longlegged cross-stitch with woollen yarn, 1—2 threads two-ply or 2—3 threads over 2 pairs of warp and weft threads. The ground is green; ornamentation blackbrown, dark blue, medium blue, 3 shades of red, yellow and white.

DESIGN. Acorns and leaves, double knots and roses belong to the 16th century designs inherited from the Middle Ages; the large tulips may have been added in the 17th century.

Nordiska Museet 9, 922

No. 179. CUSHION. CROSS-STITCH PARISH OF DALBY, HUNDRED OF ÄLVDAL,
VÄRMLAND

MEASUREMENT. 45 × 45 cm.

MATERIAL AND WORKMANSHIP. Plain web of flaxen yarn, 24 warp threads to each 2 cm., cross-stitch, and half cross-stitches over a laid thread, with 1—2 threads of woollen yarn, over 2 warp- and 2 weft threads. On a blackish brown ground, the embroidery is worked in 3 shades of red (madder and cochineal), green, light blue, brown, yellow and white.

DATE. I S A M L 1746.

DESIGN. A sampler with the ground filled has here been used as a cushion. Altogether the pattern might well have been woven for a rug, and it is of interest as a specimen of the prototypes of the sampler rugs.

Nordiska Museet 47, 094

No. 180. CUSHION. LONGLEGGED CROSS-STITCH PARISH OF TÄNNÄS,
HÄRJEDALEN

MEASUREMENT. 53 × 55 cm.

MATERIAL AND WORKMANSHIP. Double thread linen canvas, 12 pairs of warp threads to each 2 cm. Longlegged cross-stitch with woollen yarn, two-ply or 2—3 threads over 2 pairs of warp and weft threads.

Ground and stars in cross-stitch. On a yellow ground, dark brown, medium blue, madder red, and in the border pale brownish purple. Lining brown leather with an inner lining of light-coloured chamois leather. Corner tassels of woollen yarn.

Nordiska Museet 103,467

No. 181. CHAIR CUSHION. WEAVE STITCH OR SURFACE DARNING.

PARISH OF HÖGBY, HUNDRED OF ÅKERBO, ÖLAND

MEASUREMENT. 49 × 51 cm.

MATERIAL AND WORKMANSHIP. Double thread linen canvas, 12 pairs of warp threads to each 2 cm. Darning with coarse two-ply woollen yarn, stitches laid across the weft threads of the canvas. Lining of linen twills. Corner tassels of blue, yellow, green and red homespun etc.

Nordiska Museet 48,241a

No. 182. SEAT CUSHION. WEAVE STITCH OR SURFACE DARNING.

PARISH OF BÖDA, HUNDRED OF ÅKERBO, ÖLAND

MEASUREMENT. Length 204 cm., width 53 cm.

MATERIAL AND WORKMANSHIP. Double thread linen canvas, 10 pairs of warp threads to each 2 cm. Darning with coarse two-ply woollen yarn, stitches across the weft threads. At the short ends stitches also run along the weft threads. Lining of linen twills. Two corner tassels of homespun and broad-cloth.

UTILITY. For a »långbänk» or long seat.

Nordiska Museet 48,248

No. 183. CUSHION. TENT STITCH OR GEOMETRICAL STEM STITCH.

PARISH OF
SVEG, HÄRJEDALEN

MEASUREMENT. 47 × 49 cm.

MATERIAL AND WORKMANSHIP. Plain web of flaxen yarn, 12 warp threads to each 2 cm. Geometrical stem stitch with two-ply woollen yarn or 2—3 threads over 4 and under 2 warp threads. Lining of white dressed skin. Corner tassels of homespun, medium blue, red and green.

UTILITY. Bride's cushion, »brurhöjan».

Nordiska Museet 99,782

No. 184. CARRIAGE CUSHION. TENT STITCH OR GEOMETRICAL STEM STITCH.

HUNDRED OF BARA, SCANIA

MEASUREMENT. Length 110 cm., width 47 cm.

MATERIAL AND WORKMANSHIP. Double thread linen canvas, 13 pairs of warp threads to each 2 cm. Geometrical stem stitch with 2 threads of two-ply woollen yarn or 3—4 threads over 4 and under 2 pairs of weft threads.

Nordiska Museet 120,932

No. 185. HANGING. EMBROIDERY.

PARISH OF HÄLLARYD, HUNDRED OF
BRÄKNE, BLEKINGE

MEASUREMENT. Length 182 cm., width 139 cm.

MATERIAL AND WORKMANSHIP. Plain web of half-bleached flaxen yarn, 40 warp threads to each 2 cm. Surface satin stitch, stem stitch, french dots and fillings with 3 to 4 threads of cotton yarn, occasionally in 2 or 3 colours. In two widths.

DATE. One width marked BOD 1834, the other BOD 1835.

NAME. Was also called *wall cloth*, *väggeduk* or *dragduk*.

Nordiska Museet 16,197

No. 186. HANGING. EMBROIDERY.

HUNDRED OF BRÄKNE, BLEKINGE

MEASUREMENT. Length 239 cm., the fringe included 246, width 81 cm.

MATERIAL AND WORKMANSHIP. Plain web of flaxen yarn, 44 warpthreads to each 2 cm. Surface satin stitch, stem stitch and fillings with 4 threads of yellow, white, dark blue, 5 threads of red and light blue cotton yarn. Also mixed red and yellow, red and dark blue, red and white, a couple of threads of each colour.

UTILITY. These hangings called »hängkläden», »opphängskläen» or »julahängkläen», Christmas hangings, were hung om the inner-roof and walls of the old »high-house» at Christmas and other festivals.

DATE. In embroidery I P D 1839.

Nordiska Museet 123,926

No. 187. HANGING. EMBROIDERY

PARISH OF ÅRYD, HUNDRED OF BRÄKNE,
BLEKINGE

MEASUREMENT. Length 199 cm., width 140 cm.; a detail reproduced.

MATERIAL AND WORKMANSHIP. Plain web of flaxen yarn, 40 threads to each 2 cm. Surface satin stitch, stem stitch and fillings with 5 threads of cotton yarn, twisted to the left and 5 threads of the same, twisted together to the right, the latter in two colours, red and yellow, dark blue and red, light blue and red, white and red. Other yarns of one colour in the same shades. In two widths.

DATE. S M S E O D 1840 — Sven Månsson, Elna Olsdotter.

Nordiska Museet 148,685

No. 188. PILLOW CASE. EMBROIDERY.

PARISH OF JÄRVSÖ, HÄLSINGLAND

MEASUREMENT. Length 95 cm., width 49 cm., the embroidered part 21 cm. wide.

MATERIAL AND WORKMANSHIP. The pillow case is of plain linen, the embroidered part of cotton. Long-stitch and »tofssöm» or tassel stitch with 3—4 old-rose coloured threads of cotton yarn, twisted to the left. I I D in cross-stitch.

NAME. The tassel-like stitches are sometimes called »Järvsösöm».

Nordiska Museet 125,724

No. 189. BÉD HANGING. EMBROIDERY

PARISH OF DELSBO, HÄLSINGLAND

MEASUREMENT. Length 193 cm., width 84 cm. with fringe.

MATERIAL AND WORKMANSHIP. Cotton with a border of the same material attached. Long stitch partly laid with stem stitch of 4 threads of rosecoloured cotton yarn, twisted to the left. Bobbin lace of several threads of white cotton yarn, twisted together to the right, and 4 threads of red cotton yarn, twisted to the left. Tassel fringe of the same yarn.

NAME. The stitch is in the parish of Delsbo called long stitch, outside the parish »Delsbo»-stitch.

DATE. H A P D 1877 in cross-stitch.

UTILITY. The cloth was laid on the bed, hanging down towards the floor for the sake of ornament.

Nordiska Museet 144,065

No. 190. WOMAN'S SHIRT. FREE EMBROIDERIES.

PARISH OF MÖRRUM,
HUNDRED OF LISTER, BLEKINGE

MEASUREMENT. Length 63 cm.

MATERIAL AND WORKMANSHIP. On plain web of fine linen, satin stitch, stem stitch, button hole stitch and fillings in the front piece, in the gathers satin stitch and open chain stitch in two rows, all with twoply flaxen yarn. Bobbin lace two-ply flaxen yarn. Embroidery also round the shoulders.

NAME. *Opplöt* was the name for the upper part of the female costume in southern Sweden, but when it was joined to a skirt, closely gathered round the waist, the garment was called *särk*. This was worn as an only garment at field work such as harvesting; it was then completed by a red braided waist band, and was called *höstasärk*. The »särk» of our plate, having only a short skirt, is called *stacksärk*, from *stackot* — short.

Nordiska Museet 16, 223

No. 191. BOOK CLOTH. HOLBEIN STITCH. PARISH OF V. VINGÅKER,
HUNDRED OF OPPUNDA, SÖDERMANLAND

MEASUREMENT. 41.6 × 38 cm.

MATERIAL AND WORKMANSHIP. On plain woven cotton, Holbein stitch over 4 threads, geometrical satin stitch, stem stitch in inverted rows and button hole stitch with two-ply silk. Tassels of silk and gold-lace on silk ribbons.

UTILITY. The book cloth or »bokklädet» was used for wrapping round the »book» or hymn book when going to church, according to a higher-class custom of the 16th century. A book cloth dated 1735 is possessed by the museum of Nyköping.

Nordiska Museet 670

No. 192. NECK CLOTH. EMBROIDERY PARISH OF GAGNEF, DALECARLIA

MEASUREMENT. 58 × 59 cm.

MATERIAL AND WORKMANSHIP. Plain web of flaxen yarn, 36—38 threads to each 2 cm. Double running, geometrical satin stitch, overcast spaced herring-bone stitch, stem stitch, over the hem overcast stitch, twice run with black two-ply silk. Tassels of silk.

Nordiska Museet 14, 834

No. 193. TOWEL. DOUBLE RUNNING OR HOLBEIN STITCH. PARISH OF ROLFS-
TORP, HUNDRED OF HIMLE, HALLAND

MEASUREMENT. Length 293 cm., width 32 cm.

MATERIAL AND WORKMANSHIP. Plain web of flaxen yarn, 38 warp threads to each 2 cm. Double running with rose-coloured two-ply cotton yarn, over 4 threads of the web. Selvage at the long sides. Embroidery and fringe of warp threads at both short ends.

DESIGN. The design shows a considerable similarity to embroideries from Carelia and Ingermanland.⁵⁶ It is even possible that it is not indigenous.

Nordiska Museet 107, 571

No. 194. NECK CLOTH. EMBROIDERY PARISH OF LEKSAND, DALECARLIA

MEASUREMENT. 56 × 57 cm.

MATERIAL AND WORKMANSHIP. Geometrical satin stitch, cross stitch and over the hem double overcast stitch with two-ply black silk on plain woven white cotton. Number of threads in warp and weft of the ground material 22 and 24 on each cm. Cross stitch over 3 and 5 threads, satin stitch over 4, 9 and other numbers of threads. The cotton is a substitute for the linen of earlier times.

NAME AND UTILITY. The »black silk cloth» or »black stitch cloth» — *svastiklä*, also *tuppasklä* called — was and is yet worn diagonally folded with the festival dress of the Leksand women. Earliest dated among those belonging to the museum is one from the year 1809, but they have no doubt been worn here much earlier. Black silk embroidery on the white parts of the costume was a fashion in the early part of the 16th century. Neck scarves seemingly of the same cut as the above are depicted in the portrait group by Frans Hals »Die Vorsteherrinnen des Alten-Spitals», and other portraits of the same period.

DATE. K M D 1874 is sewn in.

DESIGN. The chief motive is the swastika with of without variations. Such variations of the swastika were specially favoured as embroidery designs in Europe in the thirteenth century, see for ex. the Goess canonicals Dreger pl. 168—170⁹. Besides in Swedish it is found in Norwegian, Carelian Russian a. o. peasant embroideries.

Nordiska Museet 39,544

No. 195. WALL HANGING. EMBROIDERY PARISH OF FJÄRÅS, HUNDRED OF FJÄRE, HALLAND

MEASUREMENT. Length 538 cm., width 37 cm., with fringe 45 cm.

MATERIAL AND WORKMANSHIP. Plain web of flaxen yarn, 40 warp threads to each 2 cm. Close herring-bone stitch, partly laid with stem- and chain stitch; spaced herring-bone stitch, cross stitch, fillings and thorn stitch with 4 threads of rose-coloured cotton yarn. Selvage at the bottom and netted fringe with tied-in tassels of red and white cotton yarn; fringes also at the short ends.

DATE. A L N D 1842 in cross-stitch.

NAME. This kind of embroideries called »Halland söm» after the province where they were made.

Nordiska Museet 90, 112

No. 196. PILLOW CASE. GEOMETRICAL SATIN STITCH, CROSS-STITCH PARISH OF JÄRVSÖ, HÄLSINGLAND

MEASUREMENT. Length 91 cm., width 48 cm.; the embroidered part 18 cm. wide.

MATERIAL AND WORKMANSHIP. Plain web of flaxen yarn, 34 warp threads to each 2 cm. Geometrical surface satin stitch and cross-stitch with 2 threads of rose-coloured cotton yarn.

DATE. A A D I (n) H A M R E 1822.

Nordiska Museet 125,707

No. 197. PILLOW CASE. GEOMETRICAL SATIN STITCH AND CROSS-STITCH PARISH OF DELSBO, HÄLSINGLAND

MEASUREMENT. Length incomplete, width 49 cm., the embroidered part 19 cm. wide.

MATERIAL AND WORKMANSHIP. Plain web of flaxen yarn, 34 warp threads to each 2 cm. Satin stitch and cross-stitch with two-ply white flaxen yarn, 3 threads of rose-coloured cotton yarn.

DATE. 1844 E T Ä R and D I O D 1849 in cross-stitch.

Nordiska Museet 39,944

No. 198. SHELF BORDER. EMBROIDERY AND BOBBIN LACE. PARISH OF TORSÅS, HUNDRED OF S. MÖRE, SMÅLAND

MEASUREMENT. Length 71 cm., width 37 cm. with fringe.

MATERIAL AND WORKMANSHIP. Plain web of flaxen yarn, partly 40, partly 34 warp threads to each 2 cm. Geometrical surface satin stitch, chain stitch and cross-stitch. Bobbin lace of 3 and 3 warp threads; fringe of four strand plaited warp threads; seam along the middle of the bobbin lace. It is said that this lace was sometimes braided by hand, sometimes worked like pillow lace after winding up the warp ends on bobbins.

Nordiska Museet 38,636

No. 199. BED HANGING. CROSS-STITCH PARISH OF DELSBO, HÄLSINGLAND

MEASUREMENT. Length 174 cm., width 96 cm., with fringe 100 cm., border 20 cm. without fringe.

MATERIAL AND WORKMANSHIP. The hanging is of plain woven cotton, the border plain woven linen, 24 warp threads to each 2 cm. Cross-stitch with 5 threads of red cotton yarn; over 3 threads. Bobbin lace of several threads of white cotton yarn, twisted together to the right, also 5 threads of red, twisted to the left. Run fringe of the same yarns.

DATE. I M I D 1877 in cross-stitch. I in front of a female name stood for »jungfru», spinster, similarly H meant »hustru», wife.

Nordiska Museet 143,735

No. 200. BED HANGING. CROSS-STITCH PARISH OF DELSBO, HÄLSINGLAND

MEASUREMENT. Length 167 cm., width 91 cm., embroidered border 20 cm. wide.

MATERIAL AND WORKMANSHIP. The hanging is of cotton, the warp of the border cotton yarn, 26 warp threads to each 2 cm., weft flaxen yarn. Cross-stitch with 3 threads of red cotton yarn, over 3 threads of the web.

Between the hanging and the border crochet work with white cotton yarn. Bobbin lace of several threads of white cotton yarn, twisted together to the right, and 4 threads of red cotton yarn, twisted to the left.

Run fringe of the same yarns.

DATE. 18 I K E D 84 in cross-stitch.

UTILITY. See no. 189.

Nordiska Museet 144,058

No. 201. SHIRT. GEOMETRICAL SATIN STITCH, WRONG SIDE STITCH, OPEN BORDER ORIENTAL STITCH, BUTTON HOLE STITCH AND CROSS-STITCH PARISH OF SVEDALA HUNDRED OF OXIE, SCANIA

MEASUREMENT. Length 120 cm.

MATERIAL AND WORKMANSHIP. On plain web of flaxen yarn, 74 cm. wide, embroidery with two-ply white flaxen yarn, and red cotton yarn. The collar in sections of geometrical satin stitch, divided by wrong side stitch, along the edges narrow Oriental stitch with 1 thread withdrawn and sewn doubly from the right side, back stitch and small dots, and round the edges machine-woven lace of flaxen yarn. The shoulder pieces in back stitch, dots and geometrical satin stitch.



Fig. 41.

The front geometrical satin stitch in red and white, cross-stitch in red, wrong side stitch and Oriental stitch; the slit is bordered with open work without drawn threads, see fig. 43, and has a lacework stitchery at the bottom; the design is finished off downwards with button-hole stitch in red. Gathered embroidery at the neck and on the sleeves. Wrong side stitch see fig. 41. A woven lace from the 17th century of the same workmanship as that of the collar is shown by M. Schuette, fig. 67.⁵⁷

DATE. A I S I A G R P (AGGARP) A N O 1801.

Bridegroom's shirt.

Nordiska Museet 77,711

No. 202. CLOTH CALLED »FÖRNINGSDUK». DRAWN THREAD WORK, WEAVING BORDERS, GEOMETRICAL SATIN STITCH, CHAIN STITCH, BOBBIN LACE PARISH OF BROBY, HUNDRED OF Ö. GÖINGE, SCANIA

MEASUREMENT. 89 × 85 cm.

MATERIAL AND WORKMANSHIP. Plain web of flaxen yarn, embroidery and bobbin lace with two-ply flaxen yarn. The drawn thread work net formed by drawing out 3 threads and leaving 3 in warp and weft,

after which the threads in one direction have been cast over. Then the threads in the other direction have been cast over, while the »point d'esprit» stitches have been sewn at the same time according to pattern, see fig. 42. Different patterns on all four sides. The square bordered by chain stitch and geometrical satin stitch. Button hole stitch loops in the corners on the reverse side, to which many-coloured silk tassels are fixed by means of silk ribbons.

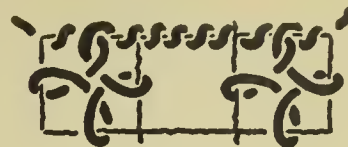


Fig. 42.

UTILITY. These white cloths were used for wrapping round the vessel containing contributions of food towards a feast, or for women in child bed. It is recorded that this cloth has also been used as a »godmother's cloth». These were used by godmothers and were worn on the head unfolded and fastened by a pin under the chin, the whole length of the cloth hanging down the back.

Nordiska Museet 40,179

No. 203. NECK SCARF. GEOMETRICAL SATIN STITCH, BOBBIN LACE

PARISH OF LEKSAND, DALECARLIA

MEASUREMENT. 56 × 57 cm.

MATERIAL AND WORKMANSHIP. Plain web of flaxen yarn, sewing and bobbin lace with two-ply flaxen yarn.

The stripes of satin stitch bordered by »hopdragsöm».

NAME. Embroidered cloth, »kruskläde» with bobbin lace, »knitning».

Nordiska Museet 16,874

No. 204. SHIRT COLLAR. DOUBLE RUN, CROSS-STITCH, ORIENTAL STITCH

PARISH OF VALLEBERGA, HUNDRED OF INGELSTAD, SCANIA

MEASUREMENT. Length of collar 46 cm., width 15 cm.

MATERIAL AND WORKMANSHIP. Plain web of flaxen yarn, coarse in the shirt, finer in the collar. Sewing with two-ply grey flaxen yarn. Narrow open border with Oriental stitch round the design.

DATE. I S S 1842 in cross-stitch with red cotton yarn.

Nordiska Museet 99,058

No. 205. BONNET BAND. DRAWN THREAD WORK, ORIENTAL STITCH, BOBBIN LACE

PARISH OF INGELSTORP, HUNDRED OF INGELSTAD, SCANIA

MEASUREMENT. Length 63 cm., width 39 cm.

MATERIAL AND WORKMANSHIP. Plain web of cotton yarn, sewing with grey and white, bobbin lace with two-ply white flaxen yarn. The bonnet was in the hundred of Ingelstad decorated with two wide and richly embroidered bands, hanging down the back.

Nordiska Museet 42,715

No. 206. CLOTH CALLED »FÖRNINGSDUK». CUT WORK, GEOMETRICAL

SATIN STITCH, »VRÅNGSÖM», ORIENTAL STITCH, BUTTON HOLE STITCH, BOBBIN LACE

HUNDRED OF HERRESTAD, SCANIA

MEASUREMENT. 67 × 65 cm.

MATERIAL AND WORKMANSHIP. Plain web of flaxen yarn, sewing and lace two-ply flaxen yarn. Net with 3 threads drawn out and 3 left, diagonally overcast from the right side. Tassels of flaxen yarn. A M S in satin stitch.

UTILITY. See no. 202.

Nordiska Museet 40,395

No. 207. SHIRT. CUT WORK, GEOMETRICAL STITCH SATIN, »HOPDRAGSÖM», ORIENTAL STITCH, CROSS STITCH PARISH OF INGELSTORP, HUNDRED OF INGELSTAD, SCANIA



Fig. 43.

MATERIAL AND WORKMANSHIP. Plain web of flaxen yarn, sewing and bobbin lace two-ply flaxen yarn. Net with 3 threads drawn out and 3 left, point d'esprit see fig. 42. The slit strengthened with a woven cotton lace.

DATE. K A S 1828 in cross-stitch with red cotton yarn.

Nordiska Museet 57, 289 a

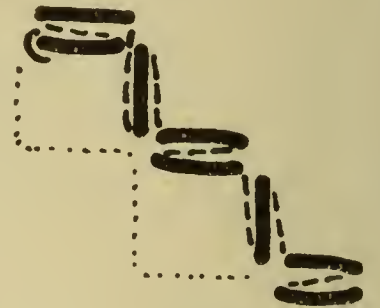


Fig. 44.

No. 208. SHIRT. CUT WORK, GEOMETRICAL SATIN STITCH, WRONG SIDE STITCH, ORIENTAL STITCH, BUTTON HOLE STITCH PARISH OF FJELKINGE, HUNDRED OF VILLAND, SCANIA

MATERIAL AND WORKMANSHIP. Plain web of flaxen yarn, twisted to the left, 22 warp threads to each cm.; embroidery with two-ply flaxen yarn. In the larger net 6 threads drawn out and 3 left, in the smaller 3 drawn out and 3 left. »Singling» or »point d'esprit» in the smaller nets. In the larger ones »spiders» or »spindlar» sewn on diagonal threads.

DATE. Marked E I S in cross-stitch. »The shirt is very old, which is also evident from the cut, the sleeves coming right up to the neck band, according to the fashion of former days. The collar has been embroidered in the same manner, but becoming too oldfashioned a cotton collar with tambour stitch was substituted and the old collar was made into bibs for the children».⁵⁹

Nordiska Museet 1, 226

No. 209. »FÖRNINGSDUK» (see No. 202). DRAWN THREAD WORK, GEOMETRICAL SATIN STITCH, »VRÅNGSÖM», ORIENTAL STITCH, STEM STITCH, BOBBIN LACE PARISH OF MÖRRUM, HUNDRED OF BRÄKNE, BLEKINGE

MEASUREMENT. 82 × 86 cm.

MATERIAL AND WORKMANSHIP. Plain web of flaxen yarn, 18 threads to each cm. Embroidery and bobbin lace, two-ply flaxen yarn. The two corners diagonally opposite to each other equal, the two opposite sides equal. Net with 3 threads drawn out and 3 left, the larger net with 6 drawn out and 3 left and a »spider» on the diagonal threads. Button hole loops in the corners on the reverse.

DESIGN. Compare Studio, Peasant Art in Austria and Hungary, fig. 291.

Nordiska Museet 16, 224

No. 210. CORNER ENDS FOR CLOTH. CUT WORK, GEOMETRICAL SATIN STITCH PARISH OF NOSABY, HUNDRED OF VILLAND, SCANIA.

MEASUREMENT. 75 × 75 cm., length of tassels 8 cm., width 7 cm.

MATERIAL AND WORKMANSHIP. Plain web of flaxen yarn, 48 warp threads to each 2 cm. Cut work with 6 threads cut and 3 left in the large net, 3 and 3, in the smaller one, geometrical satin stitch, wrong side stitches and bobbin lace of two-ply flaxen yarn. Two plaited loops interlaced at the corners of the cloth.

NAME. The cloth called by the seller a »book cloth».

DESIGN. The eight-pointed star, compare Kendrick, Cat. I, fig. 36, 4th—5th century.

Nordiska Museet 26, 205

No. 211. PILLOW CASE. THREADS DRAWN TOGETHER

PARISH OF LJUSDAL,
HÄLSINGLAND

MEASUREMENT. Length, incomplete, 24 cm., width 17 cm.

MATERIAL AND WORKMANSHIP. The embroidery is half of the embroidered band of a pillow case; the pattern turns at the right side. »Hopdragsöm» or threads drawn together on half-linen with 3 threads of two-ply cotton yarn. The larger nets consist of 6, the smaller of 3 warp and weft threads drawn together. Stitches in the former case see fig. 45, in the latter fig. 46, both copied from the right side, although probably sewn from the back. The close parts sewn with running stitches following the direction of the warp or of the weft.

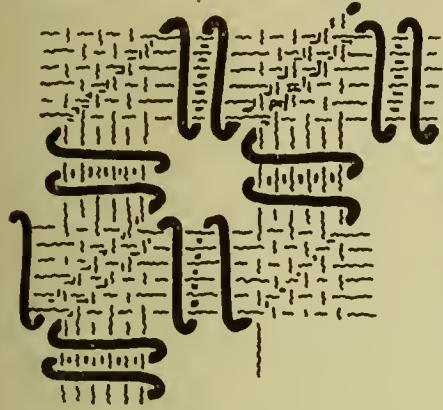


Fig. 45.

NAME. Pillow cases are in Hälsingland called »kuddhuvva», the embroidered part is given the same name, and the embroidery is called »huvvasöm», especially if it is drawn thread work⁵.



Fig. 46.

Nordiska Museet 125,723

No. 212 HEAD CLOTH. ROUND HOLE EMBROIDERY, ETC.

NEIGHBOURHOOD
OF HESSLEHOLM, HUNDRED OF V. GÖINGE, SCANIA

MEASUREMENT. 110 × 116 cm.

MATERIAL AND WORKMANSHIP. On fine cotton, round hole embroidery, raised satin stitch, tambour and stem stitch, fillings and »skuggsöm» with two-ply cotton yarn. Bobbin lace of flaxen yarn, two-ply and twisted to the right, with a coarser thread laid in. Embroidery and lace on all four sides, but interrupted for 23 cm. about the middle of two sides.

UTILITY. Head cloth belonging to the female costume.

Nordiska Museet 136,522

NETTING

KNYTNING OCH TRÄDNING

Netting is done on a lath of wood or bone with one end of the thread weighted down, the other wound up on a long and thin nettingneedle. The result is a net, the closeness of which is regulated by the width of the lath, the side of each mesh being equal to the width of this. The technique is identical with the way of making fishing nets common even among primitive races.

The only textile discoveries from the stone age in the North are fragments of nets; one is made out of looped vegetable fibres⁵⁸, probably however the manner of work differs from the method of net making we know. Among the Coptic finds there are nets with varied meshes. Ornamental embroidered nets of coloured silk from the Middle ages are preserved in several places in Europe, the Statens Historiska Museum for instance owns a canopy of this kind, and Spanish, Italian and French net-work was famous in the 16th and 17th centuries. Silken nets in colours with meshes of rhythmically varying sizes, comparable with the Coptic nets, were used in the 17th century for bed curtains. Net embroideries in white for adorning the dress were at that period sometimes used as substitutes for the expensive »real» lace.

The darning of the nets was of two kinds, double and single. The former, which was of earlier date, was called »point de toile», and is of the same structure as plain web. The latter, »point de reprise»,

was sewn closer, but only in one direction, in and out through the meshes; the structure resembles that of rep. A third sort of stitch was »*point d'esprit*», or in Swedish »*singling*». All these stitches are represented among Swedish net embroideries, which have also adopted reticella-like embroideries on a net. In addition, netting alone in two colours, for instance red and white, divided into scallops or squares and finished off with a fringe, has been used both in the north and south of Sweden as a hanging decoration for shelves etc.

No. 213. BORDER. DARNED NETTING PARISH OF UNNARYD, HUNDRED OF
VÄSTBO, SMÅLAND

MEASUREMENT. Length 259 cm., width 12 cm.

MATERIAL AND WORKMANSHIP. Netting with two-ply linen yarn, size of mesh about 3 mm.; plain darning with cotton yarn, white, two-ply, 8 threads of red, twisted to the left; 4 threads inserted in the mesh lie vertically or horizontally, depending on the pattern. A netted scallop of fine flaxen yarn and smaller mesh, decorated with tassels of red and white cotton yarn, is sewn on to the lower of the long sides and to the short ends. At the upper long side a »*rosengång*» braiding of cotton and linen in blue, red and white. A K S is darned in.

DESIGN. The design is suggestive of motives mentioned in palace inventories of the 16th century as textile patterns, for instance »double knot» and lions.

UTILITY. Borders of this kind had many uses, for decorating the walls and ceiling of the house, for finishing off hangings and canopies, as ornaments for shelves and projecting edges in general. They were called ceiling borders, shelf edgings or »*opphänge*».

Nordiska Museet 110,472a

No. 214. CANOPY. DARNED NETTING PARISH OF UNNARYD, HUNDRED OF
VÄSTBO, SMÅLAND

MEASUREMENT. Length 401 cm. (fringes excluded), width 142 cm.

MATERIAL AND WORKMANSHIP. Between two widths of plain web of flaxen yarn, 64 cm. wide, a netting 14 cm. wide; at one of the short sides of the cloth a plaited fringe, partly sewn on and partly worked on the warp threads of one width, at the other short side a plain fringe of warp threads in linen sewn on. Net-work of flaxen yarn, two-ply and twisted to the right, side of mesh 5 mm., panels arranged squarely. Plain darning with 8 threads in each square, also a finer embroidery in rounded shapes and point d'esprit or »*singling*» in smaller more open parts. Plaiting with 3 strands.

DESIGN AND DATE. Besides star shapes the design shows two birds on either side of a tree (transformed), an old motive, popular in net-work. Dated 1795.

Nordiska Museet 73,752

No. 215. INNER ROOF HANGING. DARNED NETTING AND PLAIN WEB
VÄSTERGÖTLAND

MEASUREMENT. Length 250 cm., width 153 cm. The nets reproduced 41 and 37 cm. wide resp., a third net is 45 cm., the linen interstices 31—32 cm. wide, width of stuff divided.

MATERIAL AND WORKMANSHIP. Plain web, warp cotton yarn, twisted to the left, 20 threads to the cm., weft linen threads, twisted to the left, 12 threads to the cm. Netting with three-ply linen threads, twisted to the right, size of mesh 8—9 mm. square. Panels arranged squarely. Two darnings with two-ply linen thread, in either direction in the rows of meshes.

UTILITY AND NAME are explained in a note by A. Nilsson, assistant master, of Skara: »*Sparrlakan*» (from the Swedish words »*laka*», to cover, and »*sparre*», rafter), so called on account of the use for which they were originally intended, to cover the rafters in the »*sparrestuga*» or ceiling-less house. . . The upper

end of the »sparrlakan» was fixed to the ridge pole of the roof, the lower end then reaching to the top of the wall, where it was finished off with a hanging fringe. The widths of linen then corresponded with the rafters, and were for the sake of variety decorated with rosettes. Should the »sparrlakan» not suffice to cover the whole space right up to the ridge, ordinary bed sheets or the like were stretched across to cover the bare space. Even after the disappearance of the »sparrstugor» the use of »sparrlakan», for covering the walls and sometimes the ceiling, was continued. They were then usually called »bonad» or »väggbonad» (wall hangings), from the word »bona», and were made shorter than before, partly on account of the lowness of the roofs and partly because they were only made to reach from the top of the wall to below the window.⁵⁹ The use of these »sparrlakan» has, in Västergötland, survived longest in the hundreds of Flundre, Åse and Kålland. According to the same authority, »sparrlakan», in the meaning of bed curtains, were here called »sängkläde», or bed hangings. In an inventory of stores taken at the rectory of Grangärde in 1696, an entry is found, in the main building, of one roof hanging of tow yarn and »sprängsöm» which is said to be »perished with age, but the tow yarn 13 widths long and two half widths». ⁶⁰ Here we probably have an inner roof hanging of the same type as the one in question, unless possibly it may be interpreted as »takpäll». ⁶¹ The »sparrlakan» were also called »sprängsparrlakan», according to a statement from the hundred of Åse; the method of work was called to »språnga», and the netted and darned width alone a »språnga». For similar hangings, see No. 219, parish of Ore, Dalecarlia.

DESIGN. Concerning the medieval design of the left hand side net see under No. 12. The design of the third net shows three octagonal compartments, containing a tree, in the intervening spaces knight's stars and squares. Badly worn.

Nordiska Museet 104,441

No. 216. INNER ROOF HANGING. DARNED NETTING AND PLAIN WEB
HUNDRED OF FLUNDRE, VÄSTERGÖTLAND

MEASUREMENT. Length 363 cm., width 170 cm. The net reproduced 36 cm wide, two similar 42 and 45 cm. resp. Four widths of linen, each 60 cm. wide.

MATERIAL AND WORKMANSHIP. Plain web of linen thread, twisted to the left, 14 warp and 27 weft threads in 2 cm. Netting with three-ply linen thread. Panels arranged squarely; side of mesh about 9 mm. Two darnings with two-ply linen thread in either direction in the rows of meshes.

DESIGN. Derives its origin from the Middle Ages, and may probably be traced still further back. Compare the Kyrkås wall hanging, No. 2, where the same arrangement and similar cross designs occur. Two nets not reproduced have the same designs as those of No. 215.

UTILITY. See No. 215.

Nordiska Museet 6,300

No. 217. CANOPY. DARNED NETTING PARISH OF HÄRLUNDA, HUNDRED OF
ALLBO, SMÅLAND

MEASUREMENT. Length 204 cm., width 176 cm., tassel fringe 5 cm.

MATERIAL AND WORKMANSHIP. Netting with three-ply cotton yarn, side of mesh 9 mm.; squares placed on edge. Plain darning with 12—20 threads of cotton yarn, white, red and blue. Four threads in each square, laid in different directions in the different sections of the pattern. Hanging tassels of the same yarn knotted in. Framing of half-linen. A netted tassel fringe of white cotton yarn with squares of various sizes on all four sides.

UTILITY. These canopies, which were formerly used at Christmas and other festivals in the district of Kronoberg and the neighbouring country, were stretched above the dining table, their hanging tassel fringes and bright colouring creating a festive impression. Crowns made of straw were fixed to the three stars along the middle. Hyltén-Cavallius describes »a canopy painted in brilliant colours, with the sun and stars», which, resting on the pillars at the head of the table, in Varend denoted the *seat of honour*, »the place reserved for the master and the mistress, and *the* place of honour of the whole house». ⁶² This canopy or »hymning» was on festive occasions covered »with a cloth, in the middle of which a crown of straw was fastened».

A canopy or *bordpäll* of the same kind, dated 1756, is in the possession of the Museum. Concerning the straw coronet as a fetish of fertility see Edv. Hammarstedt, *En Julutställning i Nordiska Museet, Fataburen 1909*, page 250.

Nordiska Museet 63,286

No. 218. PILLOW CASE. DARNED NETTING. HUNDRED OF BARA, SCANIA

MEASUREMENT. Length 79 cm., width 52 cm.

MATERIAL AND WORKMANSHIP. Netting and embroidery of two-ply flaxen yarn; size of mesh about 8 mm.; meshes arranged rectangularly; the embroidery, supported by diagonally placed overcast threads does not follow the net of squares slavishly. The pillow case made of plain linen.

DATE. Sewn by the last owner's grandmother, who was born in 1787. Marked E in red in cross stitch.

DESIGN. The embroidery has the character of reticella (reticella — a small net) of the kind sewn on linen with drawn out threads that was fashionable in the 16th century. The name suggests that it is of Italian origin, but Maria Collin has pointed out Syria as more likely to be the country of origin, judging by the explanation at the foot of a plate in »Nuova Inventione» by G. Franco, in 1596, which reads: »Mostra suriana con altre mestrette di redicello», or »Syrian designs and other reticella designs».⁶³

Nordiska Museet 127,170

No. 219. INSERTION FOR HANGING. BOBBIN LACE PARISH OF ORE,
DALECARLIA

MEASUREMENT. Length 109 cm., width 19 cm.

MATERIAL AND WORKMANSHIP. The hanging has been decorated with bobbin lace between widths of plain linen. The lace of two-ply flaxen yarn, in three parts sewn together with two threads of the same yarn. Compare M. Schuette fig. 98, Italy 16th century, and fig. 45, braided silk lace from the 16th century.⁵⁷

UTILITY. The shape of these hangings is similar to that of the »språngsparrlakan» from Västergötland, see Nos. 215 and 216, and probably also the use.

Nordiska Museet 127,674

No. 220. NECK CLOTH. BIRDEYE TWILL, NETWORK AND BOBBIN LACE
PARISH OF LEKSAND, DALECARLIA

MEASUREMENT. 56 × 52 cm., netting and bobbin lace, 3 cm., included.

MATERIAL AND WORKMANSHIP. Bird eye twill, 22 threads to each cm.; weft cotton yarn. Probably in order to give prominence to the glossy linen threads, the twill is turned the wrong side out, the result being a fine net of squares. Netting of two-ply flaxen yarn, about 4 squares to each cm.; darning with 2 threads of the same yarn. Edged with a bobbin lace scallop of similar threads in »torchon» style.

Nordiska Museet 16,896

No. 221. NECK CLOTH. TULLE EMBROIDERY PARISH OF GAGNEF, DALECARLIA

MEASUREMENT. 48 × 49 cm., of which tulle about 75 mm.

MATERIAL AND WORKMANSHIP. Variations of twills, 8-heddled: warp cotton yarn, 27 threads to each cm.; weft 2 threads of cotton yarn. The double weft of the web gives the pattern an impression of dots and lines on a two-heddled ground; a like effect is seen in certain older silk and linen weavings, for instance Heiden, »Handwörterbuch», No. 55, Arabian-Sicilian red silk damask, 13th century. Tulle of cotton thread, darning on counted meshes with 3 threads of cotton yarn.

UTILITY AND DESIGN. »*Knitningshalsklä*» for the dress of a small girl. Was fastened round the neck with a silver buckle on the outside of the frock, which is a golden yellow. The design is divided lengthwise into 3 parts of varying width, similarly to the Gagnef women's »hats»; probably it is a simplified adaptation in »*tyllträdning*» of Gagnef bobbin lace.

Nordiska Museet 93,375

No. 222. BONNET BAND. TULLE EMBROIDERY.

PARISH OF INGELSTORP,
HUNDRED OF INGELSTAD, SCANIA

MEASUREMENT. Length 61 cm., width 35 cm.

MATERIAL AND WORKMANSHIP. On thin cotton, open work weaving borders with black and white cotton yarn, two-ply and twisted to the right. Band and edging with cotton tulle, darned with 3 threads of cotton yarn, twisted to the left, the scallops run and buttonhole-stitched, then cut out.

DESIGN. Tulips, »*trissahjärtan*» and »*trissarutor*», designs characteristic of Ingelstad hundred, were repeated in different stitches on the same garment, compare the weaving border and the edge of tulle embroidery.

Nordiska Museet 42,719

No. 223. HEAD CLOTH. EMBROIDERY ON FINE NETTING »TULLE»

PARISH OF HOBY, HUNDRED OF BRÄKNE, BLEKINGE

MEASUREMENT. 103 × 103 cm.

MATERIAL AND WORKMANSHIP. Cotton tulle with darning, fillings and round hole embroidery, and button hole stitched scallops on two sides and a little way up the third and fourth sides, for the rest simply hemmed.

Nordiska Museet 120,344

KNITTING

STICKNING

The art of knitting was known by the people of Egypt as early as the 3rd to 5th centuries, vide Kendrick vol. II²⁷ 592, 593, 595 and 614, socks and doll's cap. Knitted liturgical mittens are mentioned by J. Quicherat, page 176, from the 12th century⁶⁴ and demonstrated by I. Errera in »*Cat. d'étoffes*», 1901, pl. 216, from the 15th century. In the 16th century the art received fresh impulses through the new fashion of long stockings, and in 1589 the stocking frame for knitting mechanically was invented in England.

Knitting is done with one thread and two needles; in round or cylindrical knitting, for stockings etc., with 4—5 needles. To begin with, as many stitches as will be needed are cast on in the way shown by Th. de Dillmont in »*Encyclopédie des ouvrages de dames*», page 429 and following, then with the right-hand needle a stitch or loop is lifted from the left-hand needle, then the thread for the next stitch is drawn through this. The knitting stitch worked backwards is called purl stitch. Patterned knitting is done in different ways by alternately knitting and purling, by using wool or other yarn of two or more colours, or open work knitting may be effected by alternately increasing and decreasing the stitches in various ways. All these methods have been employed by the peasant home industry of Sweden, proofs of which are the »*spedetröjor*» of Scania, the »*old bindslöjd*» of

Halland, a similar home industry that in past centuries flourished on the islands of Gotland and Öland and was partly intended for export, and the knitted jackets and jacket sleeves of Dalecarlia, Härjedalen and Hälsingland, the knitted bed covers of Ångermanland etc. In this work we have had to limit ourselves to showing specimens of patterns knitted in colours.

No. 224. WOMAN'S JERSEY. KNITTING. PARISH OF BJURÅKER, HÄLSINGLAND

MEASUREMENT. Length 48 cm.

MATERIAL AND WORKMANSHIP. Knitting with black, red and green two-ply woollen yarn, several threads of two-ply white cotton yarn. Two stripes of purl stitch at the waist and one at the wrists. The sleeves knitted separately and sewn on. The shoulder seams looped together on the reverse side.

NAME. Knitted jersey, »Sticketröja».

DATE. H K O D 1853 — Hustru Karin Olsdotter 1853.

Nordiska Museet 122,392

No. 225. NECK SCARF FOR MALE ATTIRE. KNITTING PARISH OF NÅS, DALECARLIA

MEASUREMENT. Length 50 cm., width 7 cm., cord with tassels 56 cm.

MATERIAL AND WORKMANSHIP. Knitted with black and red two-ply woollen yarn, and three-ply white woollen yarn. The knitting 10 cm wide, narrowing at both ends. Lined with a strip of red home-spun, 24 cm. long, the knitting being folded over this. The cord plaited out of the red woollen yarn.

DESIGN. Compare the lily cross, Nos. 4 and 12.

Nordiska Museet 93,555

No. 226. MITTEN. KNITTING PARISH OF TOFTA, GOTLAND

MEASUREMENT. Length 27 cm., width 10 cm.

MATERIAL AND WORKMANSHIP. Knitting with two-ply woollen yarn, madder red and white. A row of purl stitch round the wrist band.

DESIGN. Compare I. Errera, »Cat. d'étoffes anciennes», fig. 216, mitten from the 15th—16th century, Italy.³⁸

Nordiska Museet 116,200a

No. 227. MITTENS. KNITTING DALSLAND

MEASUREMENT. Length 23 cm., width 12 cm.

MATERIAL AND WORKMANSHIP. Knitting with brownish black and white two-ply woollen yarn. Purl stitch rows round the wristbands. A church is represented on the back of each mitten; the righthand one shows Jacob's ladder with angels, the wise maidens, the letters D W I (»de visa jungfrur») and I M I O (possibly »i Mo»), elks (?), 1855 and P H — the owner; the left-hand one also has a ladder, wise and foolish maidens, F Å I D W I, a church porch, a cock, four-footed animals, 1855 and P H. Stars on both mittens; compare No. 226. The practice of decorating articles of wear with biblical representations was common in the countries round the eastern part of the Mediterranean during early Christian times, but has since then been reserved for clerical vestments.

Purchased by the donor from a Dalsland peasant in about 1864, in the market place of Vänersborg.

Nordiska Museet 4,137

SEWING OF MITTENS

NÄLNING OR VANTSÖM

»Nälning» is an old-fashioned way of making mittens, socks, sieves and horse blankets. The sewing is done in rows with wool, goat's hair or horsehair, in the case of a mitten circularly and conducting the needle generally over and under two threads, see fig. 47. The stitches are laid in such a manner that the thread describes circles or spirals, the circumference of which is regulated by the thumb of the left hand. The needle, which is made of wood or bone, generally a pig's shank, is large, flat and not very pointed. »Nålade» or sewn mittens of soft woollen yarn are made large enough to stand shrinking, other articles are of goat's hair or horsehair. The technique occurs in Småland, Södermanland, Upland, Värmland, Dalecarlia, Hälsingland, Jämtland, Norrbotten and probably also in other provinces. It is also found in Norway, Finland and Russia, and a stocking or sock is known from a Coptic grave from the 4th—6th century.⁶⁵ Techniques related to »vantsöm» recur in the so-called bound baskets, in Västergötland called *sewn*, see N. Lithberg, »Svensk Korgslöjd», »Rig» 1921, page 126 and following.



Fig. 47.

No. 228. MITTEN. SEWN

HUNDRED OF ÄLVDAL, VÄRMLAND

MEASUREMENT. Length 30 cm., width of gauntlet 19 cm.

MATERIAL AND WORKMANSHIP. Sewn with white two-ply woollen yarn. Decorated with chain stitch, square double chain stitch, cross-stitch, satin stitch, button hole stitch with 2 threads of pale red, blue and green woollen yarn, and dark blue cotton yarn.

Nordiska Museet 6,907

PLAITING

SPRÅNGNING

»Språngningen, this white shimmering net-work», as Olaus Magnus calls a work used by the women of the North for covering the walls and ceilings, has been interpreted as open work executed on the threads of a web, consequently for instance drawn thread work or plaiting.⁶⁶ According to another opinion the work corresponds to the kind of plaiting reproduced here⁶⁷ — Nos. 229, 230 — which is plaited with twoply flaxen yarn of medium tightness. This is wound up over two steel wires stretched in a rectangular frame, which for preference should be firmly fixed on the floor. The distance between the two wires ought to be twice the width of the pattern that is to be executed, plus twice the width of the fringe — if one is wanted — and a good bit to spare. This last mentioned is required on account of the shortening of the threads during the progress of the work, and also necessitates the one steel wire being movable, i. e. capable of being moved closer to the other one from time to time. When an even number of warp threads have been stretched out, every alternate thread is picked out at the upper edge, by means of a shed rod. Another shed rod is introduced into the same shed and is pushed down to the lower steel wire. The next row is picked up at the

upper edge, but this time and in the continuation, when plaiting a plain ground, in such a way that one thread in the upper shed is laid to the right over 2 in the lower shed and the second in order is picked up, see No .48. Every alternate row is started by laying down 2 threads, and finished by picking up 2 threads. Every row begins at the right and finishes at the left side, and the shed is

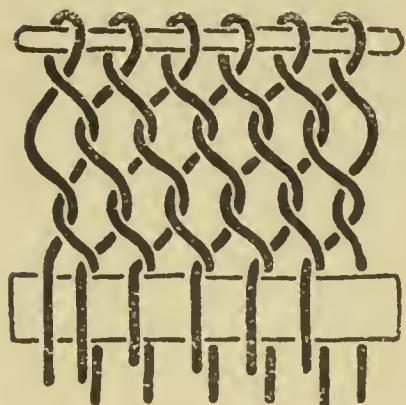


Fig. 48.

carried downwards by the shed rod, so that a two-fold result of the work is obtained, a plaiting with a selvage at the upper steel wire, and the same at the lower wire. The plaitings consequently meet at the middle of the warp, and the warp having been cut half-way between the two plaitings they are finished off with knots. To differentiate between the upper and lower plaitings we will call the former positive and the latter negative. The distinction between them consists in the different direction of the thread.

At pattern holes in the plaiting it is to be noted that the first and the last thread are treated in the same manner as when starting and finishing a row. A more open net is obtained by picking up every alternate thread in the same way as in the original row for as many rows as the size of the square requires, they are joined together by laying down 2 and picking up 2 threads throughout the row, then an ordinary row, after which 2 and 2 threads are again twisted round one another; next time they are joined together by means of fresh couples of the thread. See further regarding »*pinnband*», braids made in the same way.

No implements for »*språngning*» of earlier date are so far known in Sweden, and the technique has been taken up again in our times after the finding of plaited articles in various parts of the country. That it has a long history in the North is proved by the discovery in a grave at Borum Eshöi in Denmark of a hair net from the bronze age, and its venerable age is still further manifested by ancient Egyptian discoveries from about 2000 B. C. According to the lace catalogue of the textile museum of Lyons⁶⁷ it is the oldest known lace technique or »*passemant*», and the reproductions show that the most difficult patterns were executed even at that early period. From the Coptic times pointed caps have been preserved, the elastic quality of the plaiting making it particularly suitable for these; the pointedness has been effected by plaiting ordinary rows with several threads together, increasing the number of threads in zones towards the point. In certain districts of Norway »*sprang*» is still plaited. According to Maria Collin⁶⁸ the technique has been met with in Siebenbürgen, from the 18th century, in Galizia, Spain, Holland, in discoveries from peat bogs in Holstein and among the Rutenes. In Sweden it is known from Scania, Småland, Halland, Östergötland and Jämtland.

The name »*språngning*» has been used in Scania to describe this technique. A corresponding name is used in Norway, where no other textile work is called »*sprang*». Yet there is much to support the opinion of Agnes Branting that »*språngning*» originally meant open work executed on the threads of a web. Is it then to be supposed that the plaiting just described has been done in that manner? It is not impossible that in olden times the plaiting was done on a hanging warp in conjunction with a web, compare No. 198, bobbin lace executed on warp threads. Probably in any case »*uppståväven*» or the upright loom has done service at the work of »*språngning*» until it was found more convenient to employ a special frame consisting of four wooden rails, like the one reproduced by H. Dedekam, fig. 82¹³. Very likely the word has by degrees come to mean open work of any kind. We have for instance in Västergötland »*språngsparrlakan*» — net work, see under No. 215, and in Småland the »*språnghätta*» — bobbin lace hood.

Different »språngning» patterns are shown by Kendrick, Cat. II, pl. 600, 602, 605, from the 4th—5th centuries, Errera, Cat. d'étoffes, 1916, fig. 142—145, Heiden, fig. 165 and 69, M. Schuette, fig. 95, woollen shawl from Egypt, 7th—9th century.

No. 229. HOOD. PLAITING, »SPRÅNGNING»

PARISH OF FÖRLANDA, HUNDRED
OF FJÄRE, HALLAND

MEASUREMENT. Height 25 cm., width 22 cm.

MATERIAL AND WORKMANSHIP. Negative »språngning» with two-ply flaxen yarn, about 28 cm. wide. Closer parts with pattern holes alternate with more open nets. Selvage at the top folded double and stitched loosely together, in the selvage two linen threads have been entered, over which this part of the warp has been stretched during the progress of the work. At the lower end of the hood the plaiting has been done with two and two threads, according to the same system as used during Coptic times for the pointed caps, see above. Embroidery on a plain linen web with a finer quality of flaxen yarn, with geometrical and free satin stitch, cross stitch, chain stitch, stem stitch and fillings, and at the extreme edge of the hem weaving borders through the double thickness of the linen and »nuggor», or button hole stitch in the air, at the edge.

DATE AND DESIGN. The hood or cap, which is exquisite also as regards the material, is from the 18th century.

The flowerlike pattern of the »språngning» is practically identical with those occurring in plaiting and drawn thread work, »kattfot» and »sjoblaroser». Compare Småland, No. 240, Scania, 241 and Halland, 143.

Nordiska Museet 76, 406

No. 230. CANOPY. PLAITING, »SPRÅNGNING»

PARISH OF SUND, HUNDRED OF
YDRE, ÖSTERGÖTLAND

MEASUREMENT. Length 314 cm., width 230 cm.

MATERIAL AND WORKMANSHIP. Fringed »språngningar» of flaxen yarn, have been let into a plain white linen web. The outside border is 27—30 cm. wide and consists of 6 pieces, 3 positive and 3 negative. The plaitings round the middle section are 4, 2 positive and 2 negative, with a width of 22—28 cm. The reason of the greater width is that the sheds of the negative or lower pieces have not been pressed down sufficiently during the progress of the work, which makes the negative plaiting broader. A string composed of 2 threads of two-ply flaxen yarn runs both in the upper selvage and at the bottom between the plaiting and the fringe.

NAME AND UTILITY. This »takmatta» or canopy is said to have been in use until about 1840. It was placed under the roof of the ceiling-less high house above the banqueting table on festive occasions.

The use of these canopies, usually called »takhimlar» or »bordpällar» is of ancient date in Sweden. Hildebrand, in part I, page 711¹⁵, mentions »sotlärft», from the year 1444, which like the Norwegian »sotdript»¹⁴, may be supposed to have consisted of a linen cloth, more or less richly ornamented, which was stretched high above the altar to prevent dust and soot from falling on it, according to the orders of the Cologne Synod of the year 1280. This church custom has reached to the homes of Sweden at a later date. Hjalmar Falk, in the work referred to above, page 202, mentions »sotlärft» with »språngning» from the year 1403, or the same kind of article as shown on our plate.

The magnificent canopies of the Renaissance, called by the medieval name of *baldachins*, after the Bagdad silk of the same name out of which they were once made, have hardly had any direct influence on the »bordpällar» of the peasants. The still remaining specimens of these have all developed out of the »sotlärft» and other canopies of the Middle Ages. On the other hand, the custom of stretching the best weavings in the house above the seat of honour, for instance low warp tapestry bed covers in Scania and table covers in Dalecarlia, may possibly be said to have been influenced by the canopies of the Renaissance, a valuable specimen of which is preserved in the Nationalmuseum of Stockholm. It was woven in the eighties of the 16th century in high warp tapestry for King Frederick II, who when ordering it called it »ein Rugstück mit einem Himmel über Unsern Tisch».²³

Nordiska Museet 63, 460

PLAITING OR BRAIDING
FLÄTNING

After the completion of a linen web there remained the ends of the warp threads, the »äfsingar» or »ävsetter» (Västergötland), which could not be used up in the weaving. In order to make use of these and at the same time give an ornamental finish to the weaving they were braided together into a simple pattern in plaits of 3 or 4 strands each, the latter alternating with two and two strands simply twisted. The short warp ends fastened to the web beam at the beginning of the web were also made into narrow »flätter», called »vebinneflätter» or »vidbindningsflätter» (Västergötland). Especially with regard to the typical four-strand plaiting it may be said that the design is dependent on the variation of open and close *sections*, whilst in the typical three-strand plaiting the *line* is of more importance; every line is here plaited and so to speak lives its own individual life. The four-strand plaiting has probably descended from earlier »språngning», which also consisted of close sections in contrast to more open ones with simply twisted threads, compare for instance Schuette, fig. 95, Coptic »språngning»⁵⁷, and Anna Peterson-Berg, fig. 38, four-strand plaiting from Gästrikland⁷¹, or our No. 233, plaitings 3 and 6, Dalecarlia.

Three-strand plaiting is evidently related to Italian bobbin plait lace of the 16th century, which has had a wide distribution in this country and has taken root here as a peasant industry. For the sake of comparison, although bobbin lace has not otherwise been included in the plan of this work, a sample is reproduced in No. 219. See also No. 202 and compare Schuette, top part of fig. 24, fig. 45 and 98. In later times the types have become mixed. Three-strand plaiting was common in Scania, Blekinge, Öland, Halland, Småland, four-strand plaiting in Västergötland, Östergötland, Dalsland, Värmland, Västmanland, Södermanland, Upland, Dalecarlia, Gästrikland, Hälsingland, Härjedalen, Jämtland, and is also found in Småland. Braulik shows a simple five-strand plaited fringe from the year 1450 B. C.⁸

No. 231. HANGING. PLAITING

PARISH OF MORA, DALECARLIA

MEASUREMENT. Height 63 cm., width 66 cm.

MATERIAL AND WORKMANSHIP. Plain linen web, 34 warp threads to each 2 cm. Four-strand plaiting with 8 warp threads, 2 in each strand. Tassels folded in three and tied over.

Nordiska Museet 64, 413 b

No. 232. FRINGE. PLAITING

PARISH OF MORA, DALECARLIA

MEASUREMENT. Height 39 cm., width 66 cm.

MATERIAL AND WORKMANSHIP. Plain web, warp flaxen yarn, 32 threads to each 2 cm., weft cotton yarn. Four-strand plaiting with 8 warp threads, 2 in each strand. Each tassel tied round with one of the strands.

Nordiska Museet 46, 359

No. 233. HANGING. PLAITING, BOBBIN LACE

PARISH OF ORE, DALECARLIA

MEASUREMENT. Height 133 cm., width 185 cm.

MATERIAL AND WORKMANSHIP. Half a width, 29 cm., of plain linen web at either side of the open work section, 14 warp threads to each 2 cm.; 18 pieces of plaiting in widths of 55 cm.; ground web of these

twills of flaxen yarn, 28 warp threads to each 2 cm., the twill in most cases finished off with double tabby. Four-strand plaiting of 8 warp threads, 2 in each strand. Typical four-strand plaitings. The plaitings framed by bobbin lace of coarse flaxen yarn.

UTILITY. The hanging is in the notes of the Museum generally called »väggförlåt», or wall hanging, in one place also »sängförlåt», or bed hanging. See under No. 219.

Nordiska Museet 104, 176

No. 234. TOWEL. PLAITING PARISH OF DALBY, HUNDRED OF ÄLVDAL, VÄRMLAND

MEASUREMENT. Length 164 cm., width 25 cm.

MATERIAL AND WORKMANSHIP. Plain cotton web, 44 warp threads to each 2 cm. In two half widths, joined together with Oriental stitches across the middle. Four-strand plaiting with 8—12 warp threads.

UTILITY. Towels with plaiting have been in general use in Sweden from olden times. They were suspended from the upper moulding of the four post bed stead between the different parts of the bed curtains, or at the door, and were intended both for use and ornament. Long towels or »långhanklän», about 3 ½ metres long, of which every farm possessed one, were used at funerals for carrying the coffin; six or more were then required.

Nordiska Museet 144, 189

No. 235. FRINGE. PLAITING PARISH OF MORA, DALECARLIA

MEASUREMENT. Height 49 cm., width 64 cm.

MATERIAL AND WORKMANSHIP. Twills: flaxen yarn 30 warp threads to each 2 cm., cotton yarn for weft. Four-strand plaiting with 8 warp threads, 2 in each strand.

Nordiska Museet 64, 407

No. 236. FRINGE. PLAITING PARISH OF FEMSJÖ, HUNDRED OF VÄSTBO,
SMÅLAND

MEASUREMENT. Length 116 cm., width 11 cm.

MATERIAL AND WORKMANSHIP. Zig zag double twill of flaxen yarn, 28 warp threads to each 2 cm. Two widths plaited together. Three-strand plaiting with 6 warp threads. Tassels folded in three and tied round

NAME. The design is called »pansarflätt», or armour plaiting.

Nordiska Museet 73, 775 a

No. 237. FRINGE. PLAITING PARISH OF TRAHERYD, HUNDRED OF SUNNERBO,
SMÅLAND

MEASUREMENT. Length 61 cm., width 18 cm.

MATERIAL AND WORKMANSHIP. Plain web: cotton yarn for warp, 40 threads to each 2 cm., flaxen yarn for weft. Three-strand plaiting with 6 warp threads. Tassels folded in three and tied round.

UTILITY. »For shelves and ridges in the old farm houses». A medieval way of putting up these »*opphängen*» is noted in the north-western part of the hundred: they are nailed up like draperies instead of squarely. After fixing the hemmed side to a nail the hem is given one turn round the nail; compare Hildebrand, III, pl. 464 and 465, wall paintings from the 14th century.¹⁵ What still remains of house drapings or »*dragning*» is in the neighbourhood generally made use of at Christmas. Formerly wooden pegs were used in place of nails; putting up the hangings was then called »pegging up Christmas».⁶²

Nordiska Museet 52, 108 b

No. 238. FRINGE. PLAITING

HUNDRED OF FLUNDRE, VÄSTERGÖTLAND

MEASUREMENT. Length 307 cm., width 14 cm.

MATERIAL AND WORKMANSHIP. Plain linen web, 28 warp thread to each 2 cm. Three-strand plaiting with 6 warp threads. Tassels of strands folded in three and tied round. 5 widths of cloth, 3 of which plaited together, the remainder sewn together.

UTILITY. Before the introduction of window curtains these fringes were used as hangings in front of the windows, »*takhyllor*» or *shelves*, which in the old high houses went all round the room.DESIGN. The design called wheels, or »*hjulaflätt*».

Nordiska Museet 6,283

No. 239. TABLE CLOTH. PLAITING

PARISH OF GLÖMMINGE, HUNDRED OF
ALGUTSRUM, ÖLAND

MEASUREMENT. Length 191 cm., width 122 cm.

MATERIAL AND WORKMANSHIP. Plain linen web, 34 warp threads to each 2 cm. Three-strand plaiting with 6 warp threads. On account of the design, which has been borrowed from the bobbin lace technique, certain threads have had to be cut off, finishing off with a knot, and other extra threads added, some at the lower end, some in three horizontal plaited lines. In two widths.

DESIGN. The design is borrowed from bobbin plait lace of the same kind as shown by M. Schuette, fig. 97.⁵⁷

Nordiska Museet 137,057

No. 240. HANGING. PLAITING

SMÅLAND

MEASUREMENT. Length 53 cm., width 19 cm.

MATERIAL AND WORKMANSHIP. Plain linen web, 22 warp threads to each 2 cm. Four-strand plaiting with 8 warp threads. The small grounds of plain web in the middle of the pattern are produced by separating 2 strands of the plaits at a time. Five red cotton yarns have been sewn in. Tassels folded in three and tied round.

Nordiska Museet 9,997 b

No. 241. TABLE CLOTH. PLAITING

PARISH OF ST. OLOV, HUNDRED OF ALBO
SCANIA

MEASUREMENT. Length 143 cm., width 124 cm.

MATERIAL AND WORKMANSHIP. Plain cotton web, 38 threads to each 2 cm. Three-strand plaiting. Extra thread put in horizontally for three plaits. Extra threads in the tassels. Two widths joined together; plaiting on one long side.

DATE. Made in 1835 by Pernilla Håkansson.

DESIGN of the outside borders called »*sjudla'rosor*» or roses of seven leaves, also »*kattafoträ*» or cat's paw; design of the middle border called »*baldersbrå*», the name of a flower, *Matricaria Inodora*.

Nordiska Museet 130,813

No. 242. FRINGE. PLAITING

PARISH OF HINNERYD, HUNDRED OF SUNNERBO,
SMÅLAND

MEASUREMENT. Length 62 cm., width 35 cm.

MATERIAL AND WORKMANSHIP. Plain linen web, 38 warp threads to each 2 cm. Three-strand plaiting with 6 warp threads. Tassels of strands folded in three and tied round.

UTILITY. Used as a curtain for a small window.

Nordiska Museet 51,958

No. 243. HANGING. PLAITING

PARISH OF KÄLLSJÖ, HUNDRED OF FAURÅS,
HALLAND

MEASUREMENT. Length 138 cm., width 13 cm.

MATERIAL AND WORKMANSHIP. Linen twills, 32 warp threads to each 2 cm., four-strand plaiting with 8 warp threads. The hanging is made up of 4 pieces of web, with one plaiting between each and at the short ends.

Nordiska Museet 86,346

No. 244. FRINGE. PLAITING

PARISH OF KNÄRED, HUNDRED OF HÖK, HALLAND

MEASUREMENT. Length 150 cm., width 17 cm.

MATERIAL AND WORKMANSHIP. Plain linen web, 26 threads to each 2 cm.; three-strand plaiting with 6 warp threads. Tassels folded in three. Three pieces of web joined together.

NAME. Plaiting was here and in Scania called »trä».

Nordiska Museet 48,075

No. 245. FRINGE. PLAITING

PARISH OF KYRKHULT, HUNDRED OF LISTER,
BLEKINGE

MEASUREMENT. Length 71 cm., width 19 cm.

MATERIAL AND WORKMANSHIP. Plain linen web, 26 warp threads to each 2 cm.; checkered blue, pale madder and the natural colour of the unbleached linen. Three-strand plaiting with 6 warp threads.

Nordiska Museet 68,720 c

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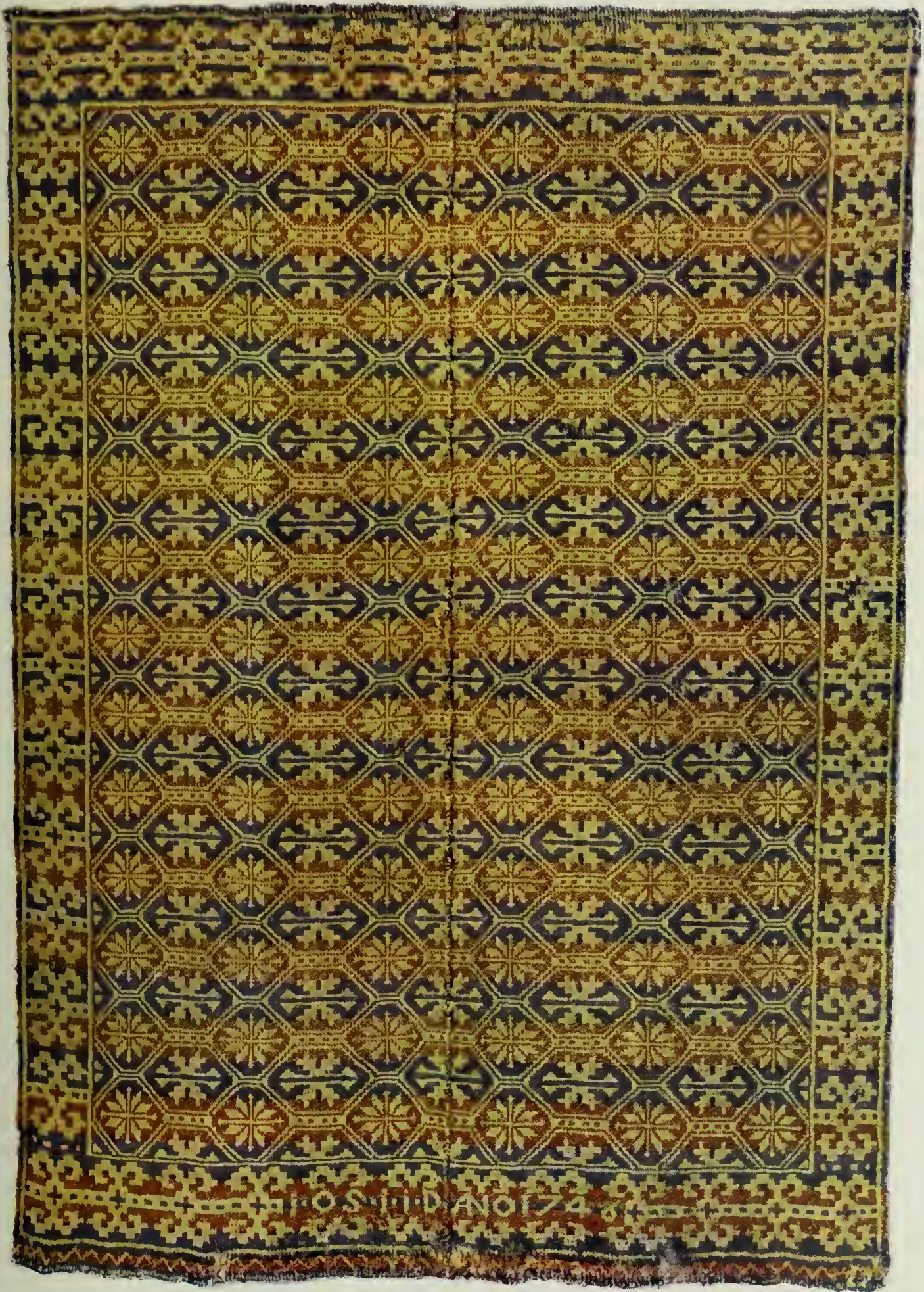
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2. WALL HANGING, DOUBLE WEAVING. PARISH OF KYRKÅS, JÄMTLAND.



3. BED COVER, DOUBLE WEAVING. PARISH OF LOCKNE, JÄMTLAND.



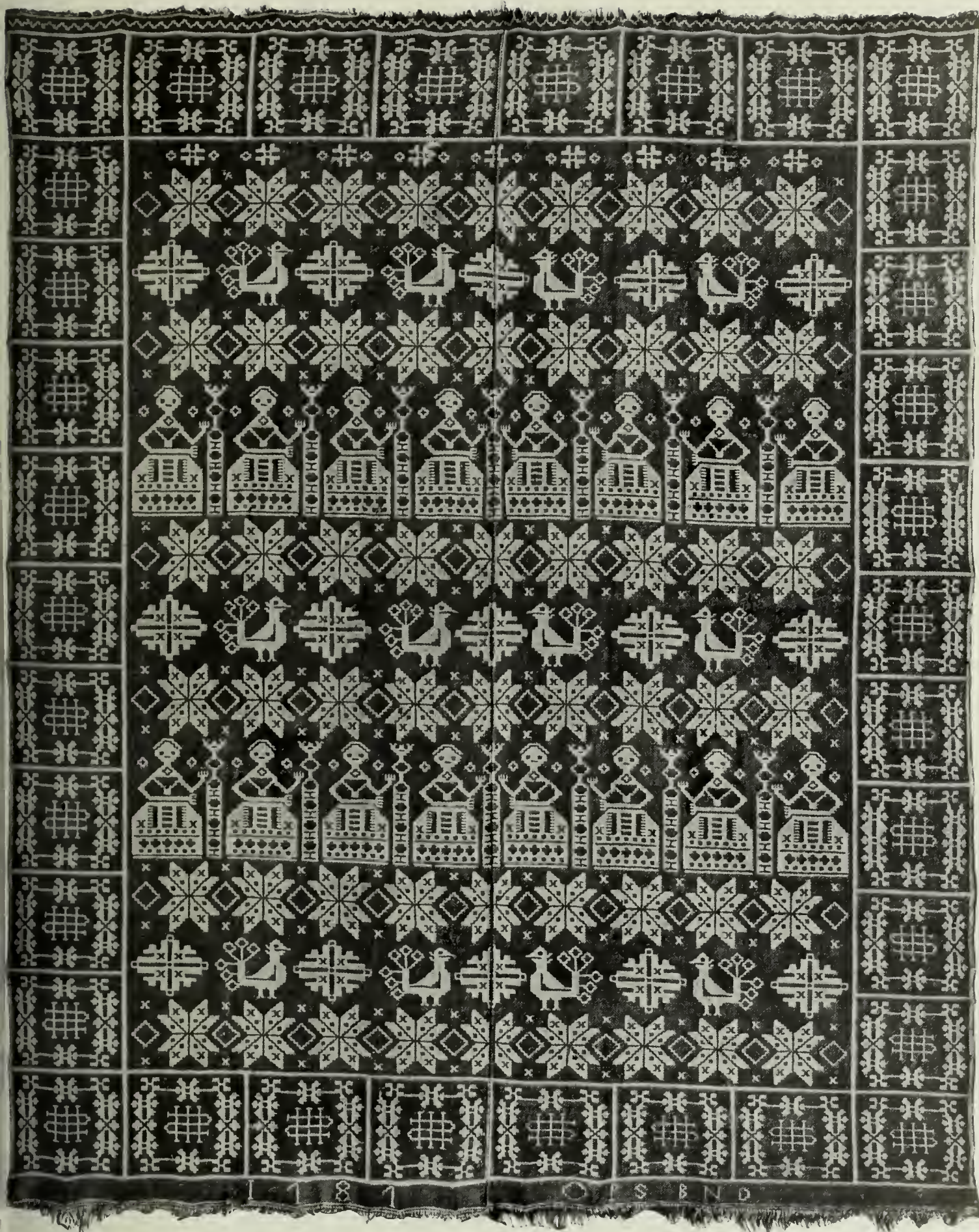
4. BED COVER, DOUBLE WEAVING. INLANDS NORRA HUNDRED, BOHUSLÄN.



5. BED COVER, DOUBLE WEAVING. BOHUSLÄN.



6. BED COVER, DOUBLE WEAVING. PARISH OF ÄLVROS, HÄRJEDALEN.



7. BED COVER, DOUBLE WEAVING. BOHUSLÄN.



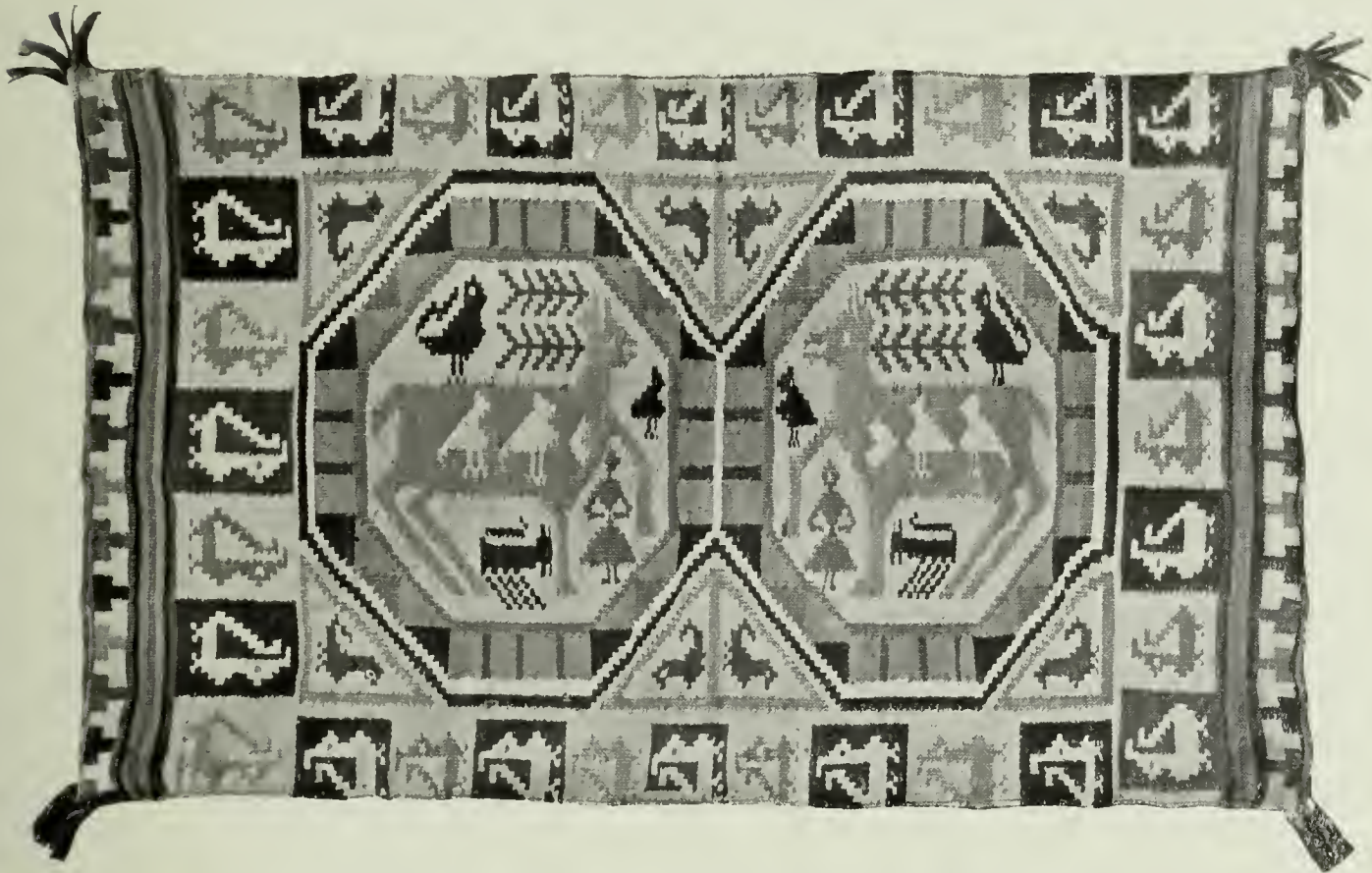
8. BED COVER, »RÖLLAKAN». HUNDRED OF OXIE, SCANIA.



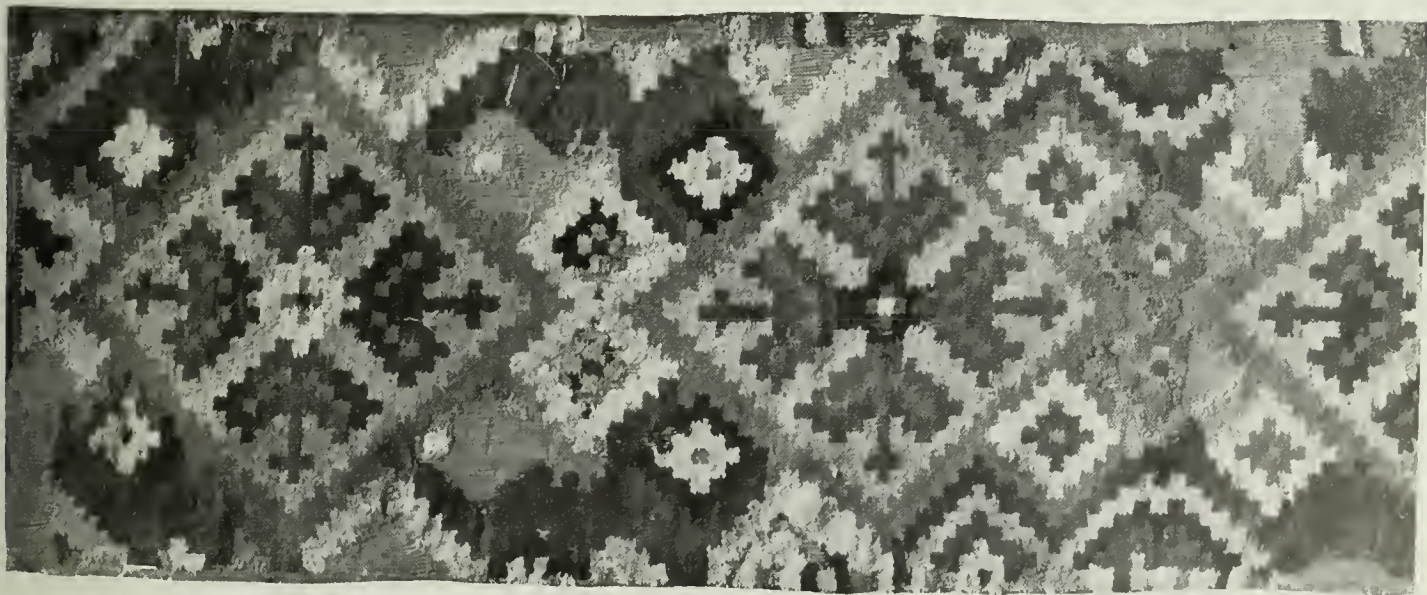
9. BED COVER, »RÖLLAKAN». HUNDRED OF FÄRS, SCANIA.



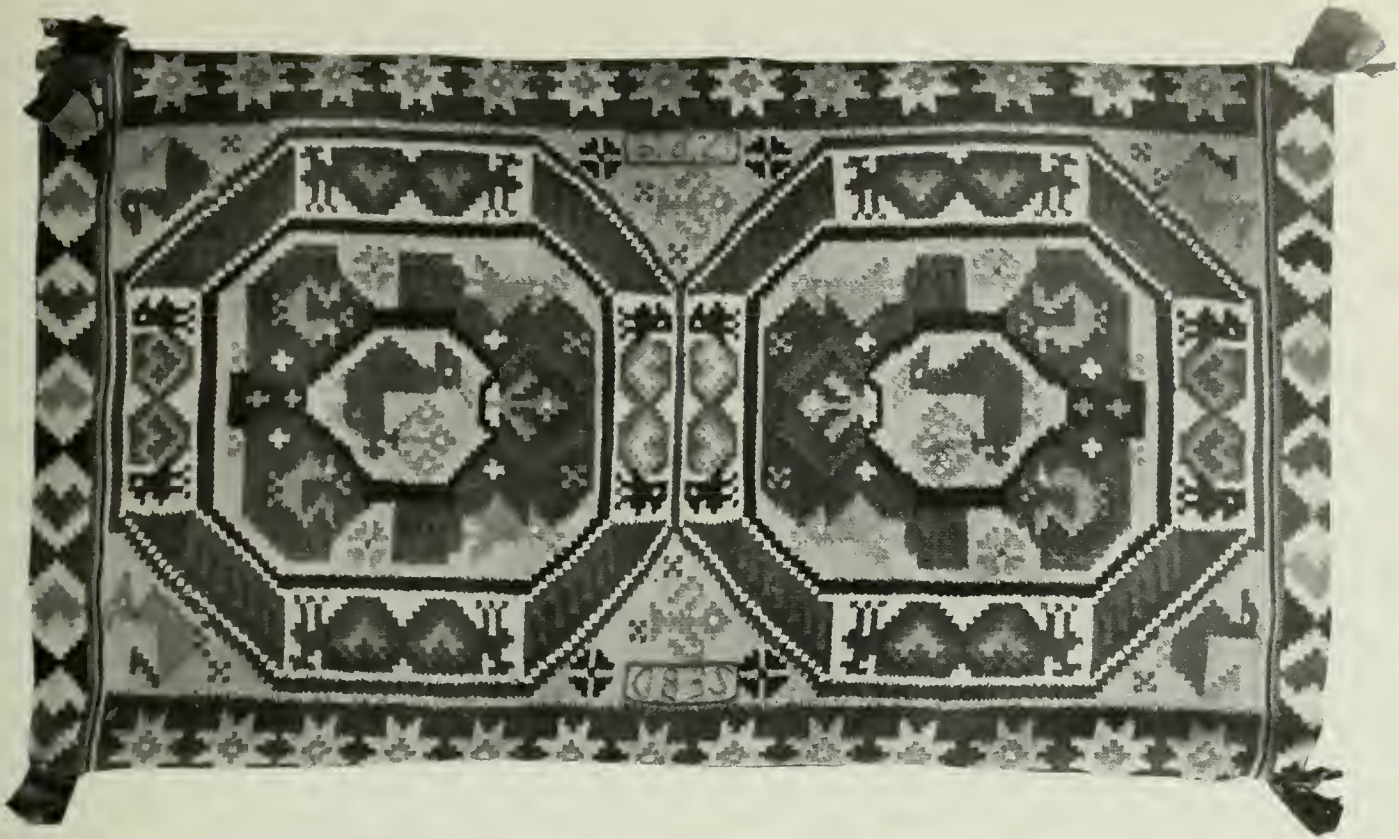
10. CARRIAGE CUSHION, »RÖLLAKAN». SOUTH-WESTERN SCANIA.



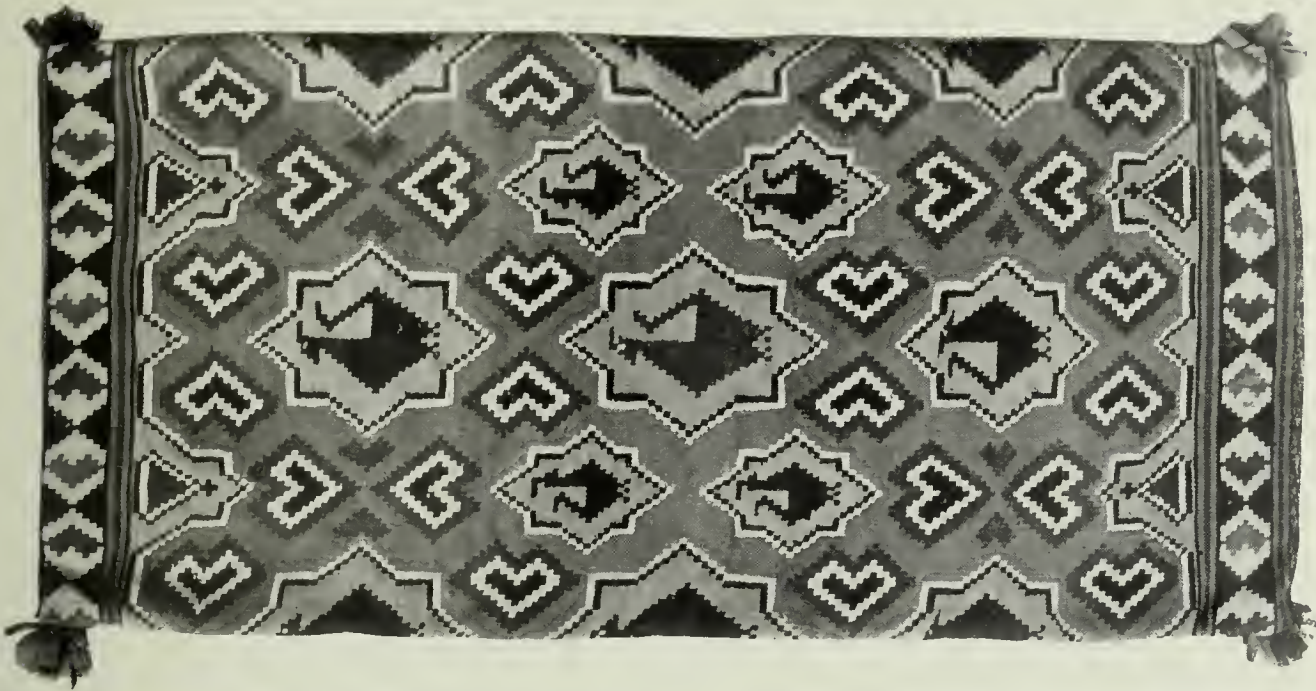
11. CARRIAGE CUSHION, »RÖLLAKAN». SOUTH-EASTERN SCANIA.



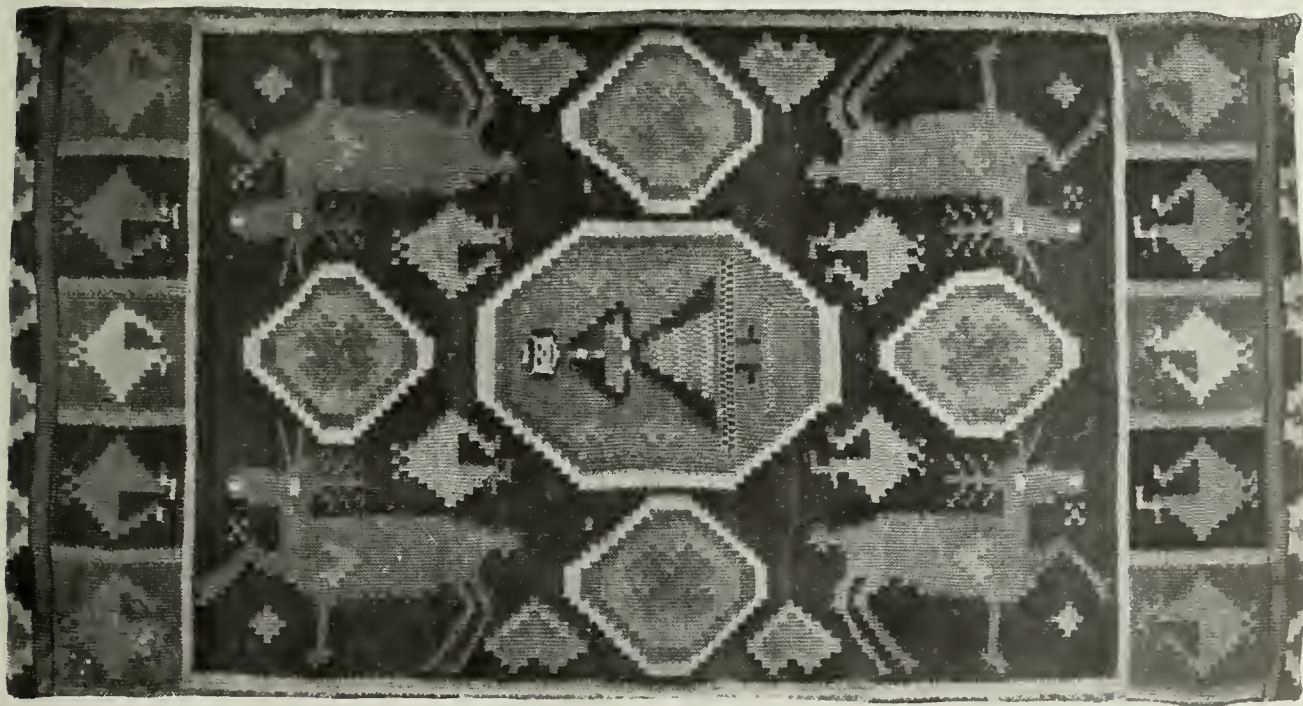
12. SEAT CUSHION, »RÖLLAKAN». VÄSTERGÖTLAND.



15. CARRIAGE CUSHION, »RÖLLAKAN».
HUNDRED OF INGELSTAD, SCANIA.



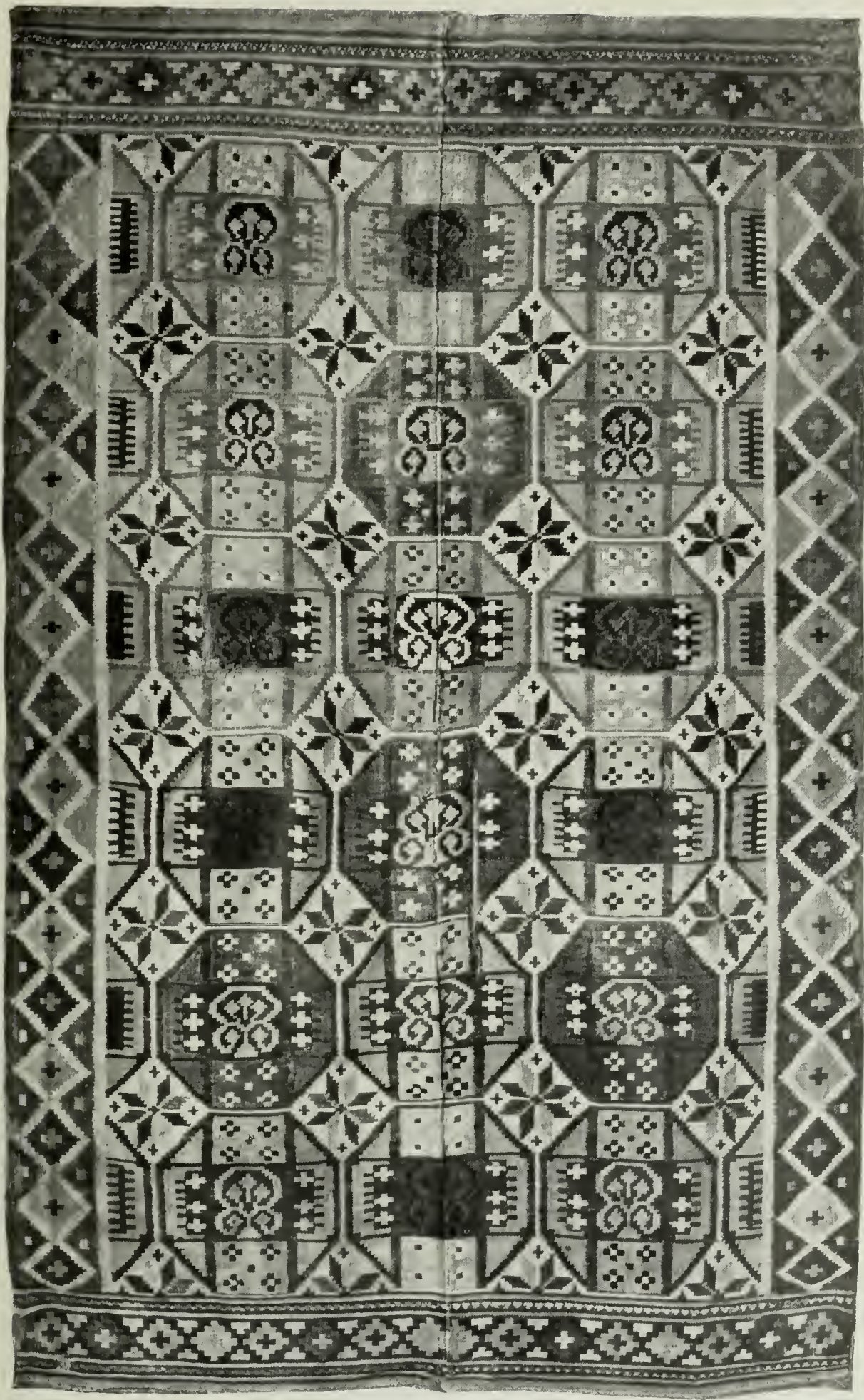
14. CARRIAGE CUSHION, »RÖLLAKAN».
HUNDRED OF INGELSTAD, SCANIA.



13. CARRIAGE CUSHION, »RÖLLAKAN».
HUNDRED OF JÄRRESTAD, SCANIA.



16. SEAT CUSHION, »RÖLLAKAN». HUNDRED OF KÅLLAND, VÄSTERGÖTLAND.
 17. CARRIAGE CUSHION, »RÖLLAKAN». HUNDRED OF VILLAND, SCANIA.
 18. CARRIAGE CUSHION, »RÖLLAKAN». HUNDRED OF ALBO, SCANIA.



19. BED COVER, »RÖLLAKAN». NORTH-EASTERN SCANIA.



20. CHAIR CUSHION, »RÖLLAKAN». NEIGHBOURHOOD OF KRISTIANSTAD, SCANIA.

21. SEAT CUSHION, »RÖLLAKAN». HUNDRED OF SÖDRA INLAND, BOHUSLÄN.



22. CARRIAGE CUSHION, »RÖLLAKAN». SOUTH-EASTERN SCANIA.



23. BED COVER, »RÖLLAKAN». HUNDRED OF ALBO, SCANIA.



24. BED COVER, »RÖLLAKAN». HUNDRED OF MEDELSTAD, BLEKINGE.



25. SEAT COVER, TAPESTRY. ÖSTRA HUNDRED, BLEKINGE



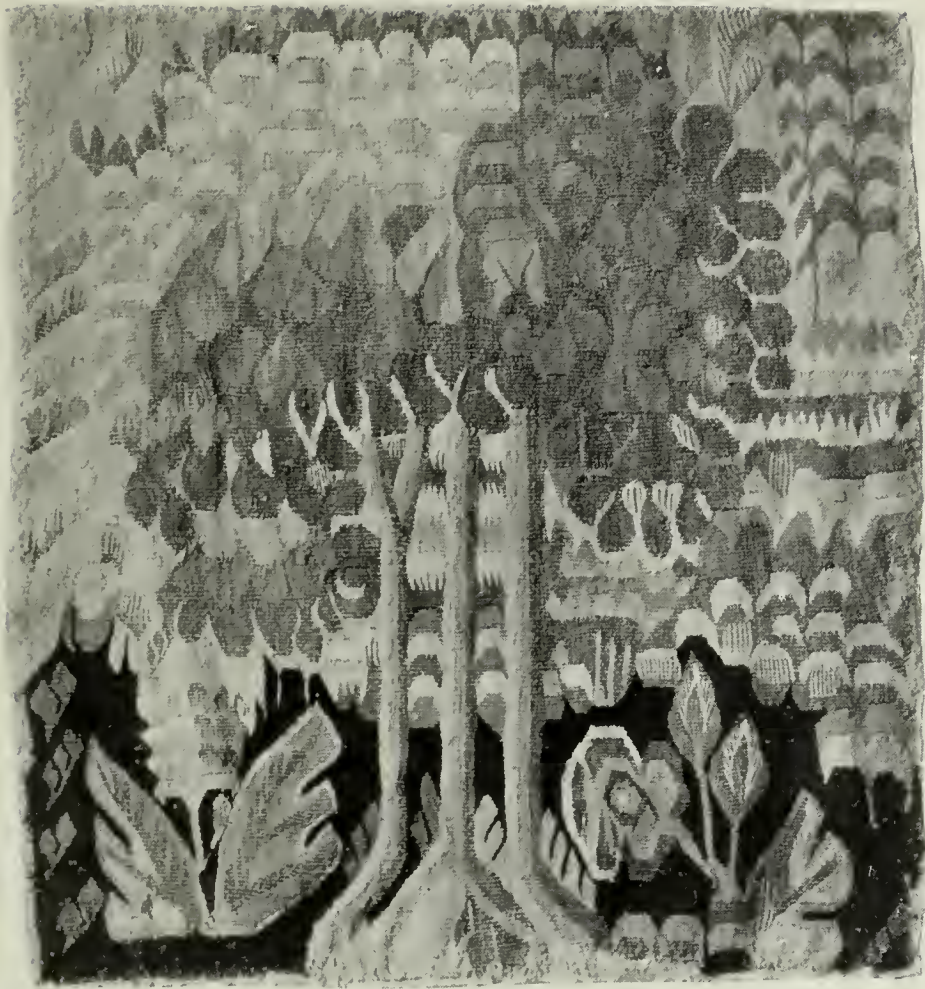
26. BORDER, TAPESTRY. HUNDRED OF FAURÅS, HALLAND
27. SEAT CUSHION, TAPESTRY. HUNDRED OF VÄSTBO, SMÅLAND



28. CHAIR COVER, TAPESTRY. HUNDRED OF VÄSTBO, SMÅLAND.



29. CHAIR CUSHION, TAPESTRY. HUNDRED OF SUNNERBO, SMÅLAND.



30. CHAIR COVER, TAPESTRY. ÖSTRA HUNDRED, SMÅLAND.



31. CHAIR CUSHION, TAPESTRY. HUNDRED OF FAURÅS, HALLAND.



32. CARRIAGE CUSHION, TAPESTRY. HUNDRED OF TORNA, SCANIA.



33. WALL HANGING, TAPESTRY. PARISH OF ORE, DALECARLIA.



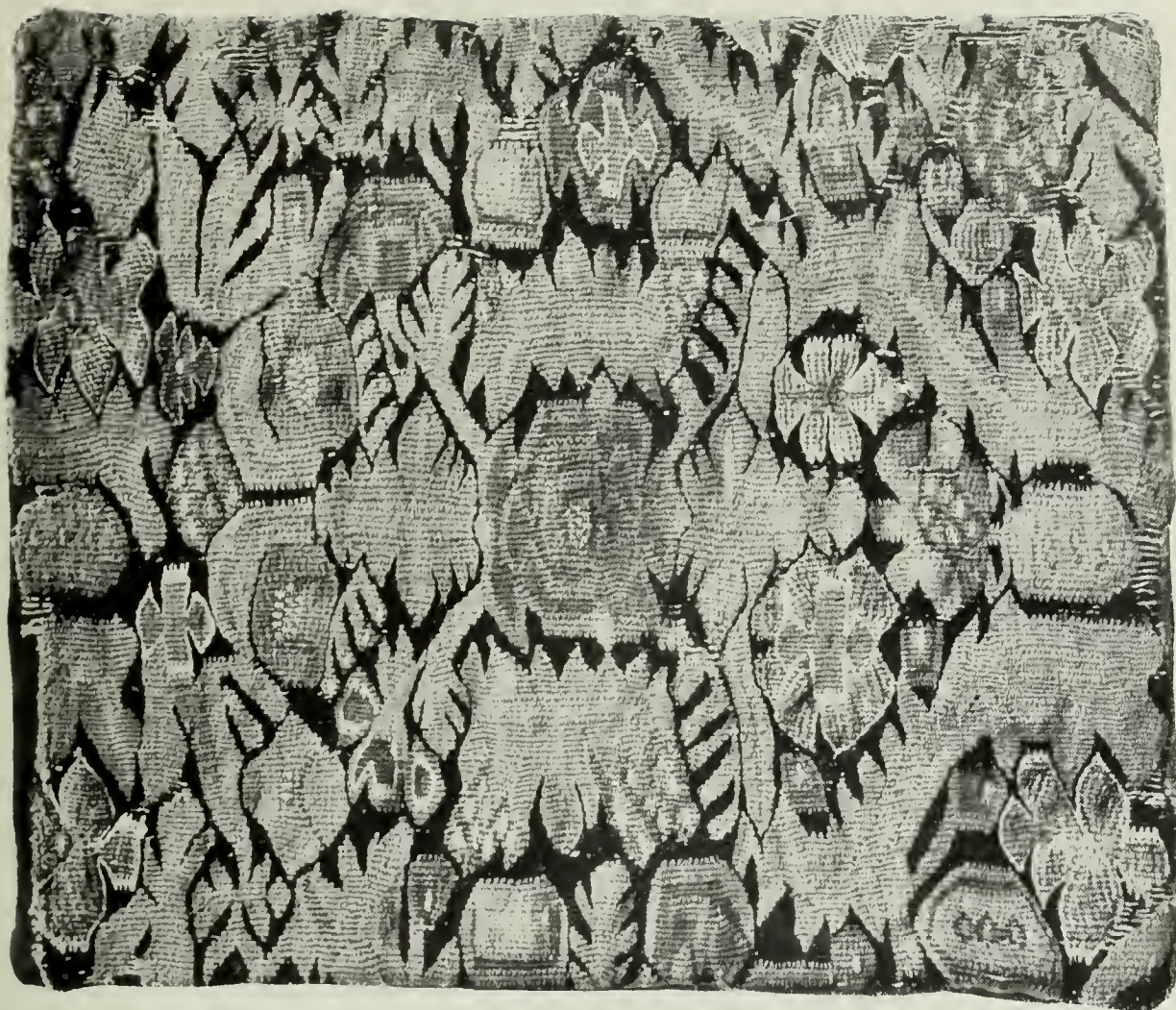
34. SEAT COVER, TAPESTRY. SÖDRA VEDBO HUNDRED, SMÅLAND.



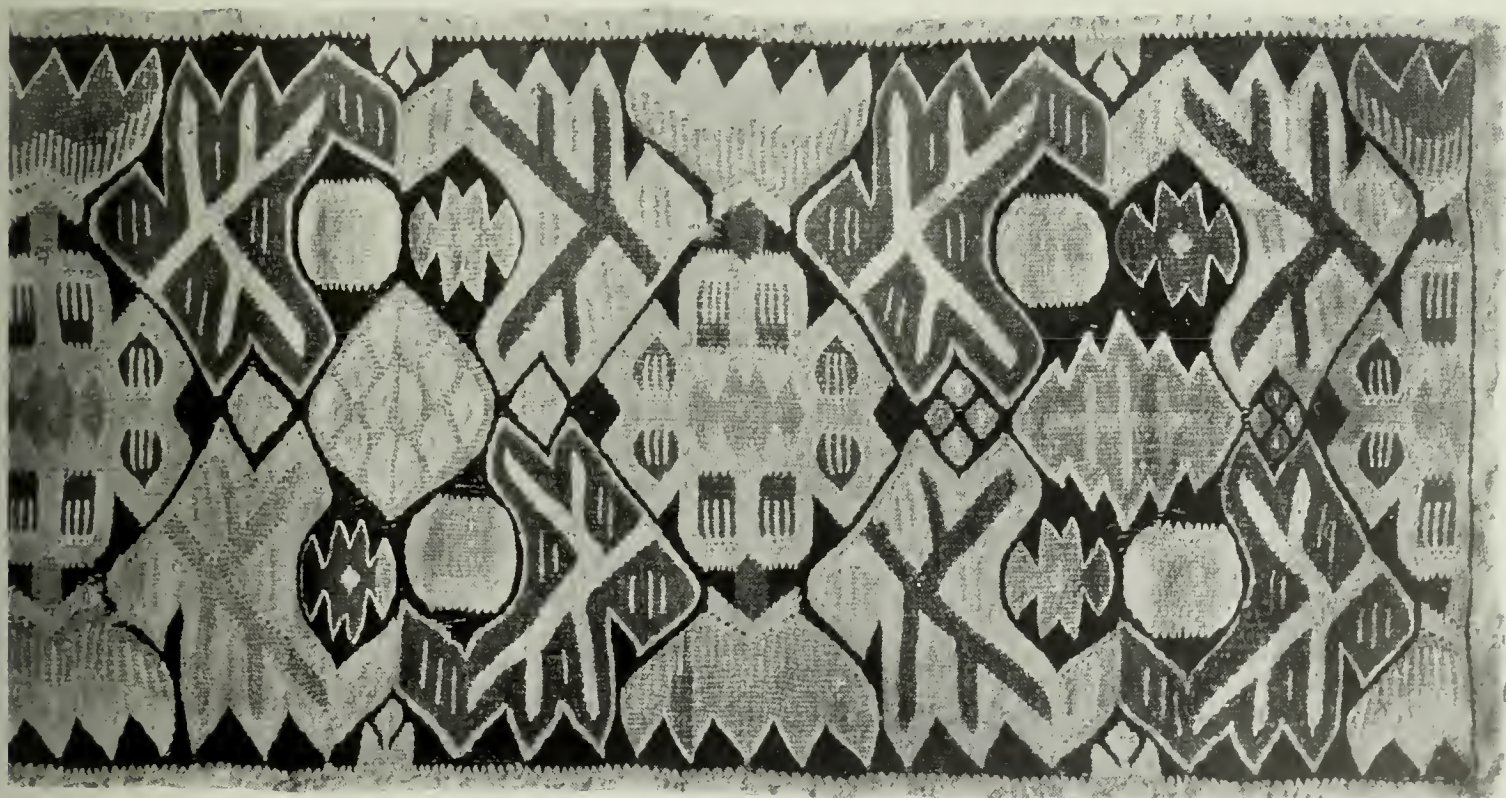
35. CARRIAGE CUSHION, TAPESTRY. HUNDRED OF TORNA, SCANIA.



36. WALL HANGING, TAPESTRY. HUNDRED OF MARK, VESTERGÖTLAND



37. CHAIR CUSHION, TAPESTRY. HUNDRED OF ALBO, SCANIA.



38. SEAT CUSHION, TAPESTRY. HUNDRED OF VÄSTBO, SMÅLAND.



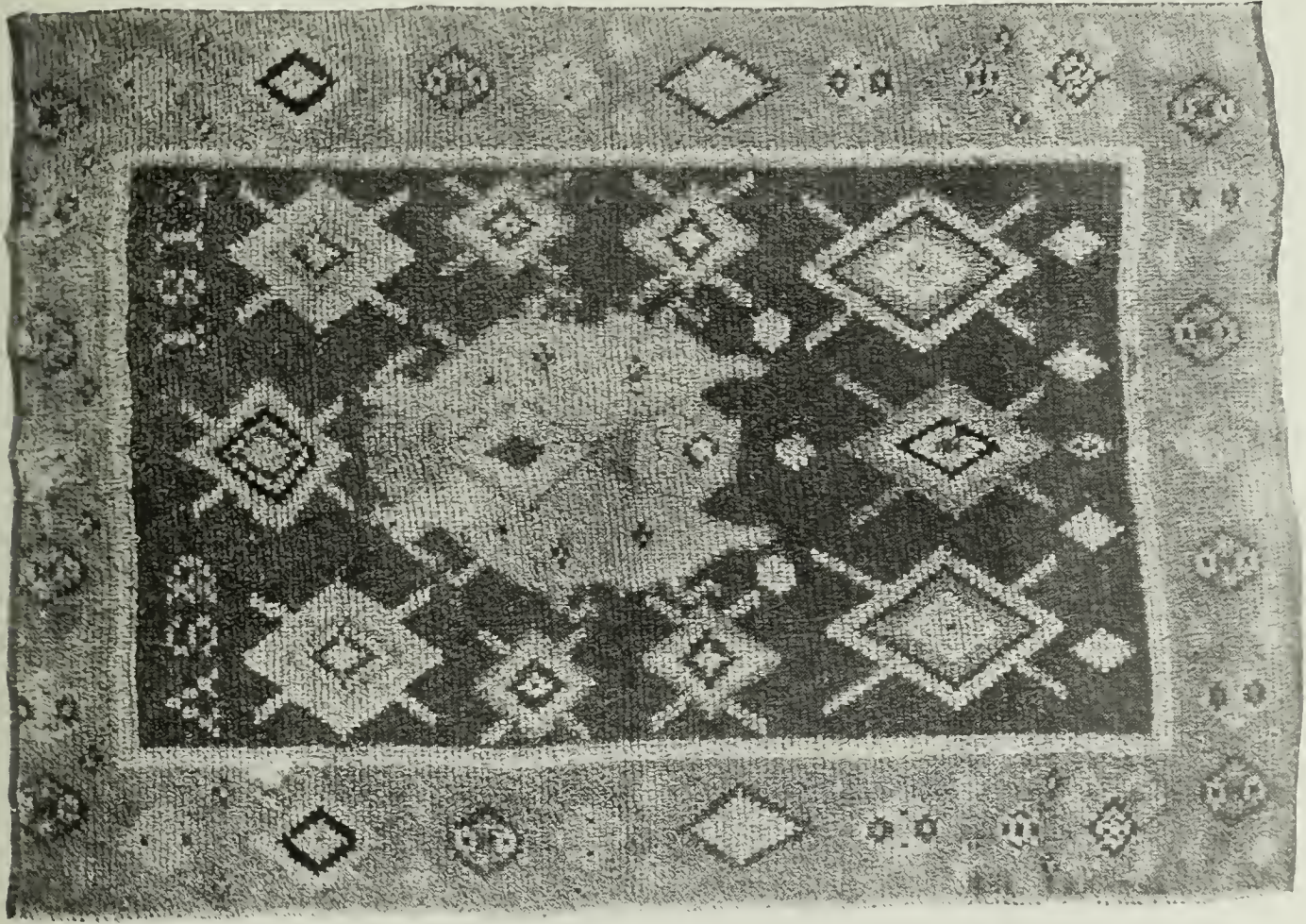
39. RUG. HUNDRED OF HÅBO, UPPLAND.



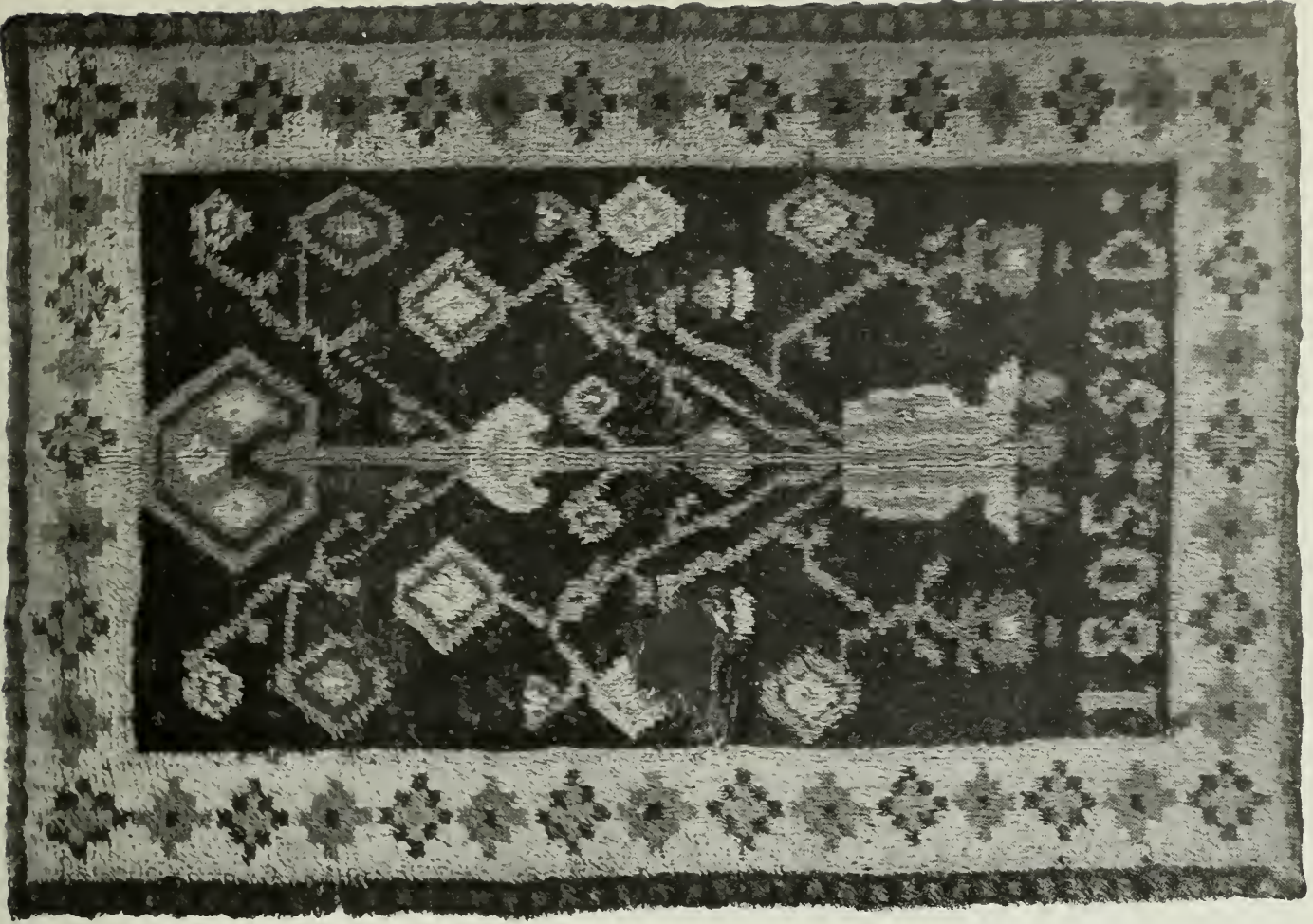
40. RUG. HUNDRED OF ERLINGHUNDRA, UPPLAND.



41. RUG. HÄRJEDALEN.



42. RUG. INLANDS NORRA HUNDRED, BOHUSLÄN.



43. RUG. PARISH OF OFFERDAL, JÄMTLAND.



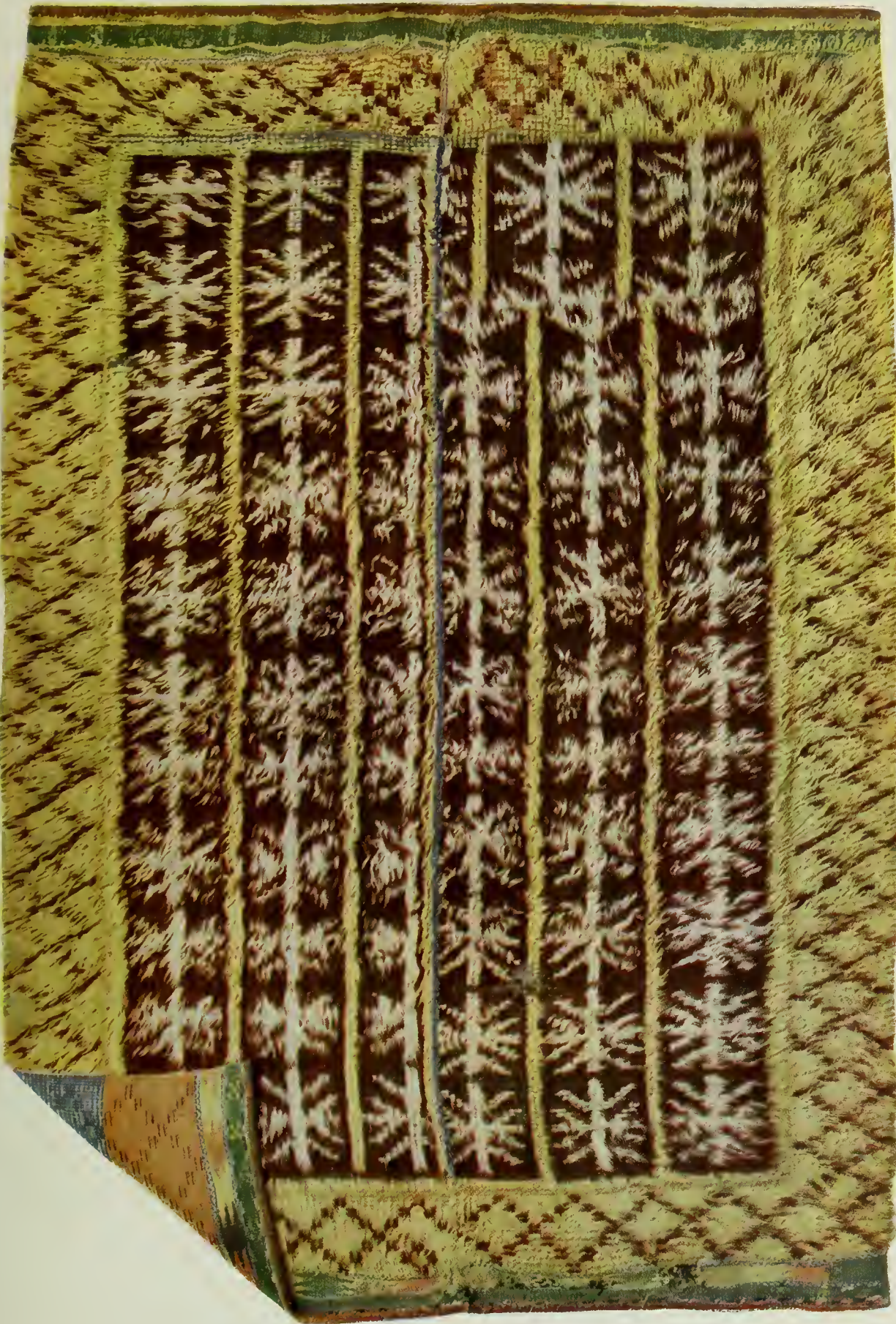
44. RUG. PARISH OF NORA, VÄSTMANLAND.



45. RUG. INLANDS FRÄKNE HUNDRED, BOHUSLÄN



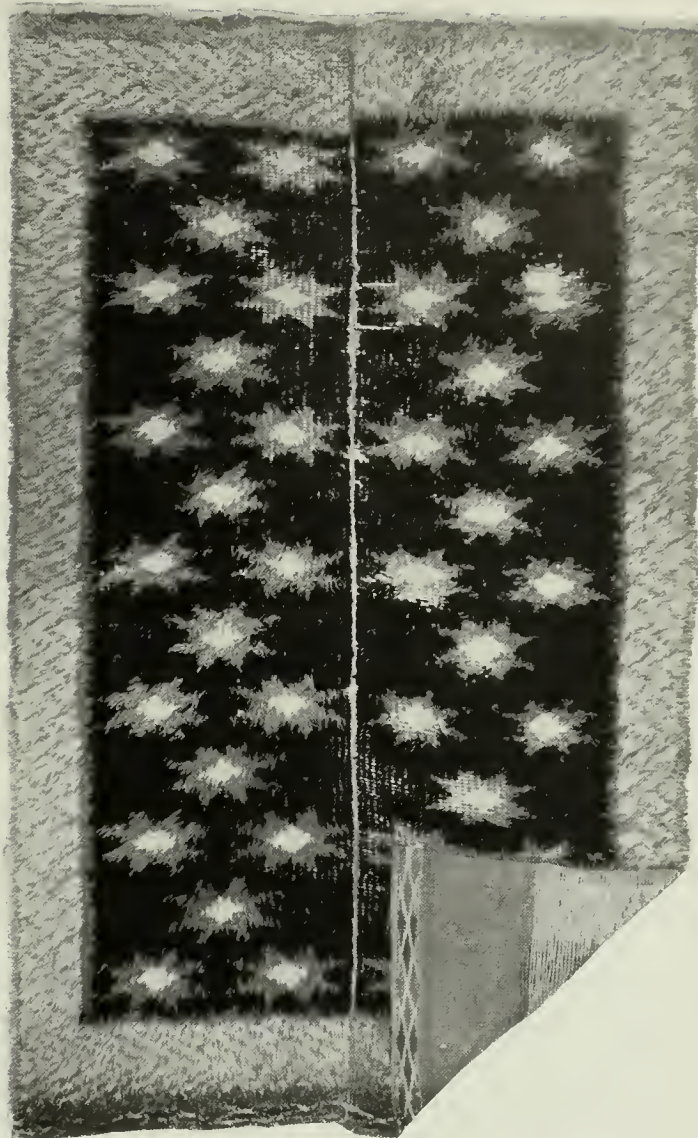
46. RUG. HUNDRED OF GRIMSTEN, NÄRKE.



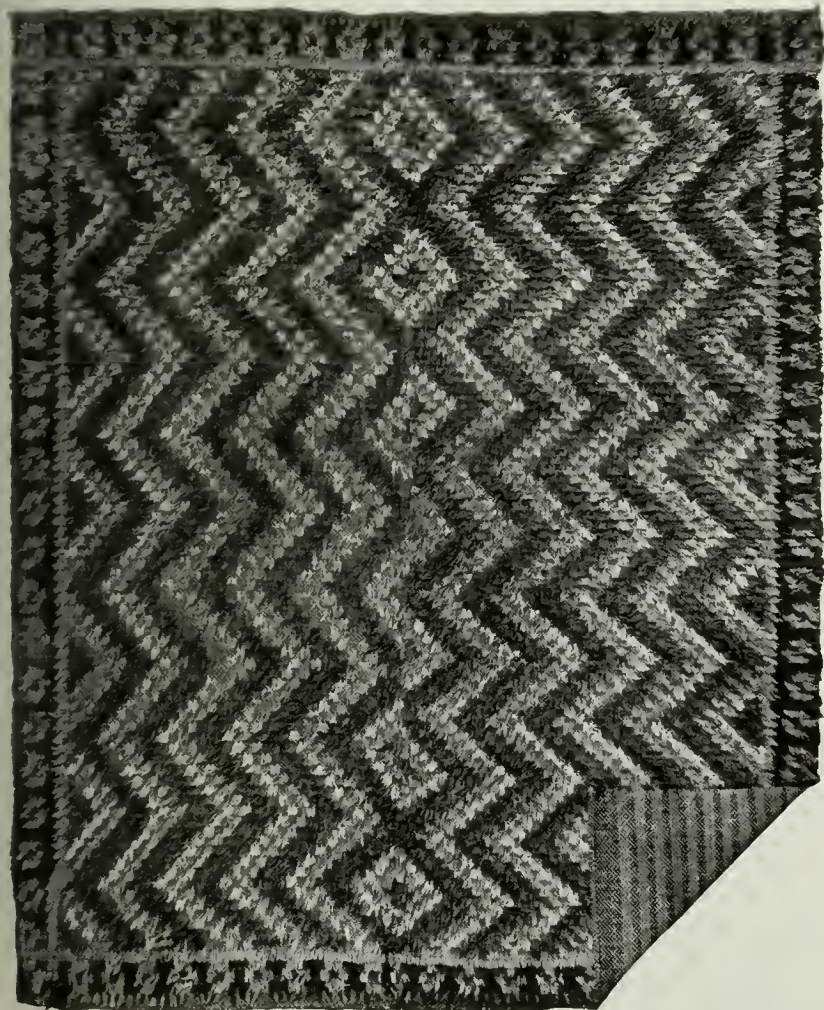
47. RUG. HUNDRED OF MEDELSTAD, BLEKINGE



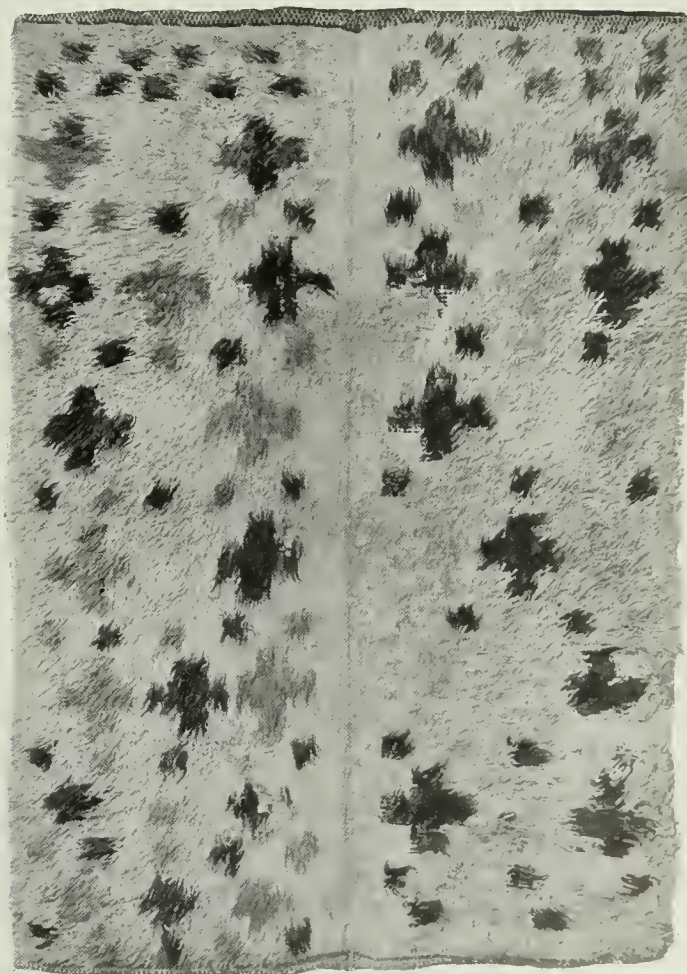
48. RUG. HUNDRED OF ÅKERBO, ÖLAND.



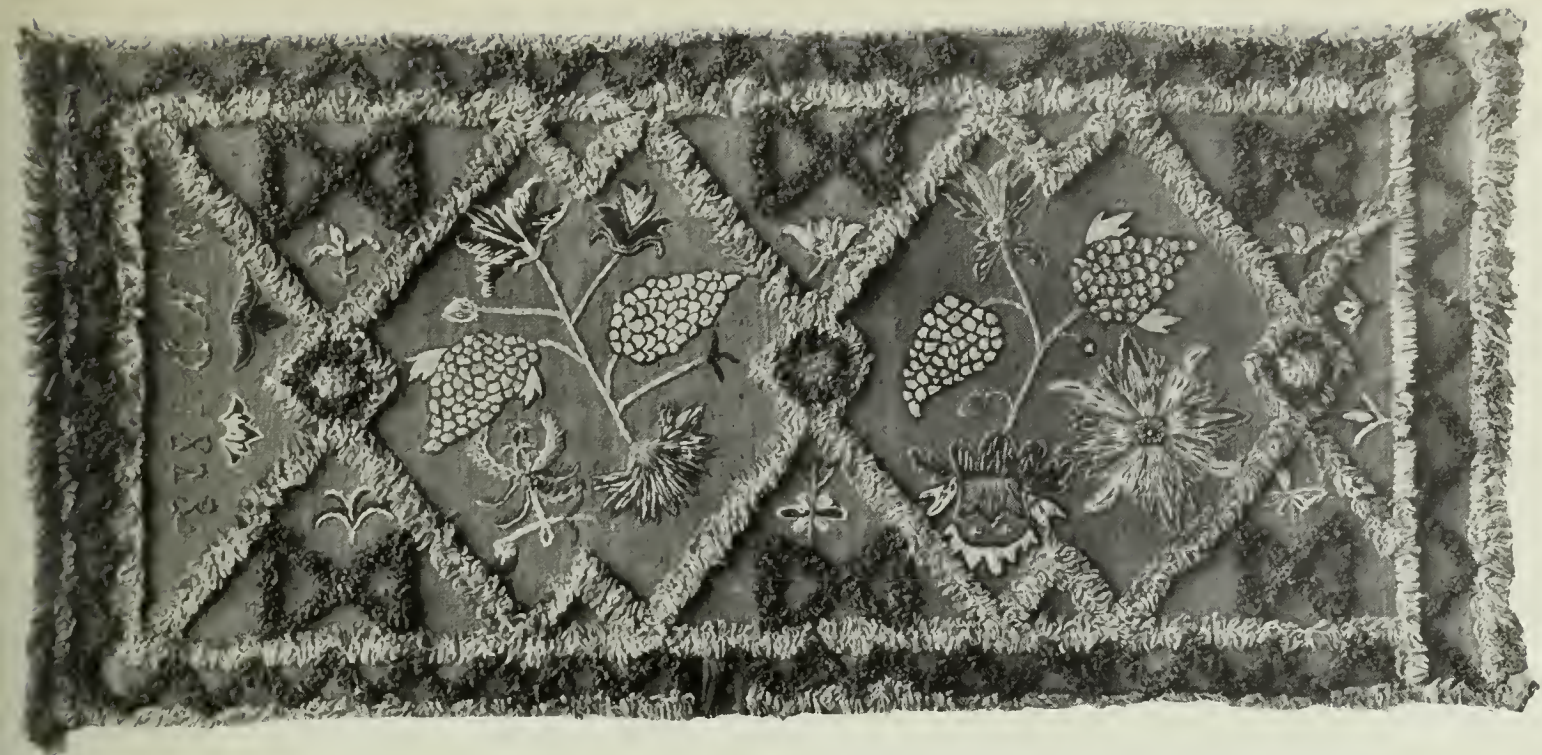
49. RUG. HUNDRED OF MEDELSTAD, BLEKINGE.



50. RUG. HUNDRED OF VÅLA, UPPLAND.



51. RUG. HUNDRED OF KINNEVALD, SMÅLAND.



52. CARRIAGE CUSHION, PILE KNOT AND EMBROIDERY. HUNDRED OF OXIE, SCANIA.



53. CHAIR CUSHION, PILE KNOT. H. OF TORNA, SCANIA.

54. CHAIR CUSHION, PILE KNOT. SCANIA.



55. CARRIAGE CUSHION, PILE KNOT. HUNDRED OF ALBO, SCANIA.



56. BED COVER, »DUKAGÅNG». HUNDRED OF VÄSTRA GÖINGE, SCANIA.



57. WALL HANGING, »DUKAGÅNG». HUNDRED OF INGELSTAD, SCANIA.
 58. WALL HANGING, »DUKAGÅNG». SOUTH-EASTERN SCANIA.



59. WALL HANGING, »DUKAGÅNG». HUNDRED OF INGELSTAD, SCANIA.

60. WALL HANGING, »DUKAGÅNG». SOUTH-EASTERN SCANIA.



61. WALL HANGING, »DUKAGANG». SCANIA.



BILD 62. HÄNGKLÄDE, DUKAGÅNG.
BLEKINGE.

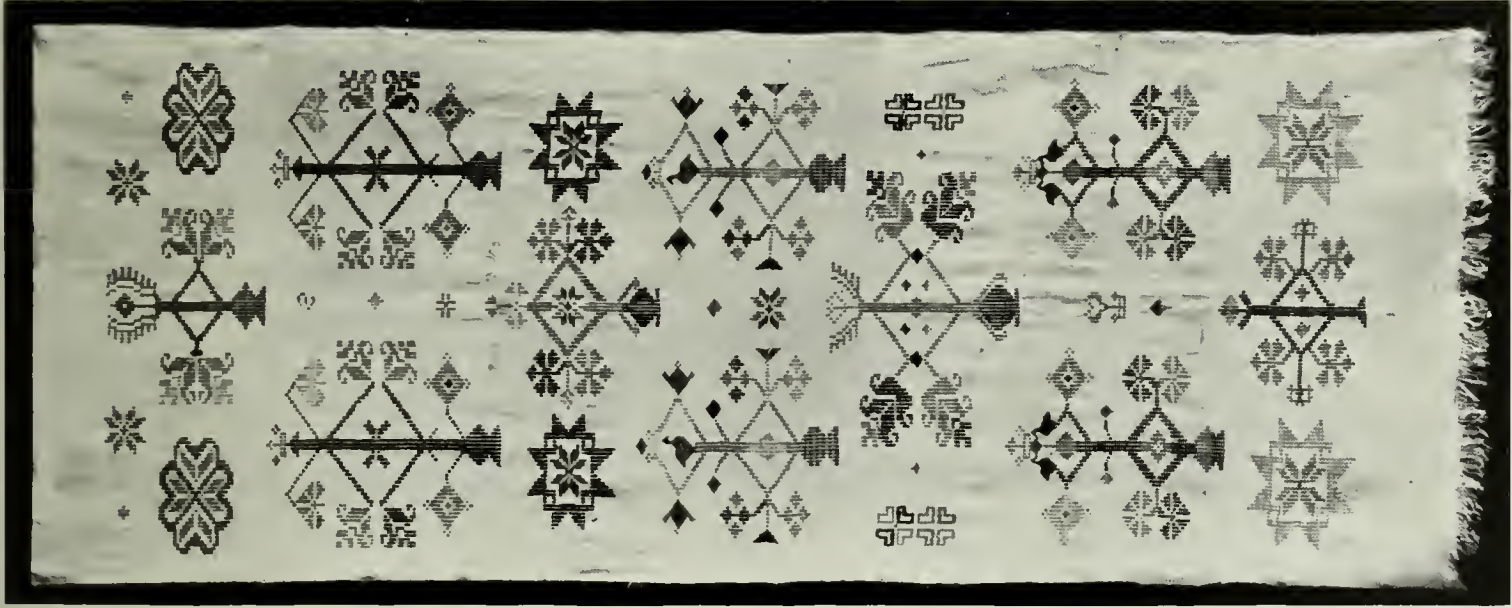


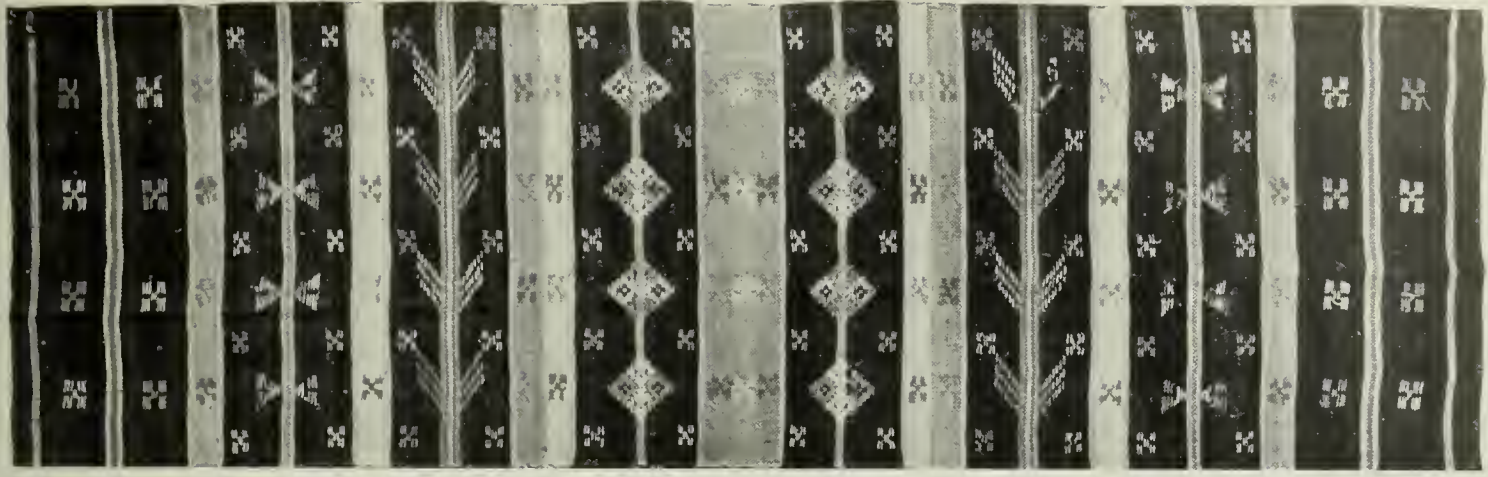
BILD 63. HÄNGKLÄDE, DUKAGÅNG.
BLEKINGE.



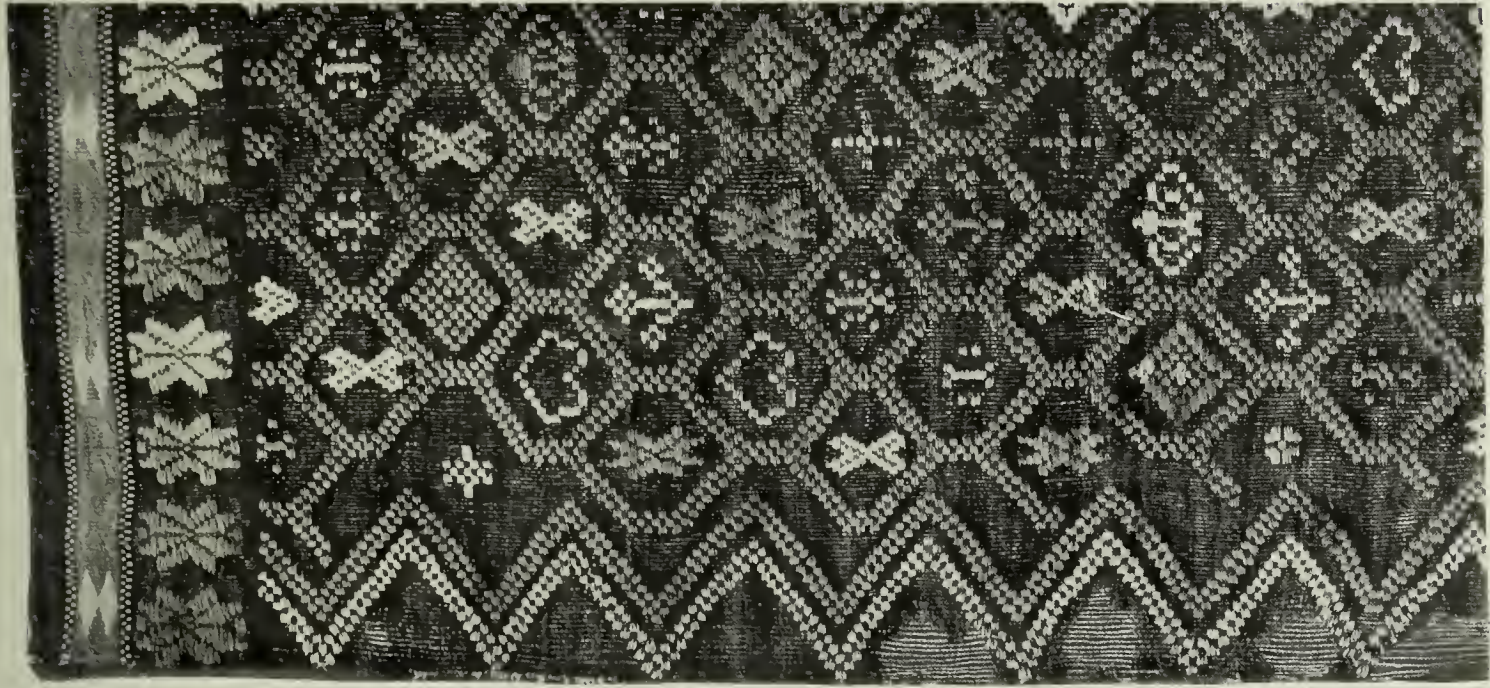
BILD 64. HÄNGKLÄDE, DUKAGÅNG.
BLEKINGE.



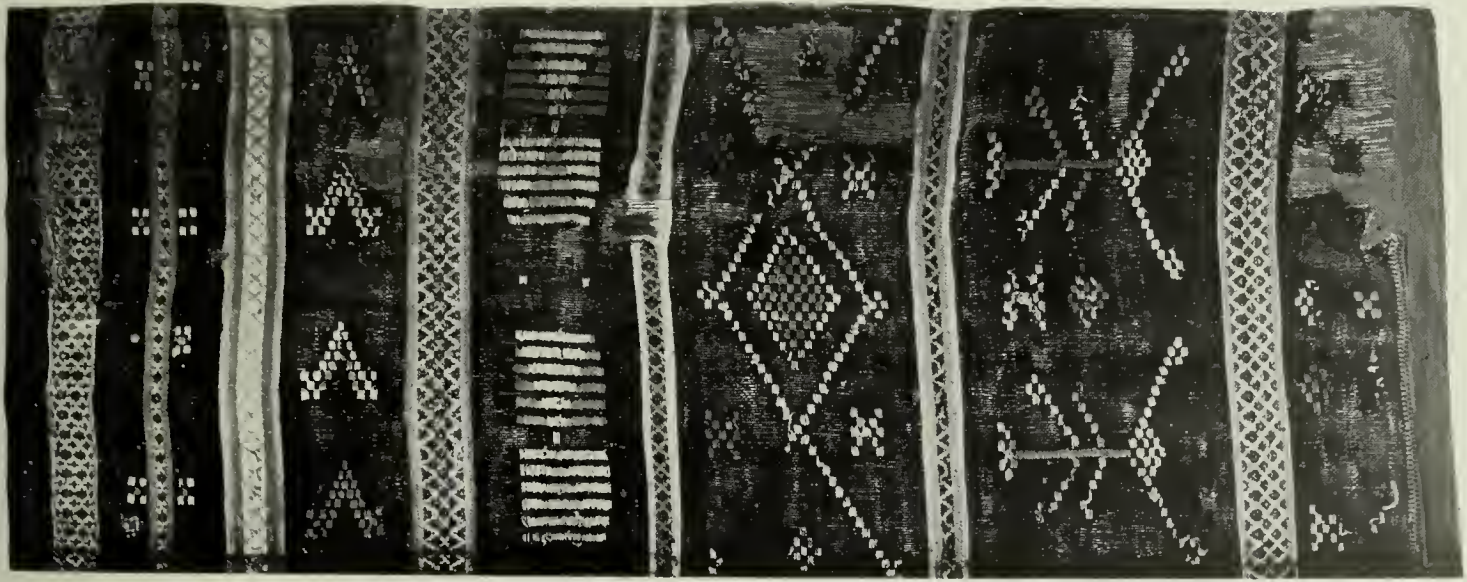
65. BED COVER, »DUKAGÅNG», »HALVKRABBA» AND »KRABBASNÅR».
HUNDRED OF ÅKERBO, ÖLAND



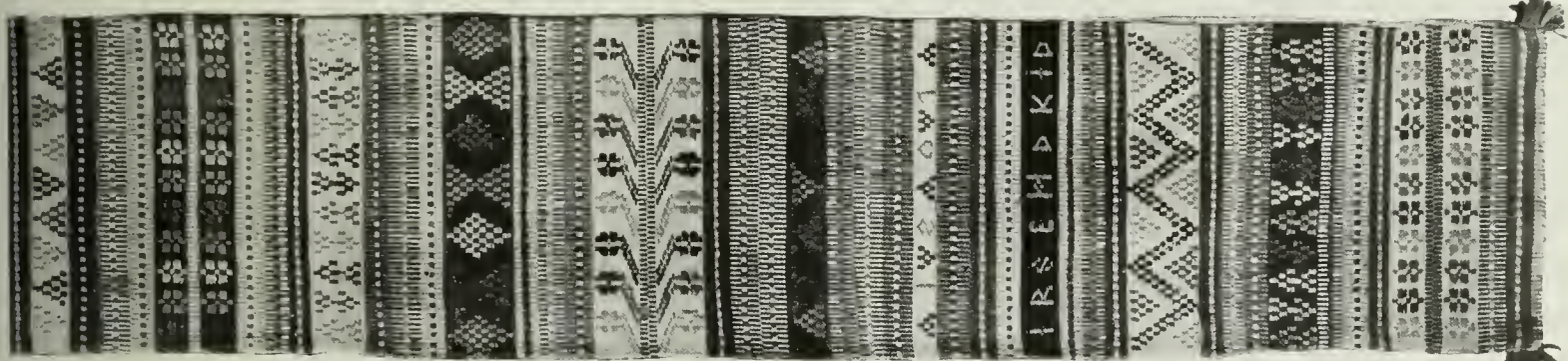
68. BED COVER, »KRABBASNÄR».
HUNDRED OF VAGNSBRO, VÄSTMANLAND.



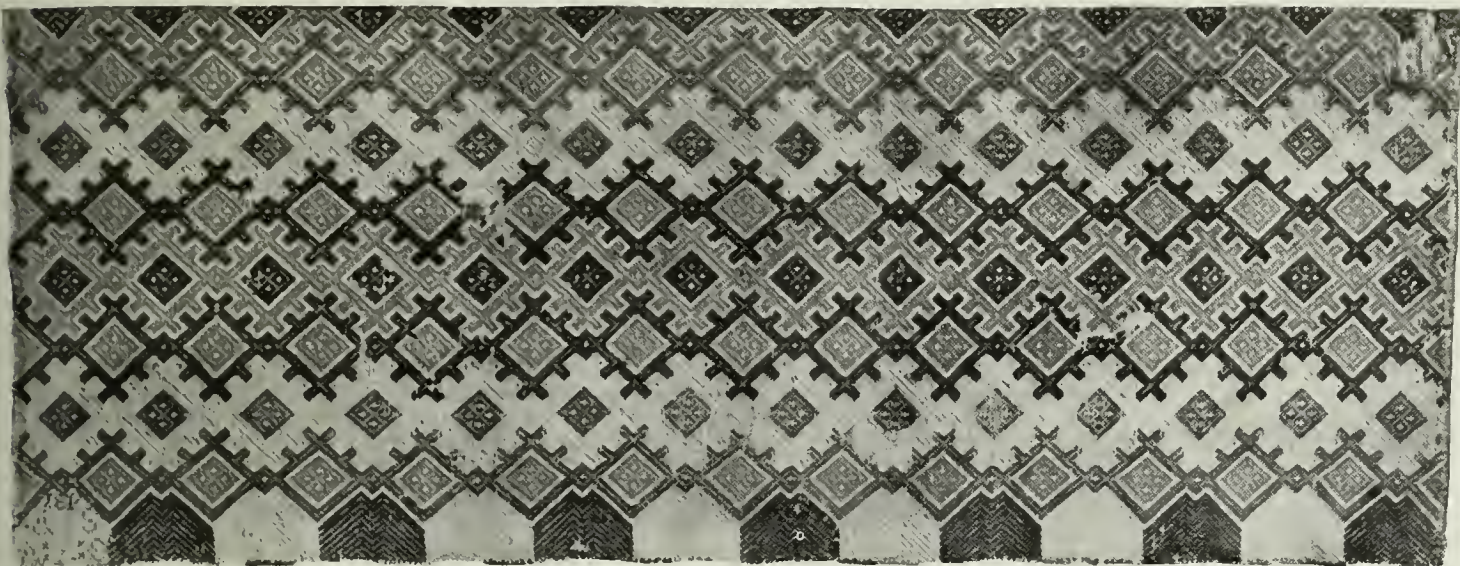
67. BED COVER, »HALVKRABBA».
ÖSTRA HUNDRED, BLEKINGE.



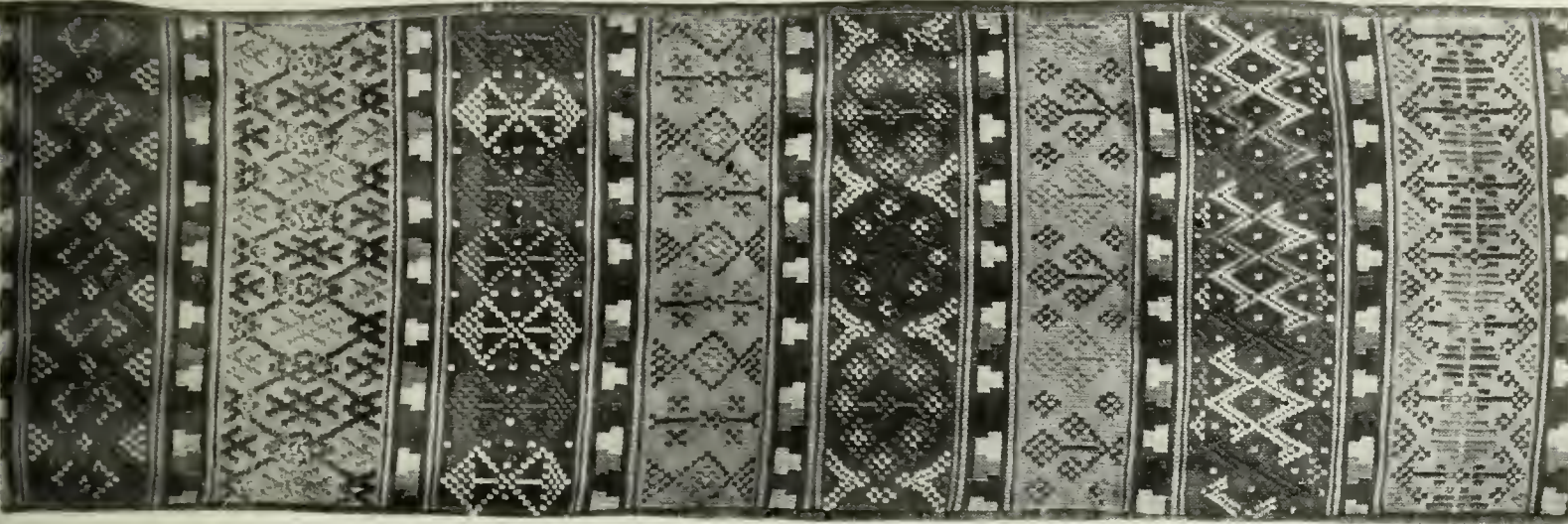
66. BED COVER, »KRABBASNÄR» AND »ROSENGÄNG».
HUNDRED OF VAGNSBRO, VÄSTMANLAND.



69. SEAT CUSHION, »HALVKRABBA».
HUNDRED OF VEMMENHÖG, SCANIA.



70. BED COVER, »KRABBASNÄR».
INLANDS SÖDRA HUNDRED, BOHUSLÄN.



71. SEAT CUSHION, »HALVKRABBA».
HUNDRED OF ALBO, SCANIA.



72. BED COVER, »KRABBASNÅR», »HALVKRABBA», »DUKAGÅNG» AND »RÖLLAKAN».
HUNDRED OF MEDELSTAD, BLEKINGE. -



73. BED COVER, »KRABBASNÅR». HUNDRED OF MEDELSTAD, BLEKINGE.



74. BED COVER, »KRABBASNÅR». HUNDRED OF INGELSTAD, SCANIA.



75. SEAT COVER, »KRABBASNÅR». HUNDRED OF MEDELSTAD, BLEKINGE.



76. BED COVER, »KRABBASNÄR» AND »RÖLLAKAN». EASTERN SCANIA.



77. TABLE CLOTH, »KRABBASNÅR». HUNDRED OF VAGNSBRO, VÄSTMANLAND.



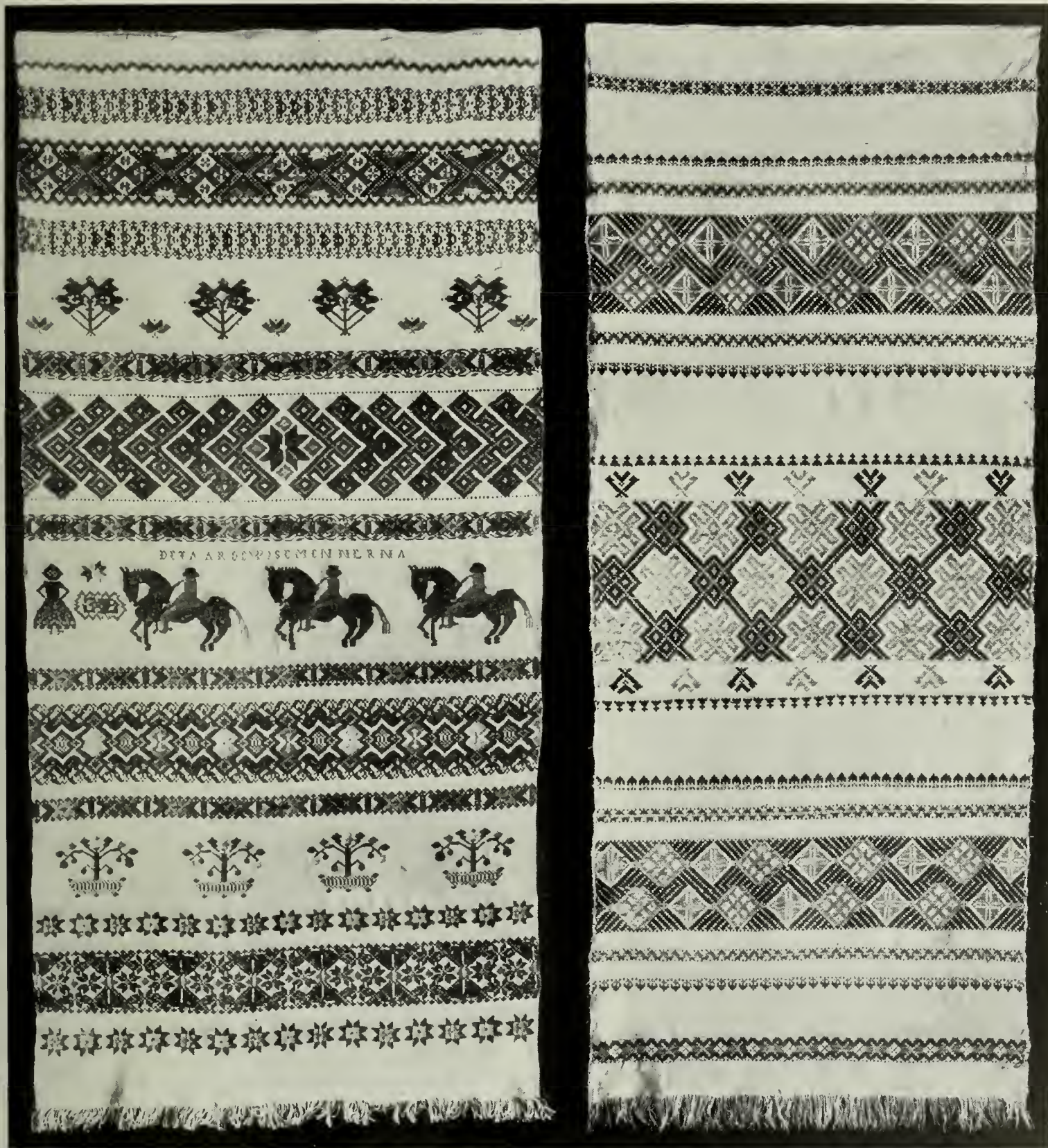
78. SEAT COVER, »KRABBASNÅR», »DUKAGÅNG» AND »HALVKRABBA». HUNDRED OF ALBO, SCANIA.



79. BED COVER, »KRABBASNÅR» AND »BUNDEN ROSENGÅNG». HUNDRED OF VÄSTBO, SMÅLAND



80. WALL HANGING, »KRABBASNÅR», »DUKAGÅNG» AND »UPPHÄMTA».
BLEKINGE



81. WALL HANGING, »KRABBASNÄR».
HUNDRED OF MEDELSTAD, BLEKINGE.

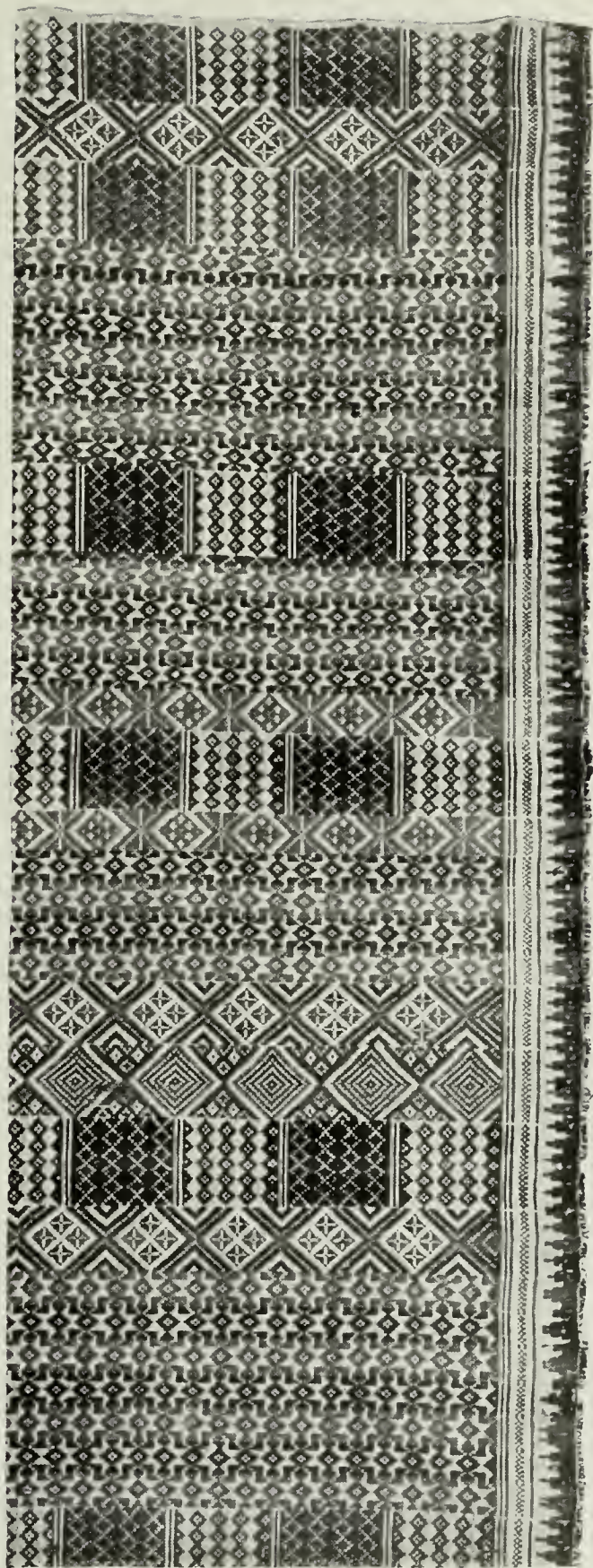
82. WALL HANGING, »UPPHÄMTA».
ÖSTRA HUNDRED, BLEKINGE.



83. BED COVER, »UPPHÄMTA». HUNDRED OF KINNEVALD, SMÅLAND.



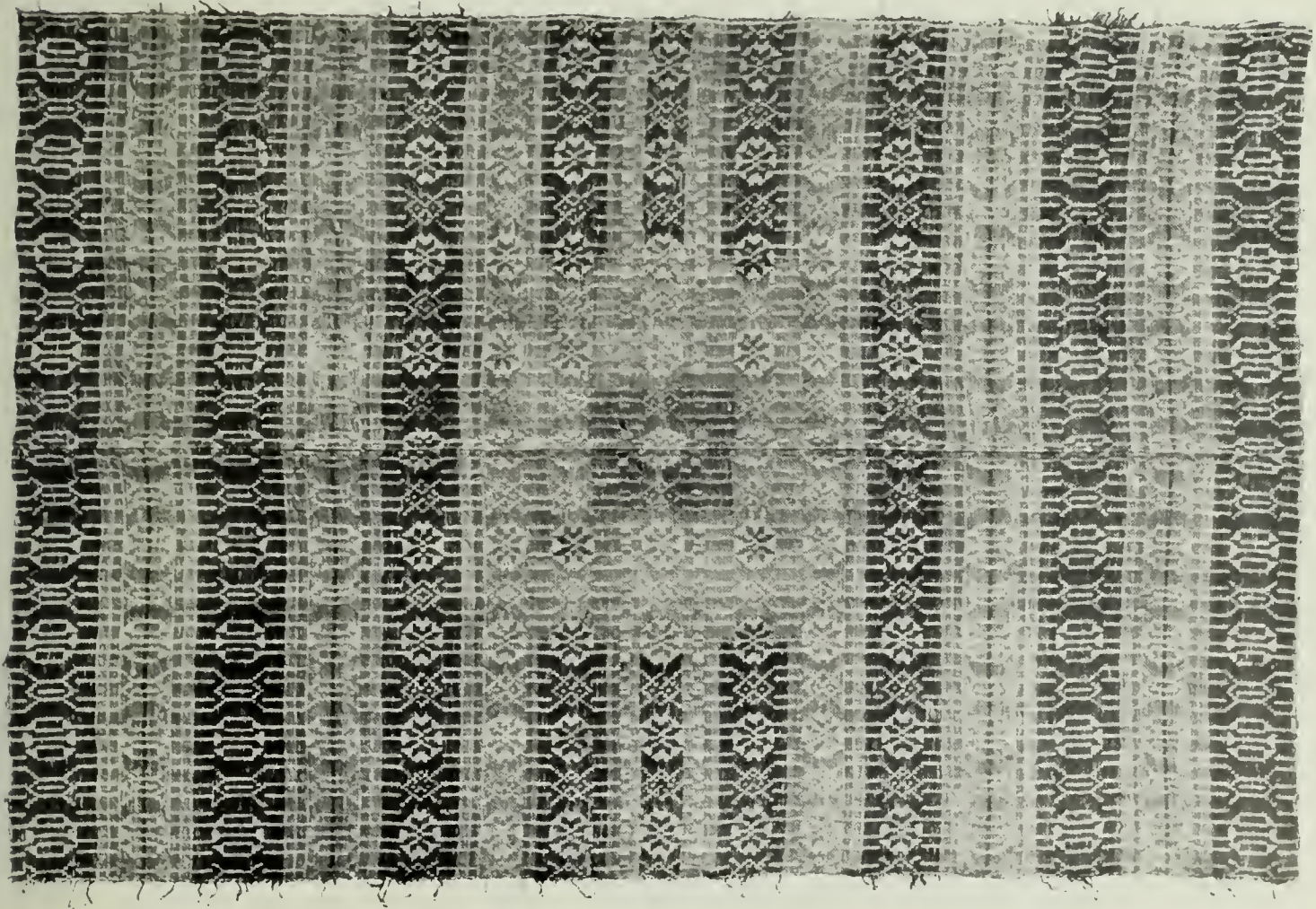
84. BED COVER, »UPPHÄMTA».
NORTH-WESTERN SCANIA.



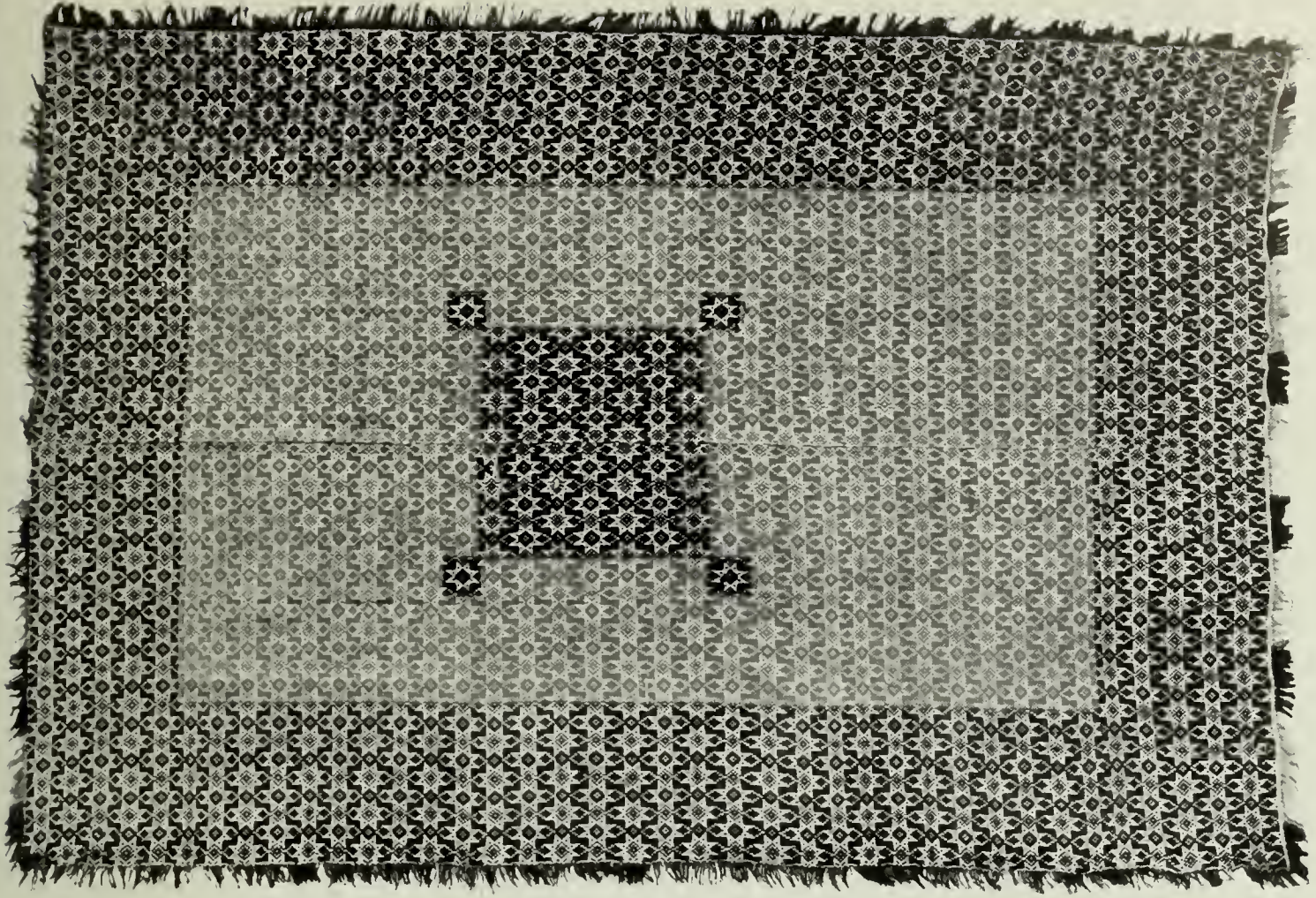
85. BED COVER, »UPPHÄMTA».
NORTH-WESTERN SCANIA.



86. TABLE CLOTH, »UPPHÄMTA». SÖDRA MÖRE HUNDRED, SMÅLAND.



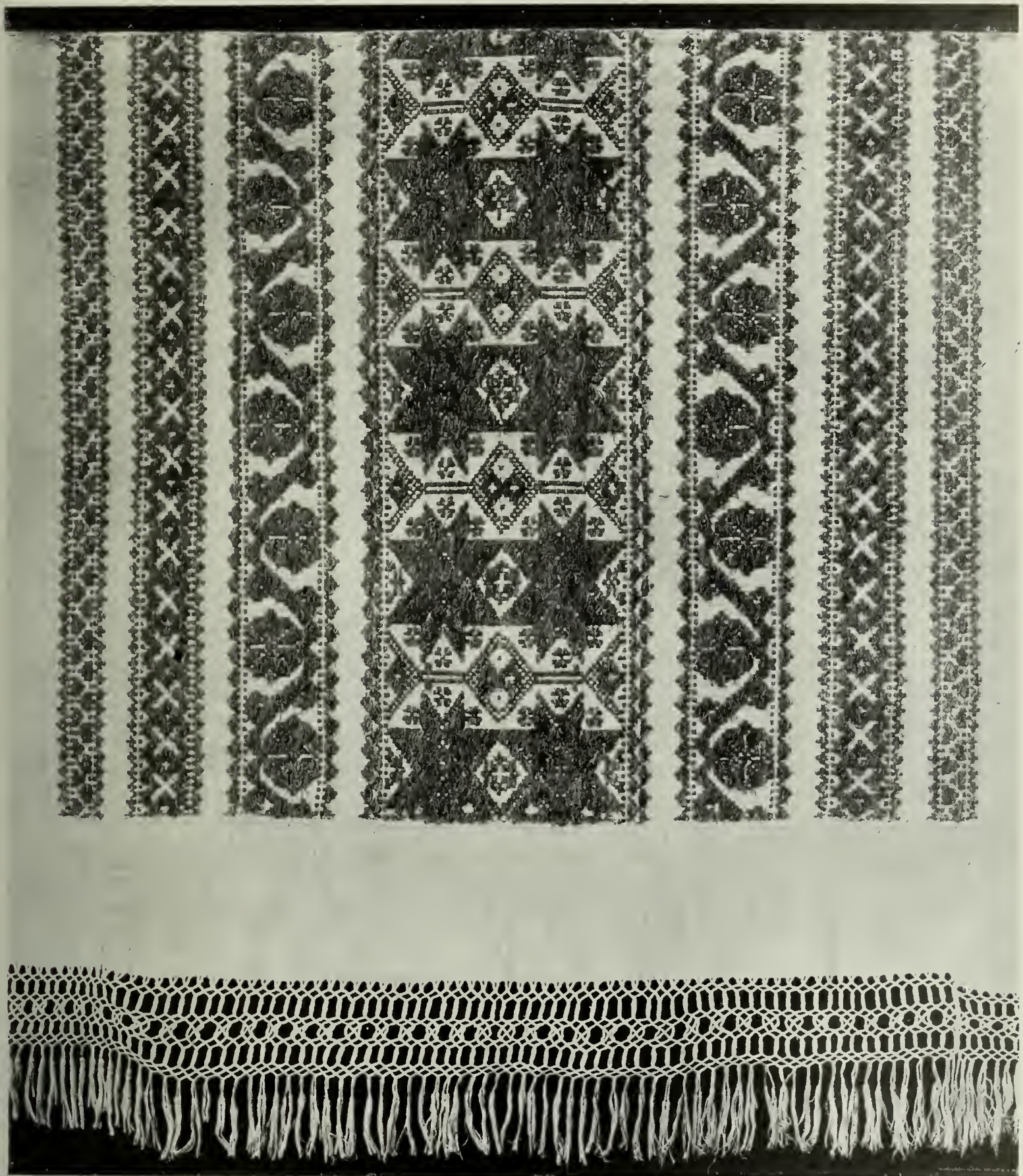
87. TABLE CLOTH, »UPPHÄMTA», PARISH OF RIALA, UPPLAND.



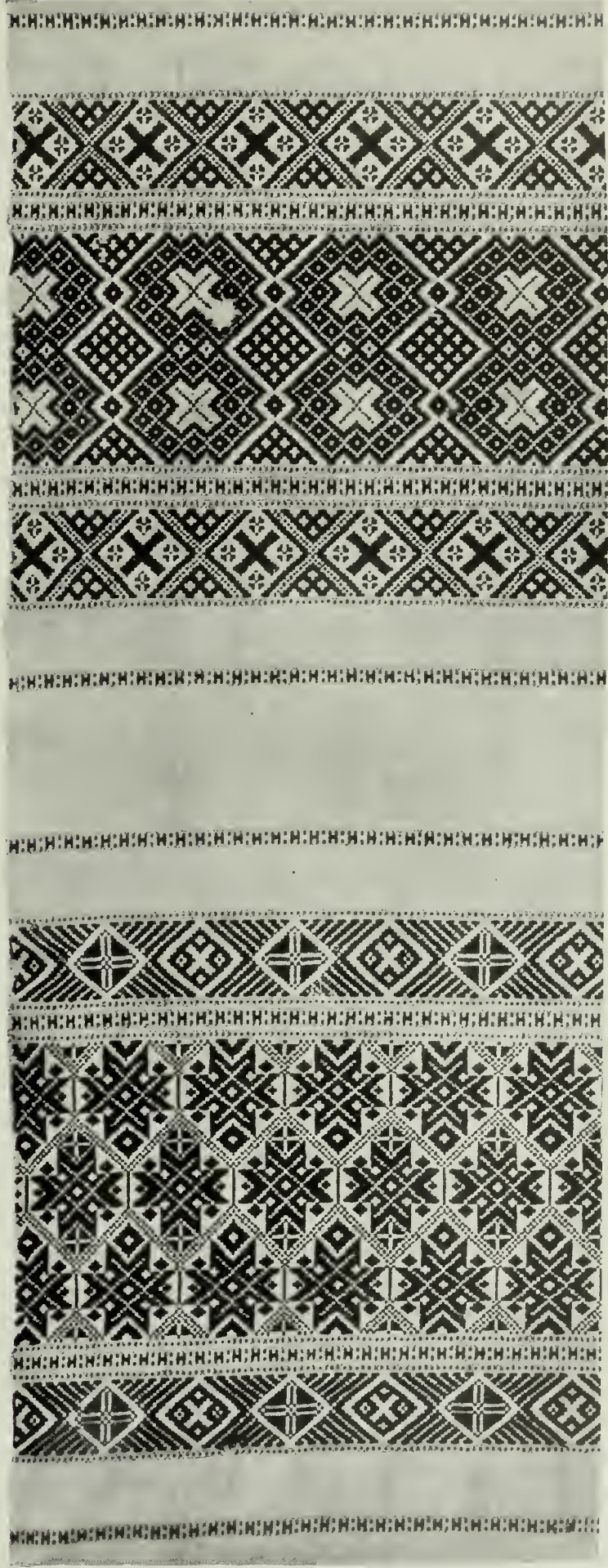
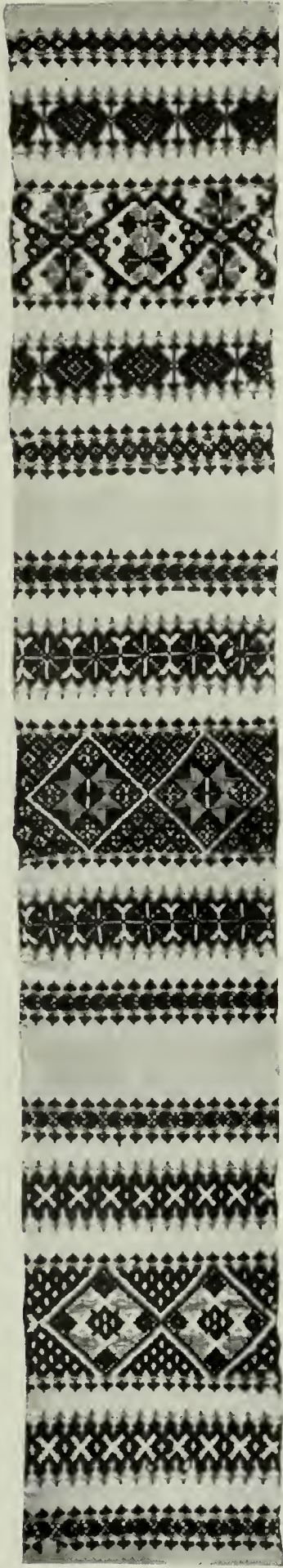
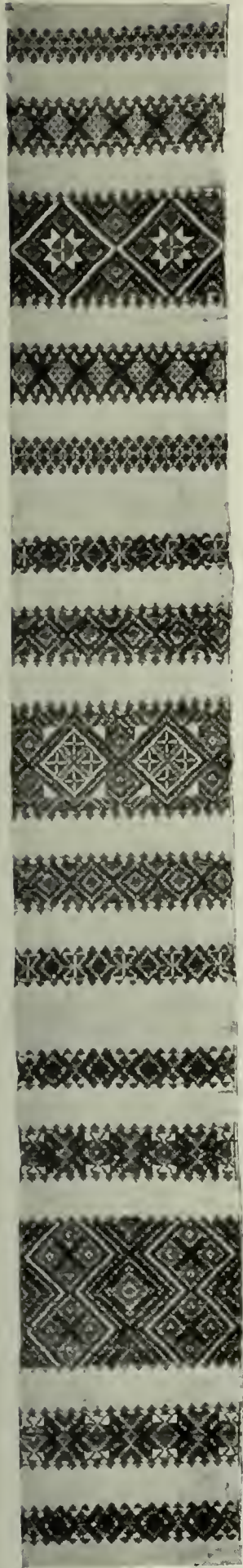
88. TABLE CLOTH, »UPPHÄMTA», HUNDRED OF ÅRSTAD, HALLAND.



89. TABLE CLOTH, »UPPHÄMTA». PARISH OF YTTERHOGDAL, HÄLSINGLAND.



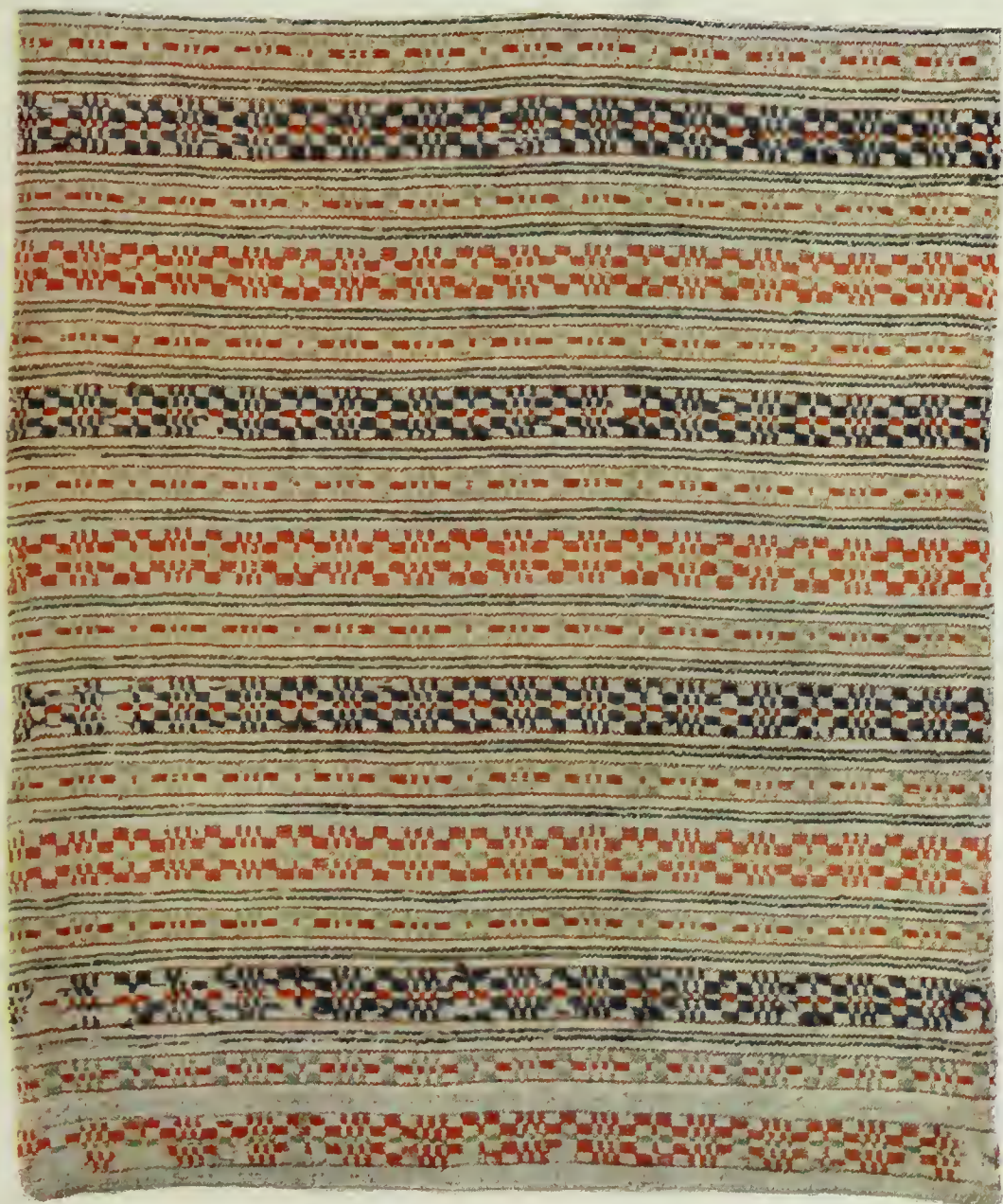
90. WALL HANGING, »UPPHÄMMA» AND PLAITING. HUNDRED OF HÖK, HALLAND.



91. WALL HANGING, »UPPHÄMTA». HALLAND.

92. WALL HANGING, »UPPHÄMTA». HALLAND.

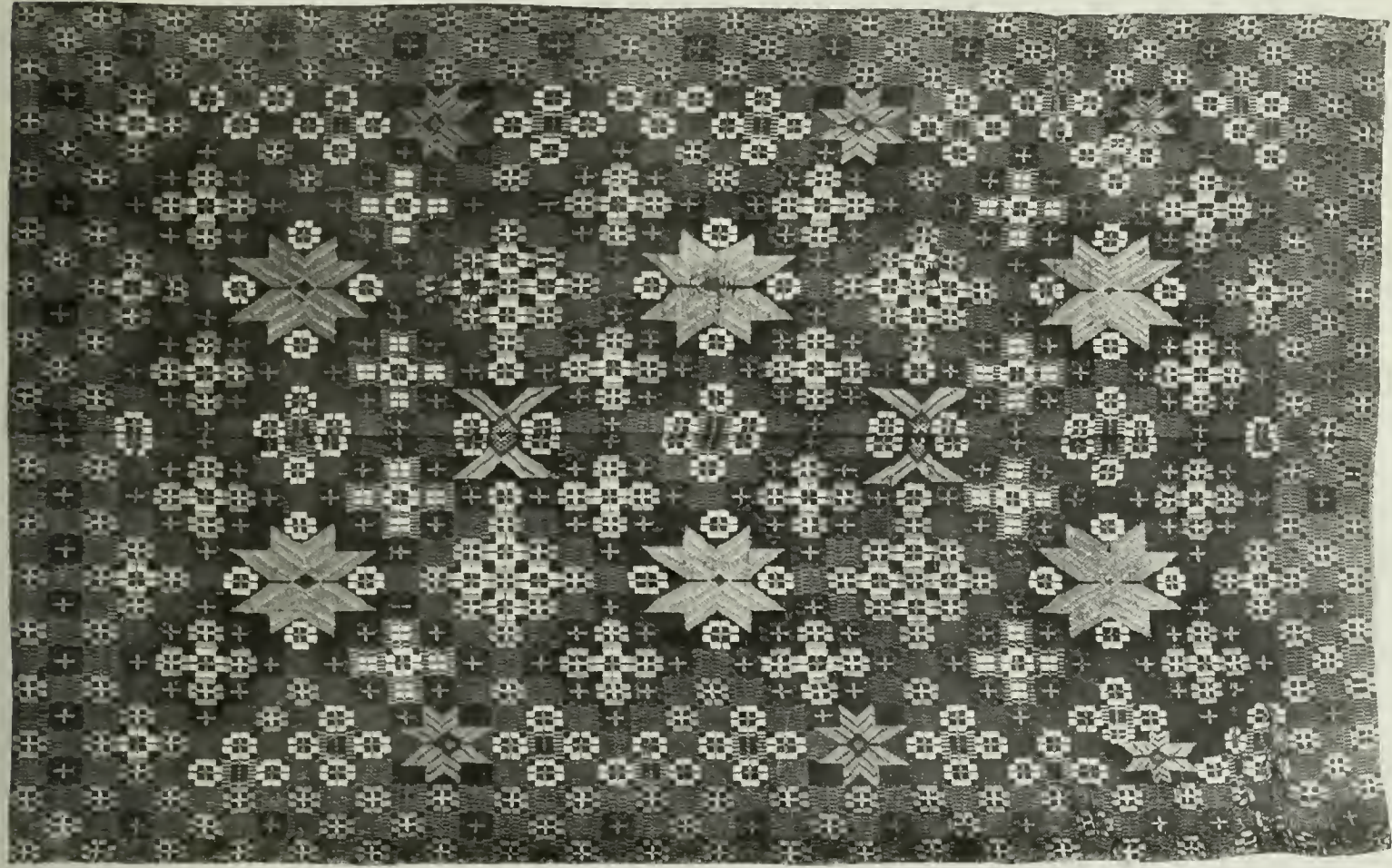
93. WALL HANGING, »UPPHÄMTA». HUNDRED OF FROSTA, SCANIA.



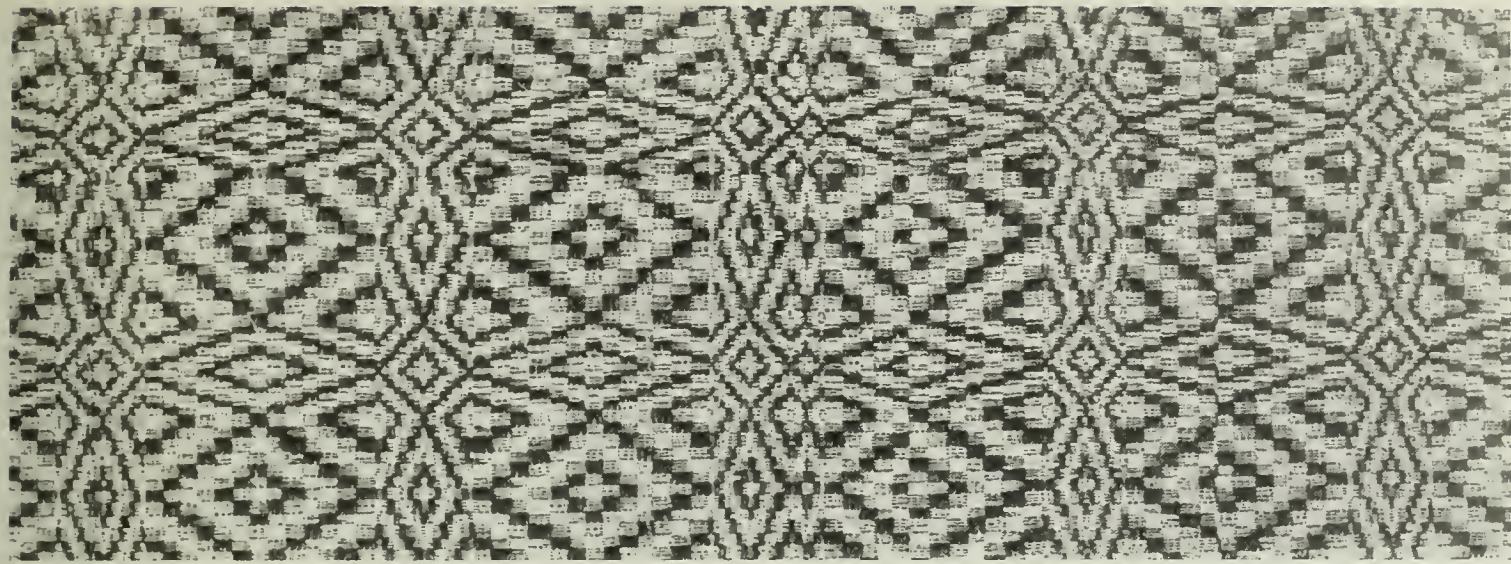
94. BORDER, »MUNKABÄLTE». HUNDRED OF NORRA VEDBO, SMÅLAND
95. BED CURTAIN, »MUNKABÄLTE». PARISH OF RÄTTVIK, DALECARLIA



97. SEAT COVER, «MUNKABÄLTE».
SCANIA.



98. BED COVER, «MUNKABÄLTE»,
HUNDRED OF VEMMENHÖG, SCANIA.



99. BED COVER, SIMPLIFIED DAMASK.
PARISH OF STENSELE, LAPPLAND.



100. BED COVER, »ROSENGÅNG». PARISH OF LILLHÄRDAL, HÄRJEDALEN.



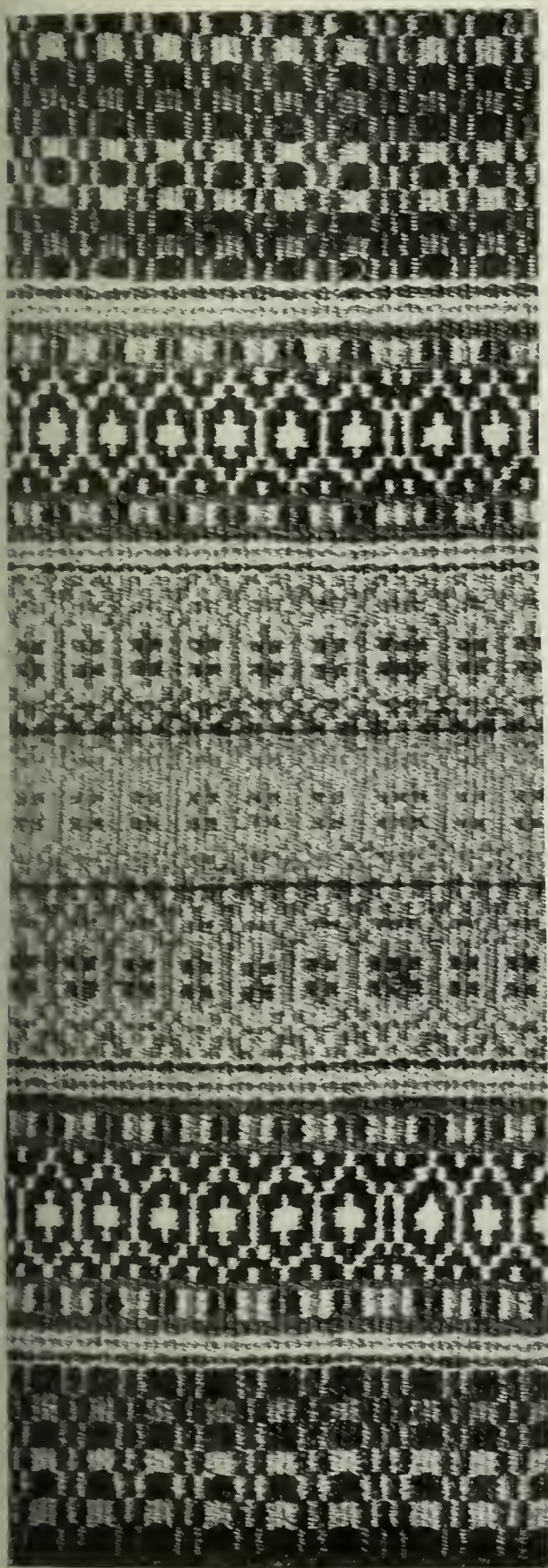
101. BED COVER, »ROSENGÅNG». PARISH OF JÄRFSÖ, HÄLSINGLAND.



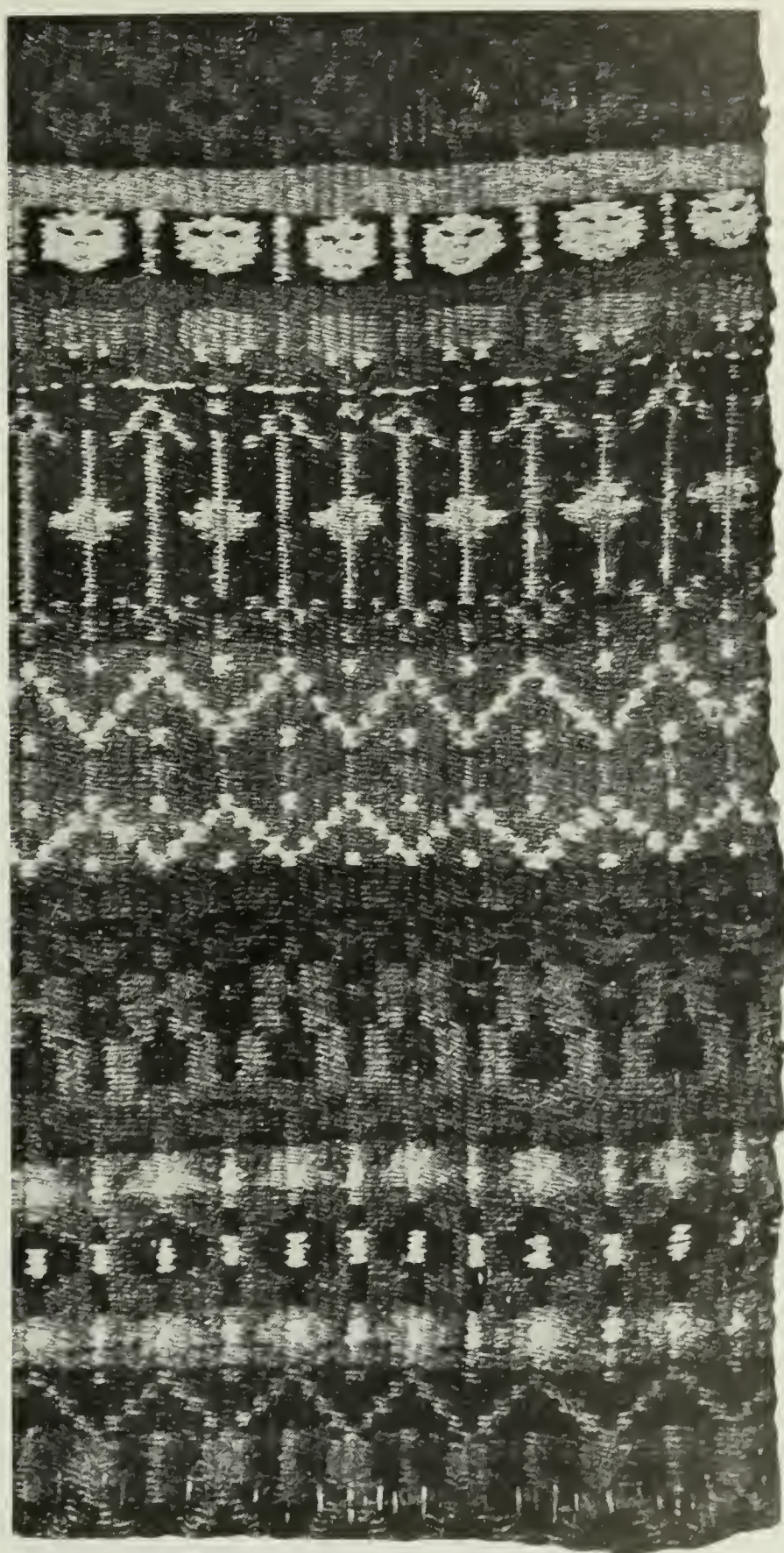
102. BED COVER, »ROSENGÅNG». HUNDRED OF ÅS, VÄSTERGÖTLAND.



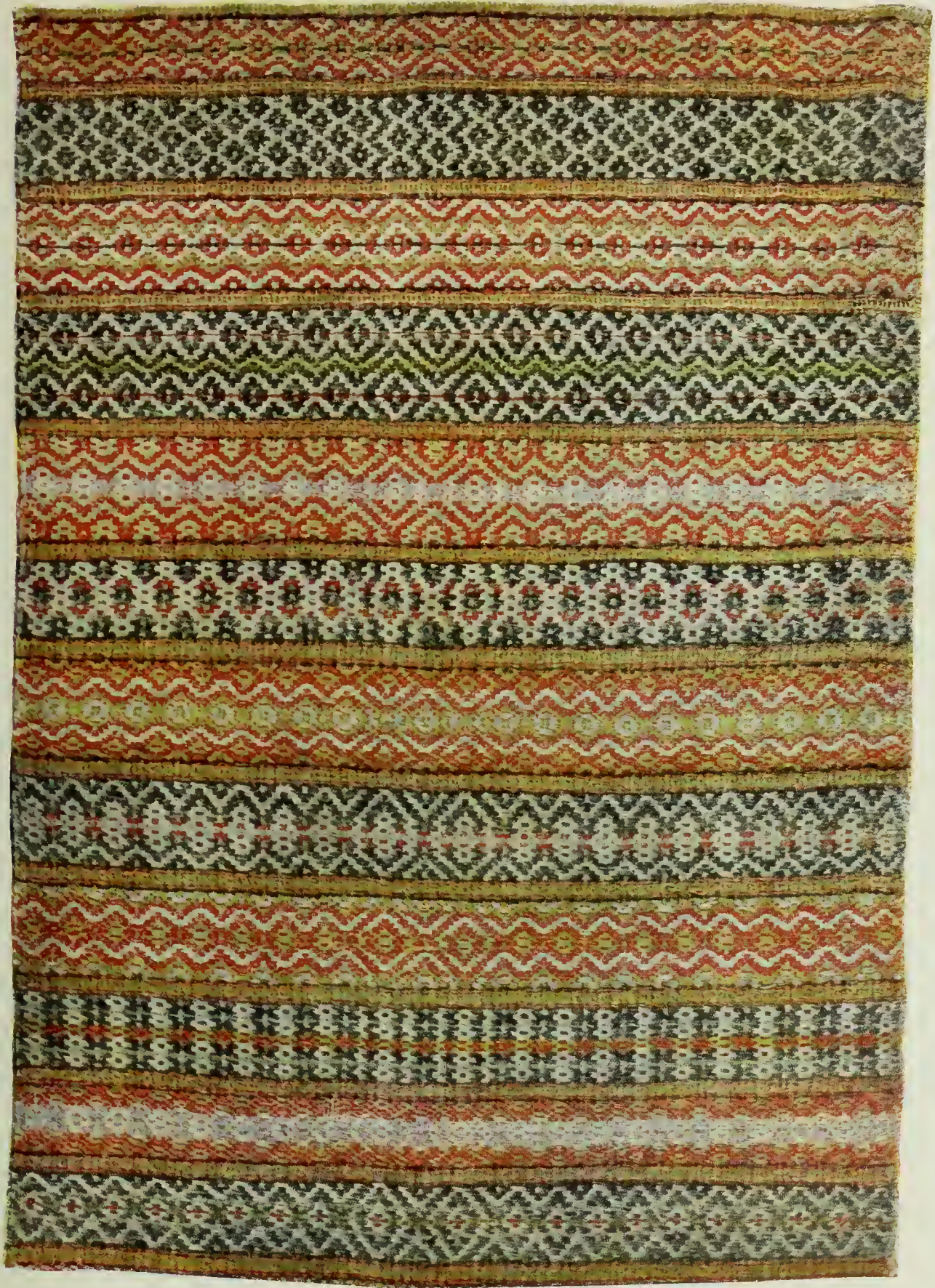
103. BED COVER, »ROSENGÅNG». HUNDRED OF VÄSTBO, SMÅLAND.



104. LINING FOR CARRIAGE CUSHION, »ROSENGÅNG».
SCANIA.



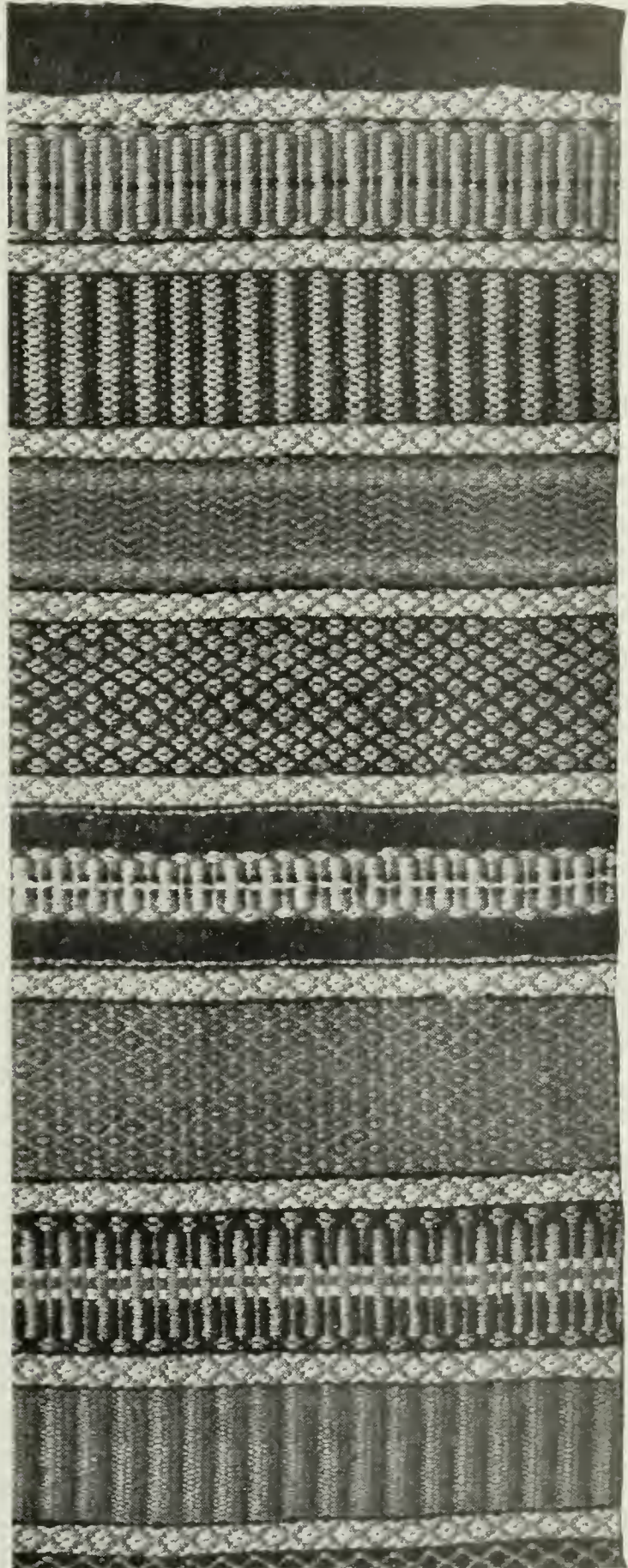
105. BED COVER, »ROSENGÅNG».
BOHUSLÄN.



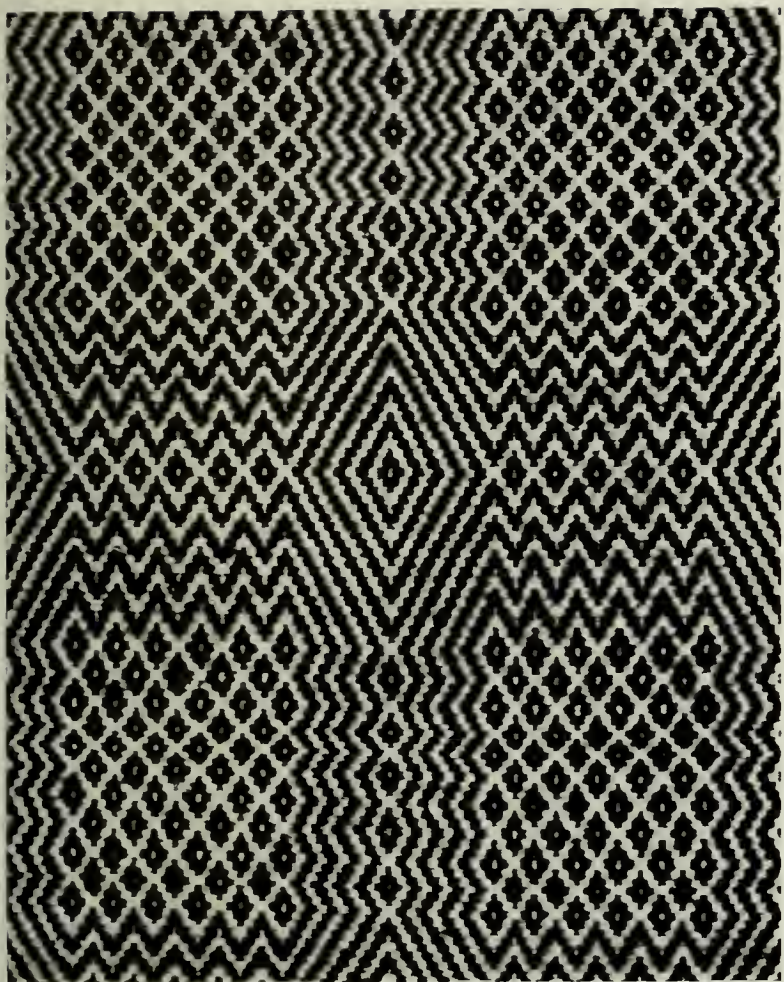
106. BED COVER, »ROSENGÅNG». PARISH OF MORA, DALECARLIA



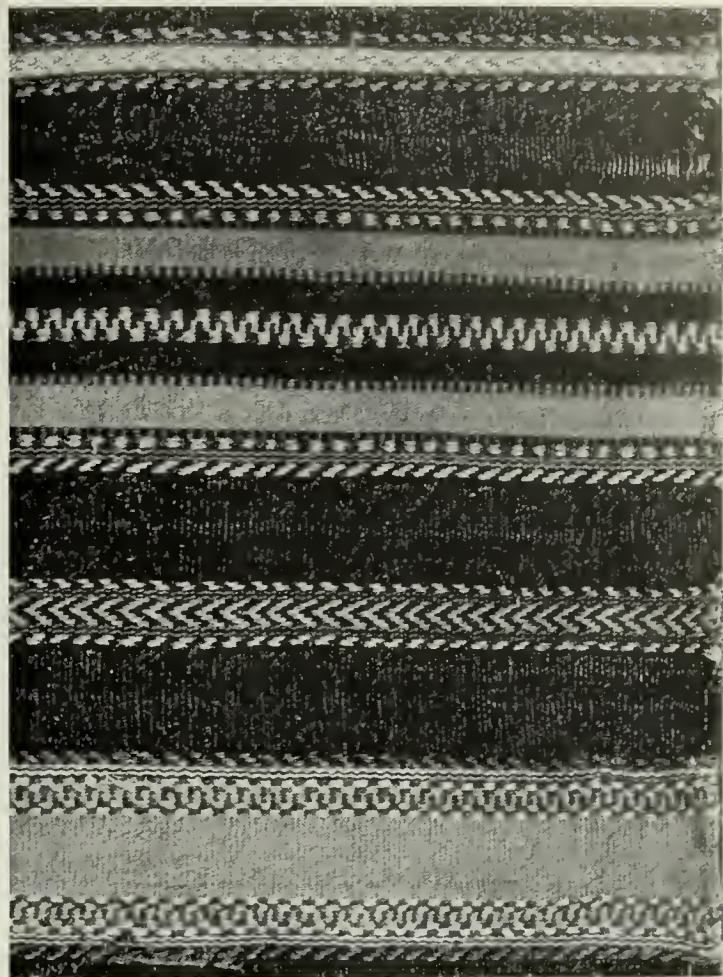
107. BED COVER, »ROSENGÅNG».
PARISH OF ORE, DALECARLIA.



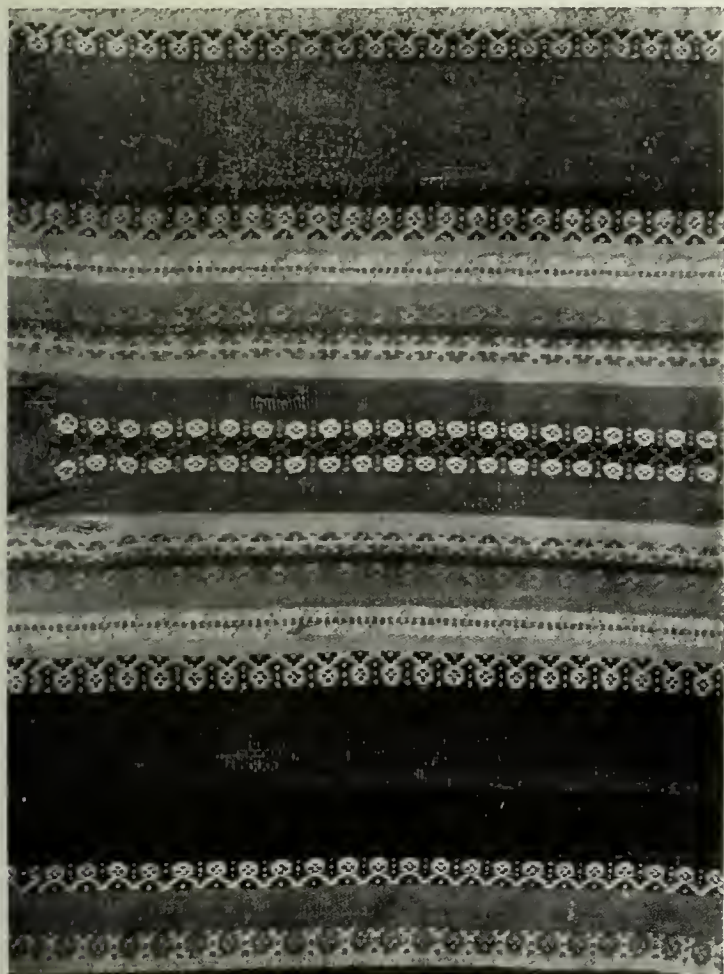
108. BED COVER, »ROSENGÅNG».
ÖSTRA HUNDRED, BLEKINGE.



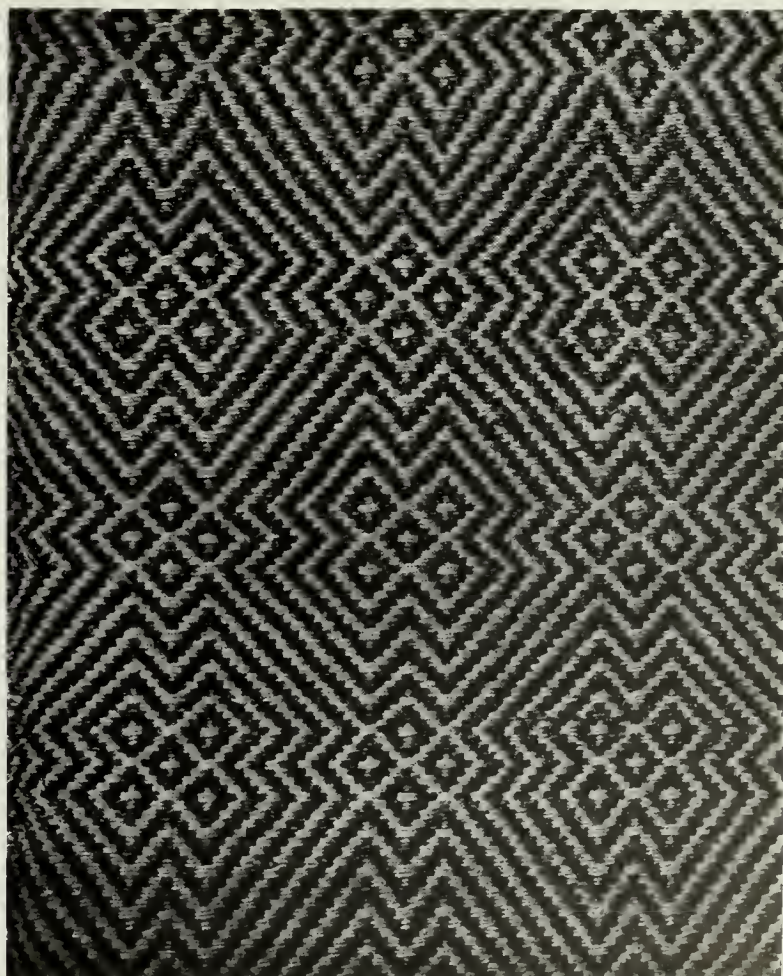
109. HORSE BLANKET, »ROSENGÅNG». H. OF TRÖGD, UPPL.



110. BED COVER, »ROSENGÅNG». P. OF HOLMÖN, VÄSTERB.

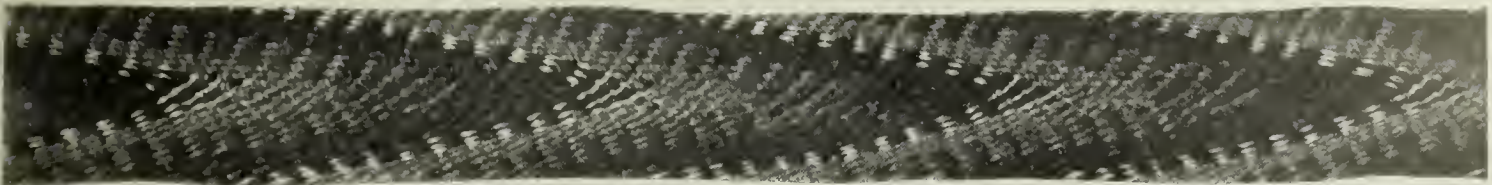


111. BED COVER, »ROSENGÅNG». PARISH OF BURTRÄSK, VÄSTERB.



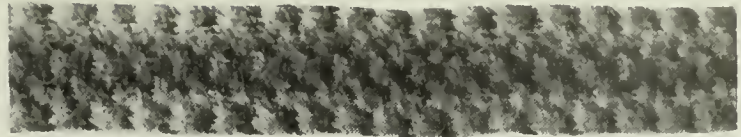
112. BED COVER, »ROSENGÅNG». PARISH OF MO, ÅNGERMANLAND.

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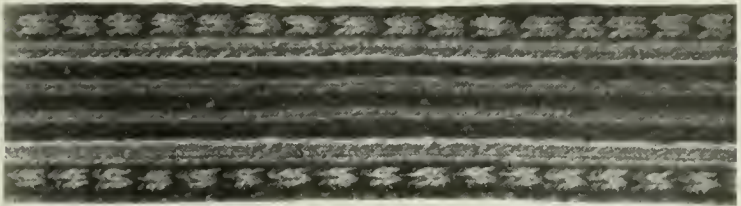
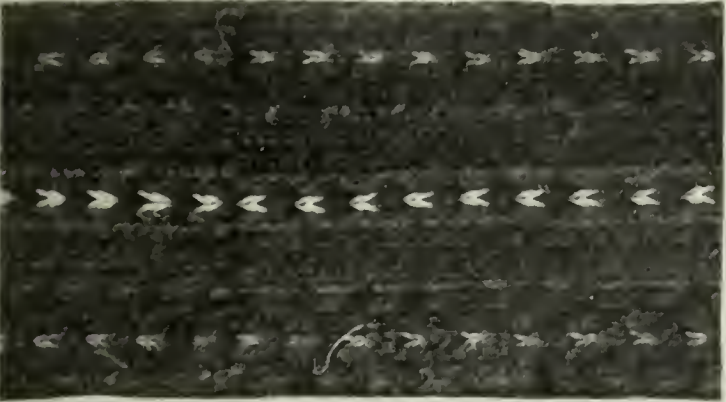
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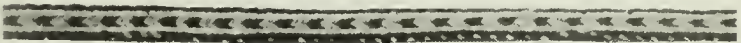


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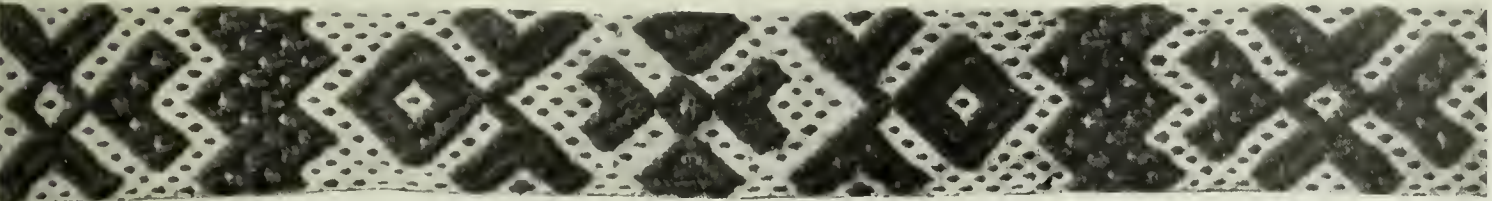


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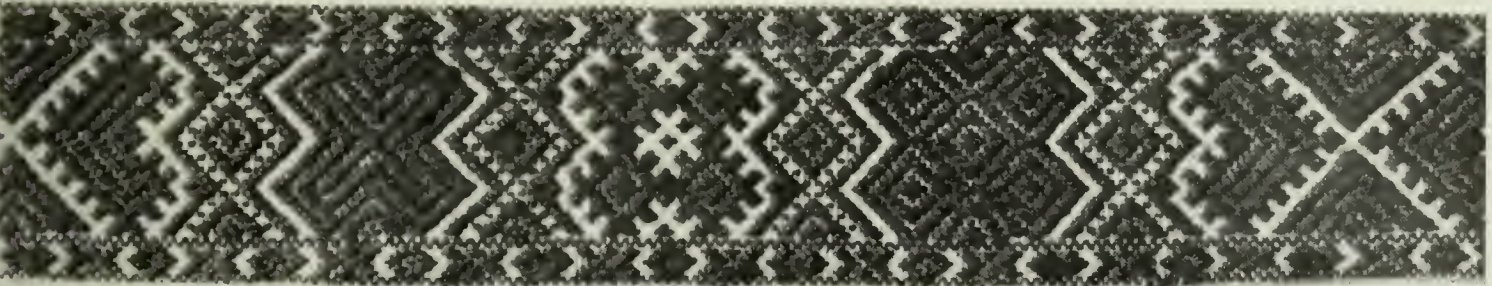
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119



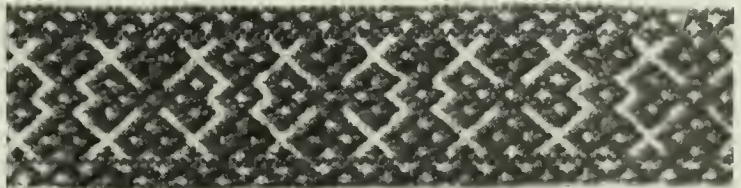
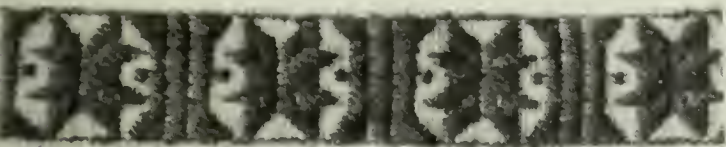
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120



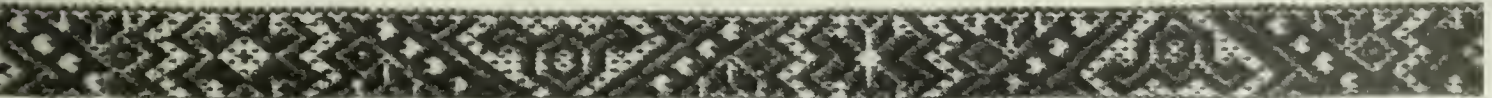
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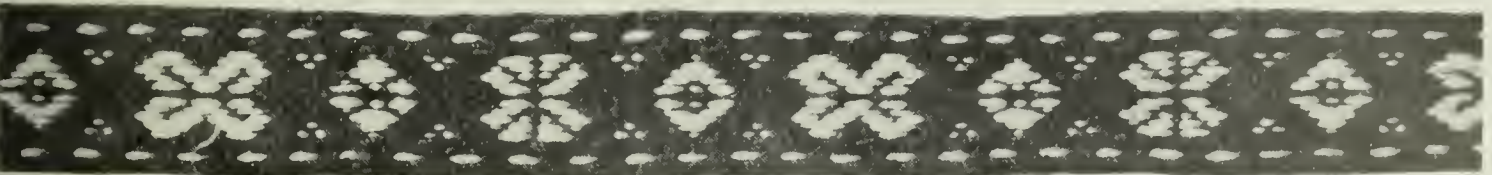
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124



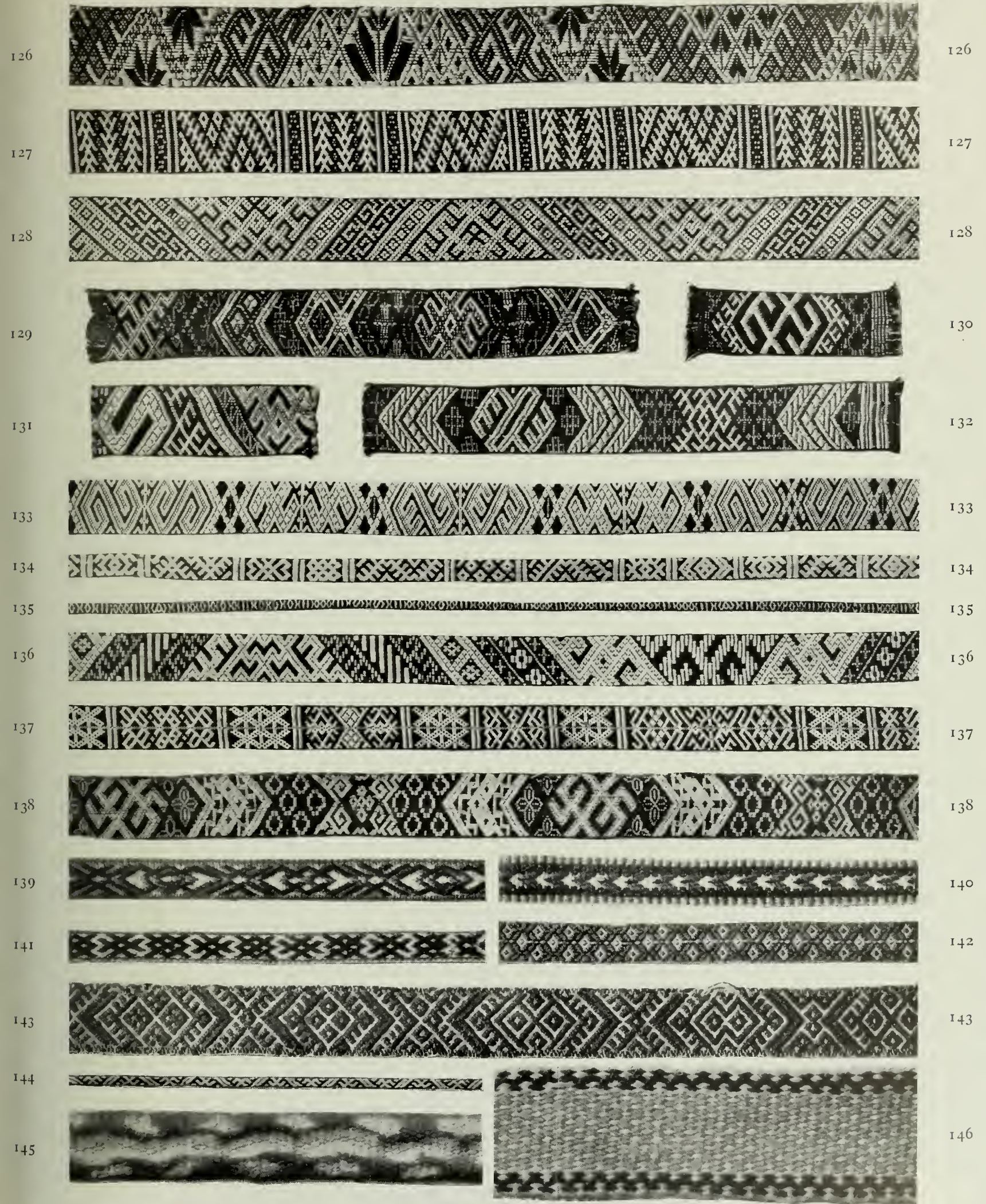
124

125



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113—125. RIBBONS, BRAIDED AND WOVEN. VARIOUS PROVINCES.



126—146. RIBBONS, WOVEN. DALECARLIA AND OTHER PROVINCES.



147. BEDSTEAD BORDER, EMBROIDERED. PARISH OF DELSBO, HÄLSINGLAND.



148. CUSHION, EMBROIDERED. PARISH OF RÄTAN, JÄMTLAND.
149. CUSHION, EMBROIDERED. PARISH OF EISTA, GOTLAND.
150. CUSHION, EMBROIDERED. HUNDRED OF HÖK, HALLAND.



151. CUSHION, EMBROIDERED. PARISH OF BRUNFLO, JÄMTLAND.



152. CUSHION, EMBROIDERED. HUNDRED OF HÖK, HALLAND.



153. CUSHION, EMBROIDERED. NORTH-EASTERN SCANIA.
154. CUSHION, EMBROIDERED. NORTH-EASTERN SCANIA.



155. CARRIAGE CUSHION, EMBROIDERED. HUNDRED OF OXIE, SCANIA.



156. CARRIAGE CUSHION, EMBROIDERED. HUNDRED OF WEMMENHÖG, SCANIA.



157. BED COVER, EMBROIDERED. HUNDRED OF GÄRD, SCANIA.



158. CARRIAGE CUSHION, EMBROIDERED. ÖRNSKÖLDSVIK, ÅNGERMANLAND.



159. CARRIAGE CUSHION, EMBROIDERED. HUNDRED OF RÖNNEBERG, SCANIA.



160. CARRIAGE CUSHION, EMBROIDERED. HUNDRED OF NORRA ÅSBO, SCANIA.



161. APRON, EMBROIDERED. HUNDRED OF ALLBO, SMÅLAND.



162. MITTENS, EMBROIDERED. HUNDRED OF VÄSTBO, SMÅLAND.
 163. MITTEN, EMBROIDERED. HUNDRED OF VILLAND, SCANIA.
 164. BRIDE'S SCARF, EMBROIDERED. HUNDRED OF VÄSTRA GÖINGE, SCANIA.
 165. BRIDE'S SCARF, EMBROIDERED. HUNDRED OF VÄSTRA GÖINGE, SCANIA.
 166. BRIDE'S SCARF, EMBROIDERED. HUNDRED OF ÖSTRA GÖINGE, SCANIA.



167. CUSHION, APPLIQUÉ.
ÖSTRA HUNDRED, SMÅLAND.



168. PILLION, APPLIQUÉ.
COUNTRY PARISH OF SKELLEFTEÅ, VÄSTERBOTTEN.



169. CUSHION, APPLIQUÉ AND LAID STITCH.
HUNDRED OF VÄSTBO, SMÅLAND.



170. CUSHION, APPLIQUÉ.
HUNDRED OF VISTA, SMÅLAND.



171. CUSHION, APPLIQUÉ. HUNDRED OF VÄSTBO, SMÅLAND
172. CUSHION, LONGLEGGED CROSS-STITCH



173. BORDER, LONGLEGGED CROSS-STITCH. PARISH OF RAMSELE, ÅNGERMANLAND.
174. WALL HANGING, LONGLEGGED CROSS-STITCH. PARISH OF MARIEBY, JÄMTLAND.



175. CARRIAGE CUSHION, CROSS-STITCH. HUNDRED OF TORNA, SCANIA.



176. CUSHION, LONGLEGGED CROSS-STITCH. HUNDRED OF TORNA, SCANIA.
177. CUSHION, CROSS-STITCH. SCANIA.



178. CARRIAGE CUSHION, LONGLEGGED CROSS-STITCH. SCANIA.



179. CUSHION, CROSS-STITCH. HUNDRED OF ÄLVDAL, VÄRMLAND.



180. CUSHION, LONGLEGGED CROSS-STITCH. PARISH OF TÄNNÄS, HÄRJEDALEN.



181. CHAIR CUSHION, EMBROIDERED. ÖLAND.

182. SEAT CUSHION, EMBROIDERED. PARISH OF BÖDA, ÖLAND.



183. CUSHION, TENT STITCH. PARISH OF SVEG, HÄRJEDALEN.

184. CARRIAGE CUSHION, TENT STITCH. HUNDRED OF BARA, SCANIA.



185. WALL HANGING, EMBROIDERY. HUNDRED OF BRÄKNE, BLEKINGE.



186. WALL HANGING, EMBROIDERY. HUNDRED OF BRÄKNE, BLEKINGE.



187. WALL HANGING, EMBROIDERY, DETAIL. HUNDRED OF BRÄKNE, BLEKINGE.



188. PILLOW CASE, JÄRVSÖ STITCH. PARISH OF JÄRVSÖ, HÄLSINGLAND.



189. BED HANGING, DELSBO STITCH. PARISH OF DELSBO, HÄLSINGLAND.



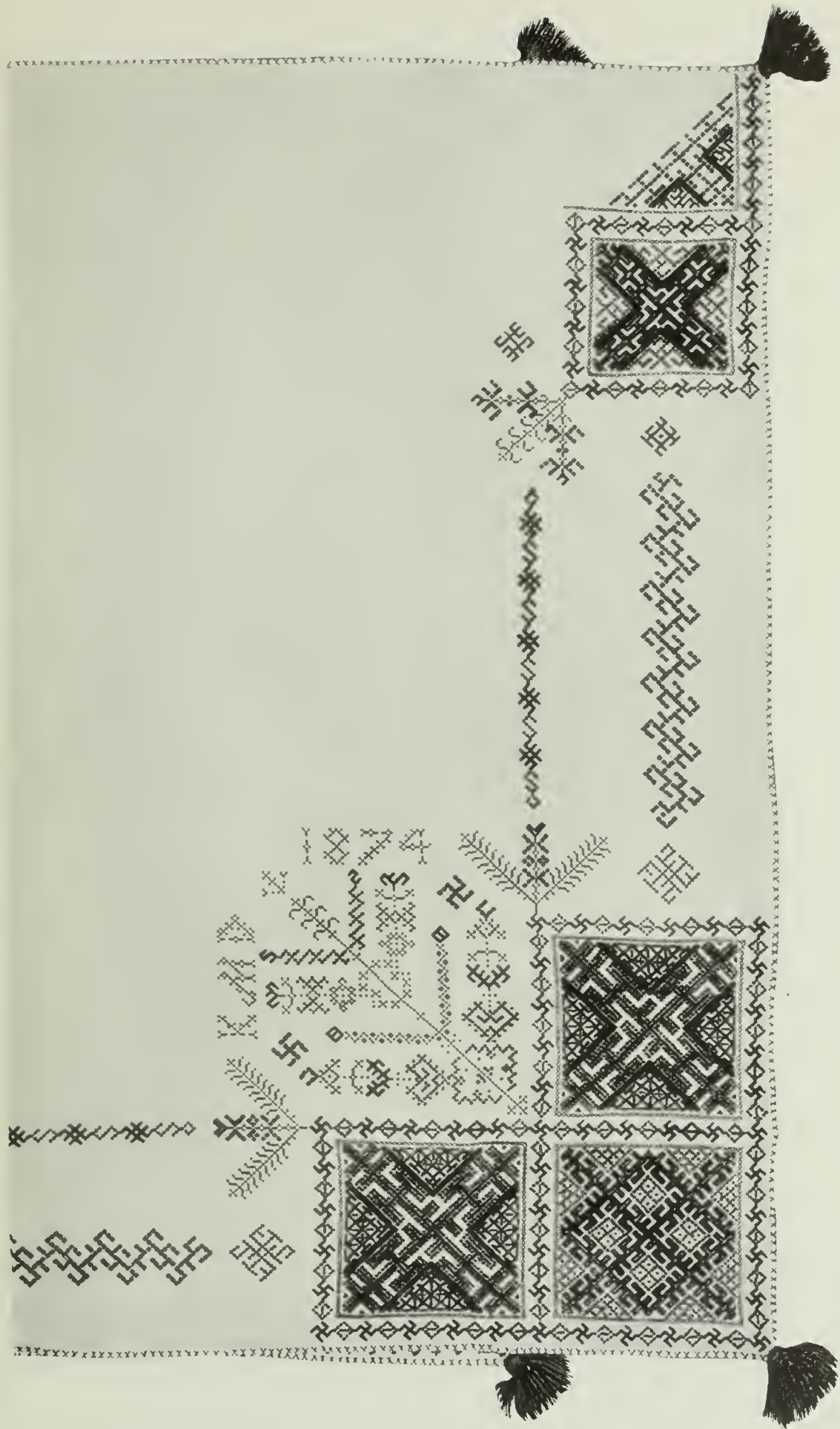
190. WOMAN'S BLOUSE, EMBROIDERY. HUNDRED OF LISTER, BLEKINGE.



191. BOOK CLOTH, HOLBEIN STITCH. PARISH OF VÄSTRA VINGÅKER, SÖDERMANLAND.



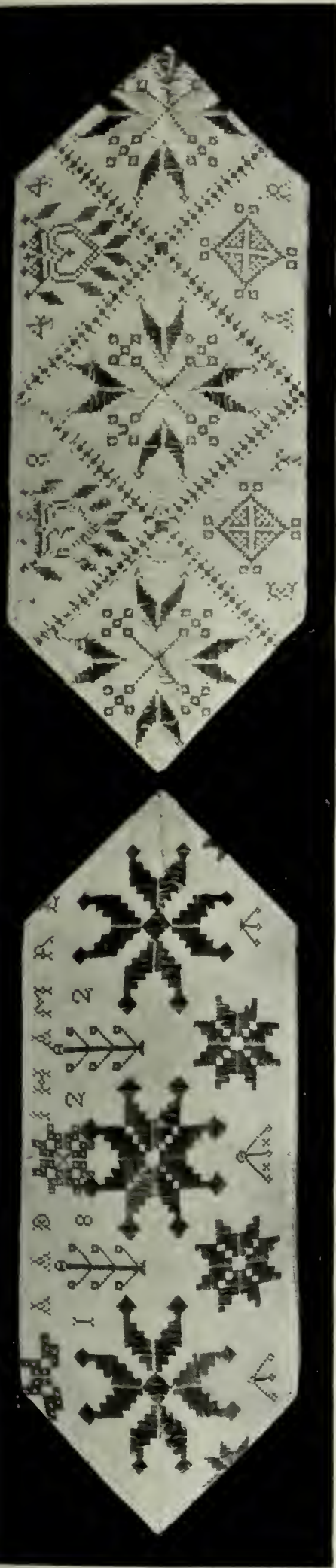
192. NECK CLOTH, »SVARTSILKEKLÄ». PARISH OF GAGNEF, DALECARLIA.
193. TOWEL, HOLBEIN STITCH. HALLAND.



194. NECK CLOTH »SVARTSILKEKLÄ». PARISH OF LEKSAND, DALECARLIA.



195. WALL HANGING, HALLAND STITCH. HUNDRED OF FJÄRE, HALLAND.



196. PILLOW CASE, GEOMETRICAL SATIN STITCH AND CROSS STITCH. PARISH OF JÄRVSÖ, HÄLSINGLAND.

197. PILLOW CASE, GEOMETRICAL SATIN STITCH AND CROSS STITCH. PARISH OF DELSBO, HÄLSINGLAND.

198. SHELF BORDER, GEOMETRICAL SATIN STITCH AND BOBBIN LACE. HUNDRED OF SÖDRA MÖRE, SMÅLAND.

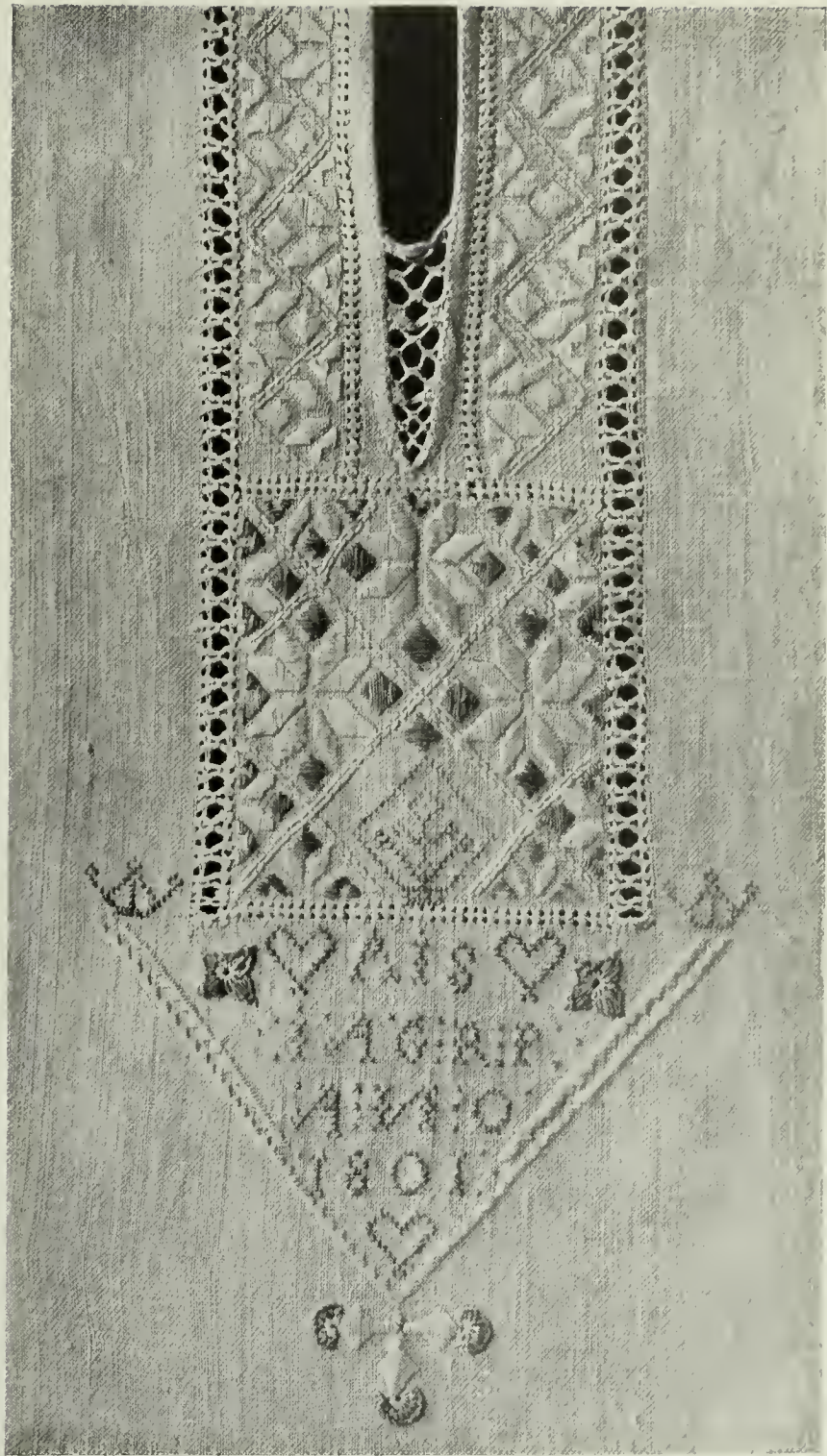


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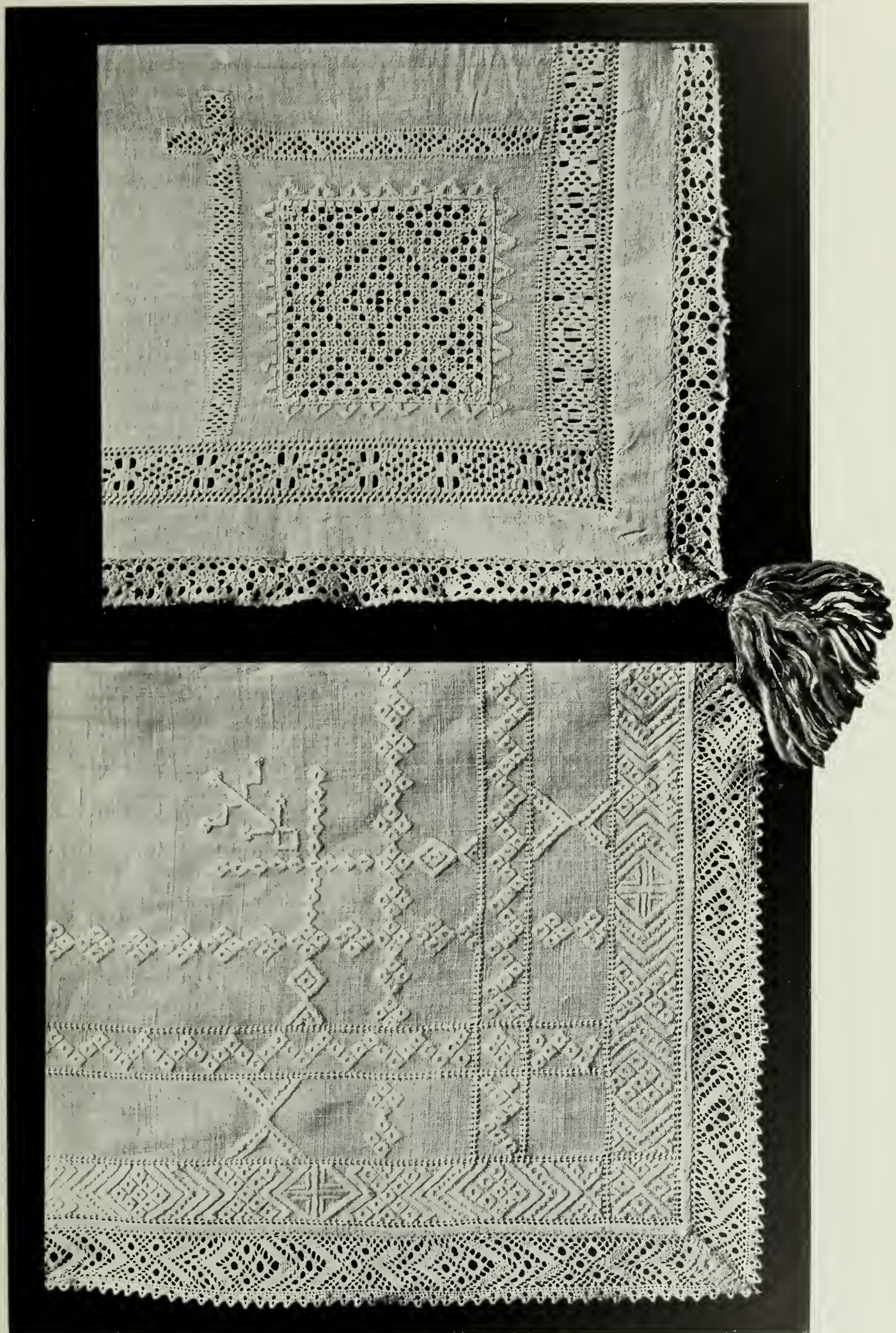


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199. BED HANGING, CROSS-STITCH. PARISH OF DELSBO, HÄLSINGLAND.
200. BED HANGING, CROSS-STITCH. PARISH OF DELSBO, HÄLSINGLAND.

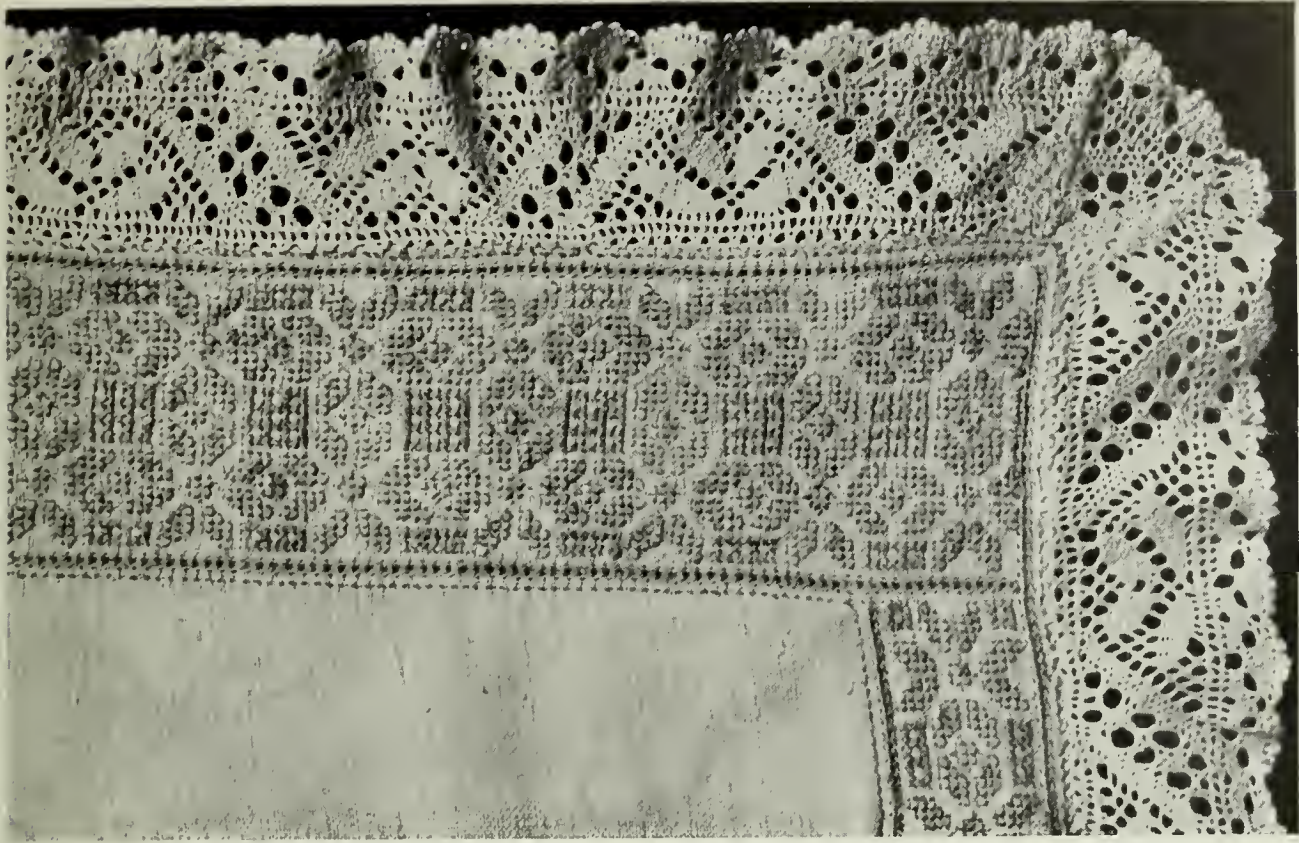


201. SHIRT, GEOMETRICAL SATIN STITCH ETC. HUNDRED OF OXIE, SCANIA.

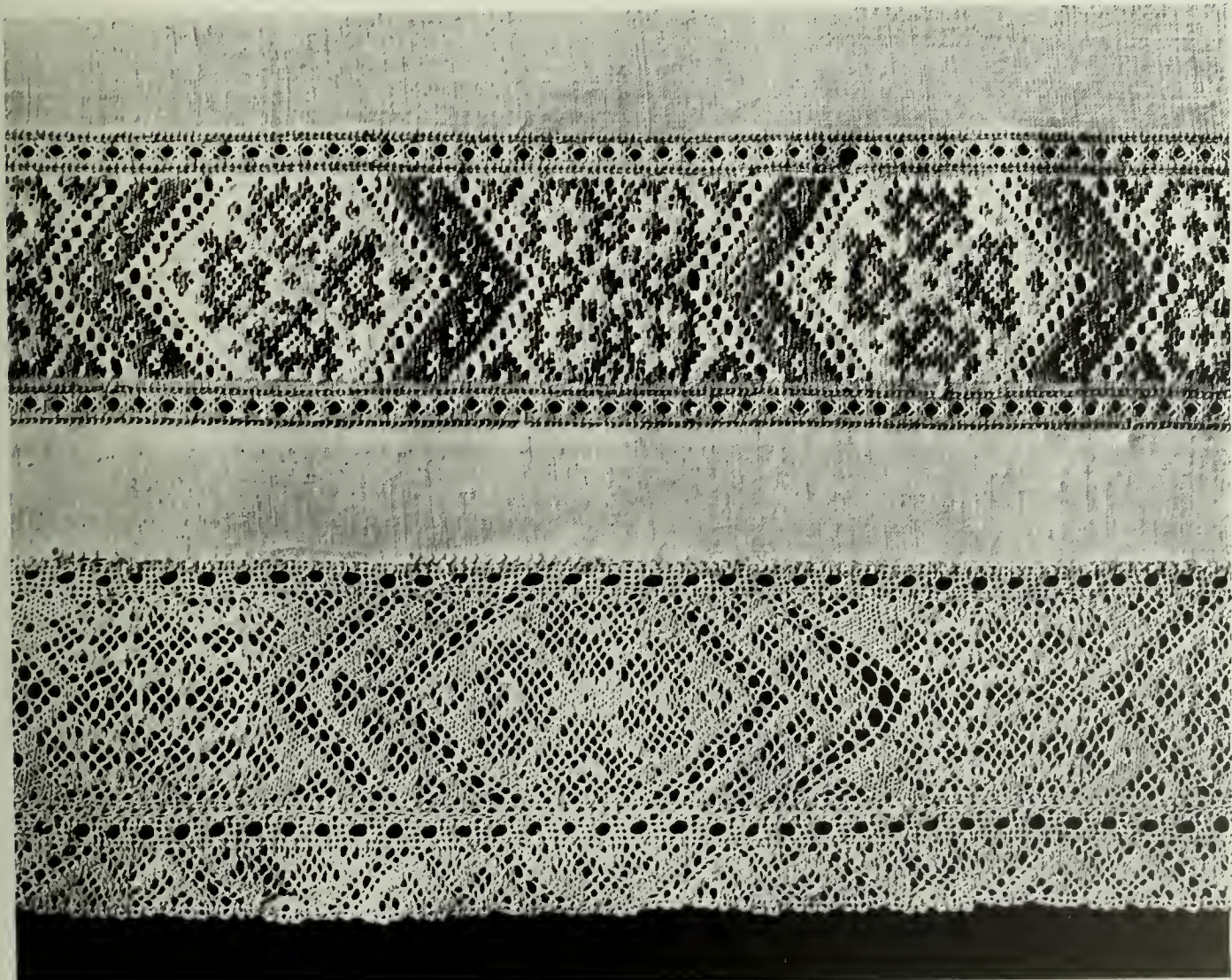


202. »FÖRNINGSDUK», DRAWN WORK AND BOBBIN LACE. HUNDRED OF ÖSTRA GÖINGE, SCANIA.

203. NECK SCARF, GEOMETRICAL SATIN STITCH, BOBBIN LACE. PARISH OF LEKSAND, DALECARLIA.



204. SHIRT COLLAR, HOLBEIN STITCH, BOBBIN LACE. HUNDRED OF INGELSTAD, SCANIA.



205. BONNET BAND, DRAWN WORK, BOBBIN LACE. HUNDRED OF INGELSTAD, SCANIA.



206. »FÖRNINGSDUK», CUT WORK. PARISH OF HERRESTAD, SCANIA.



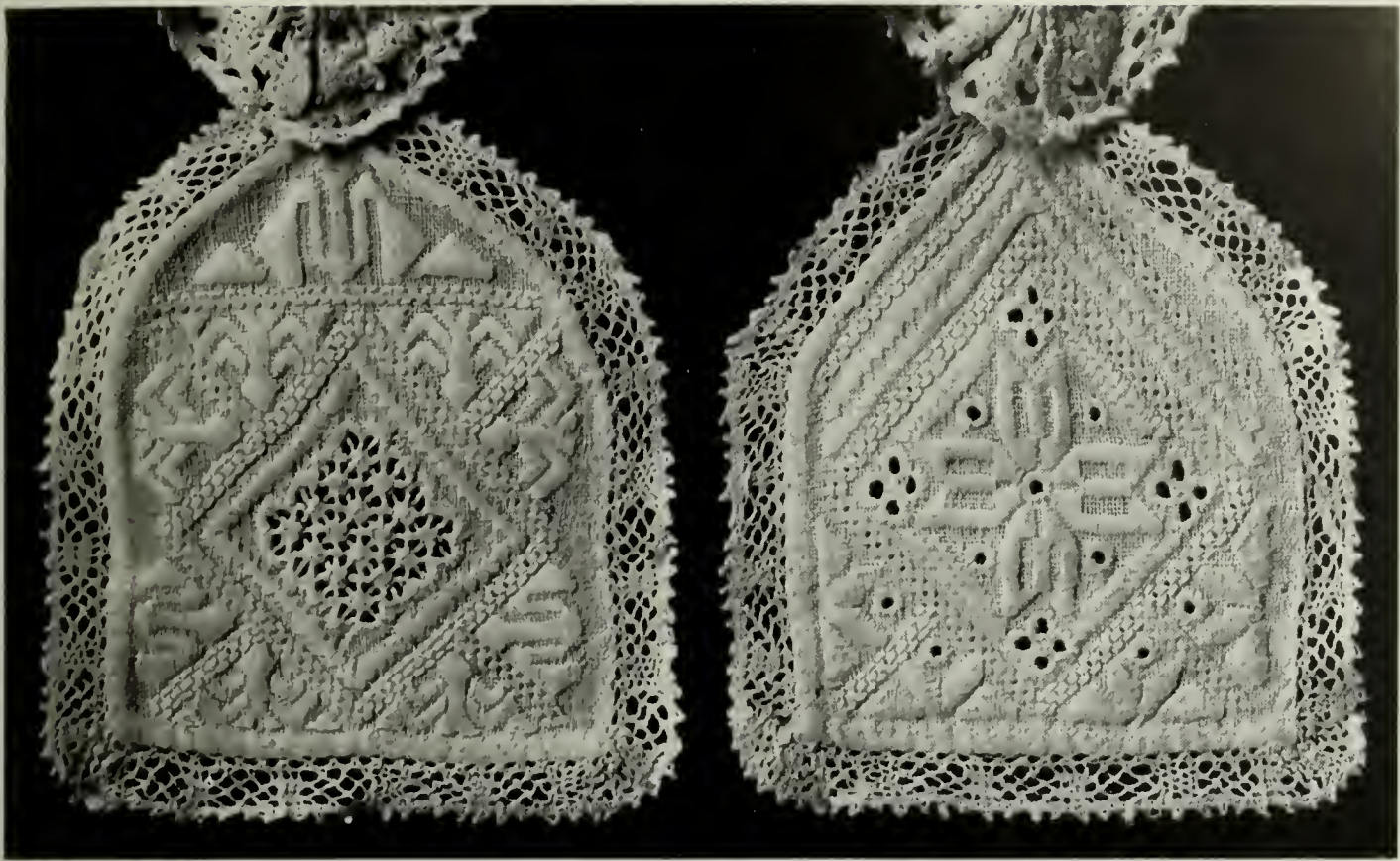
207. SHIRT, CUT WORK. HUNDRED OF INGELSTAD, SCANIA.



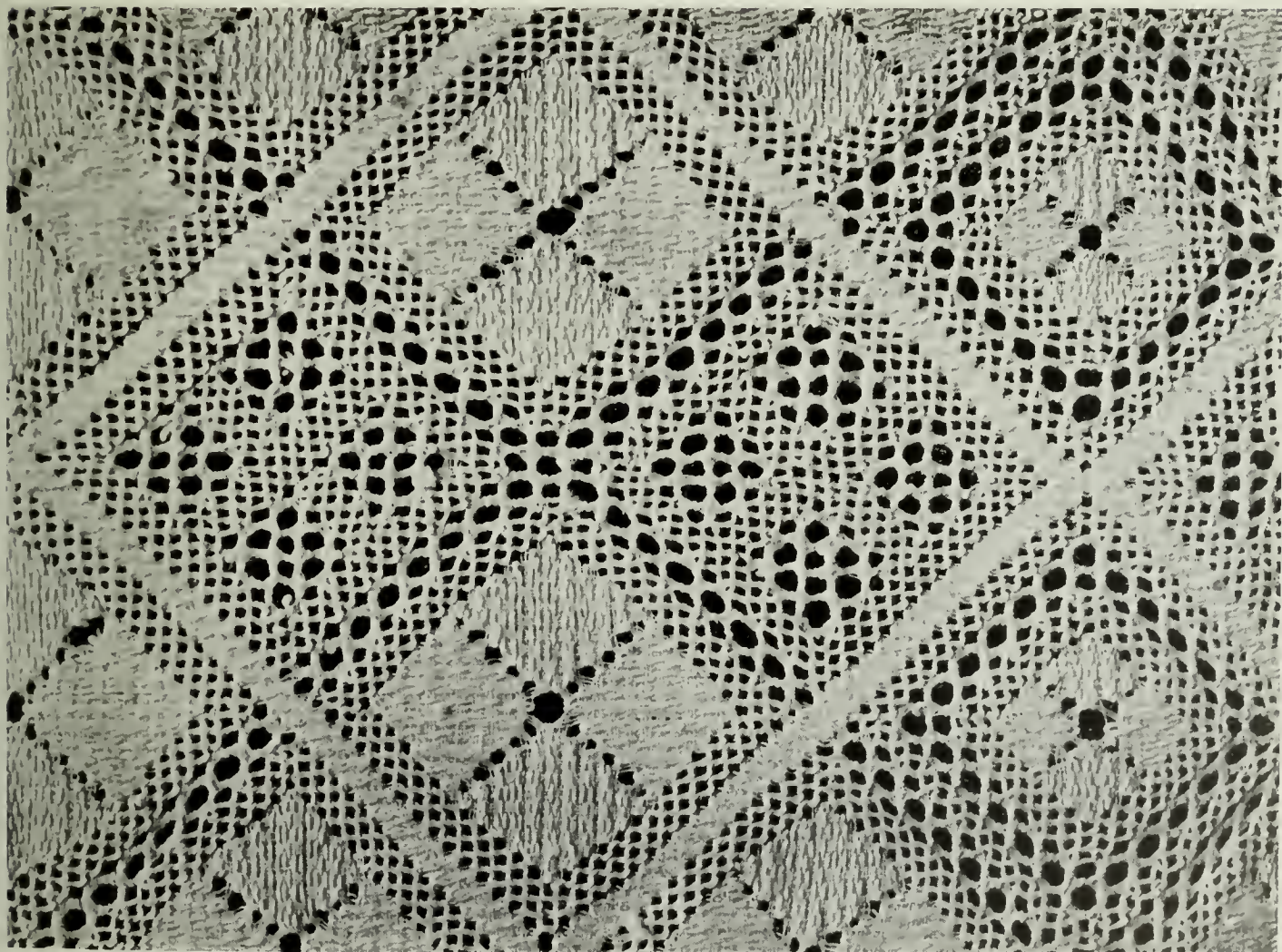
208. SHIRT, CUT WORK, GEOMETRICAL SATIN STITCH. HUNDRED OF VILLAND, SCANIA.



209. »FÖRNINGSDUK», CUT WORK, GEOMETRICAL SATIN STITCH. BLEKINGE.



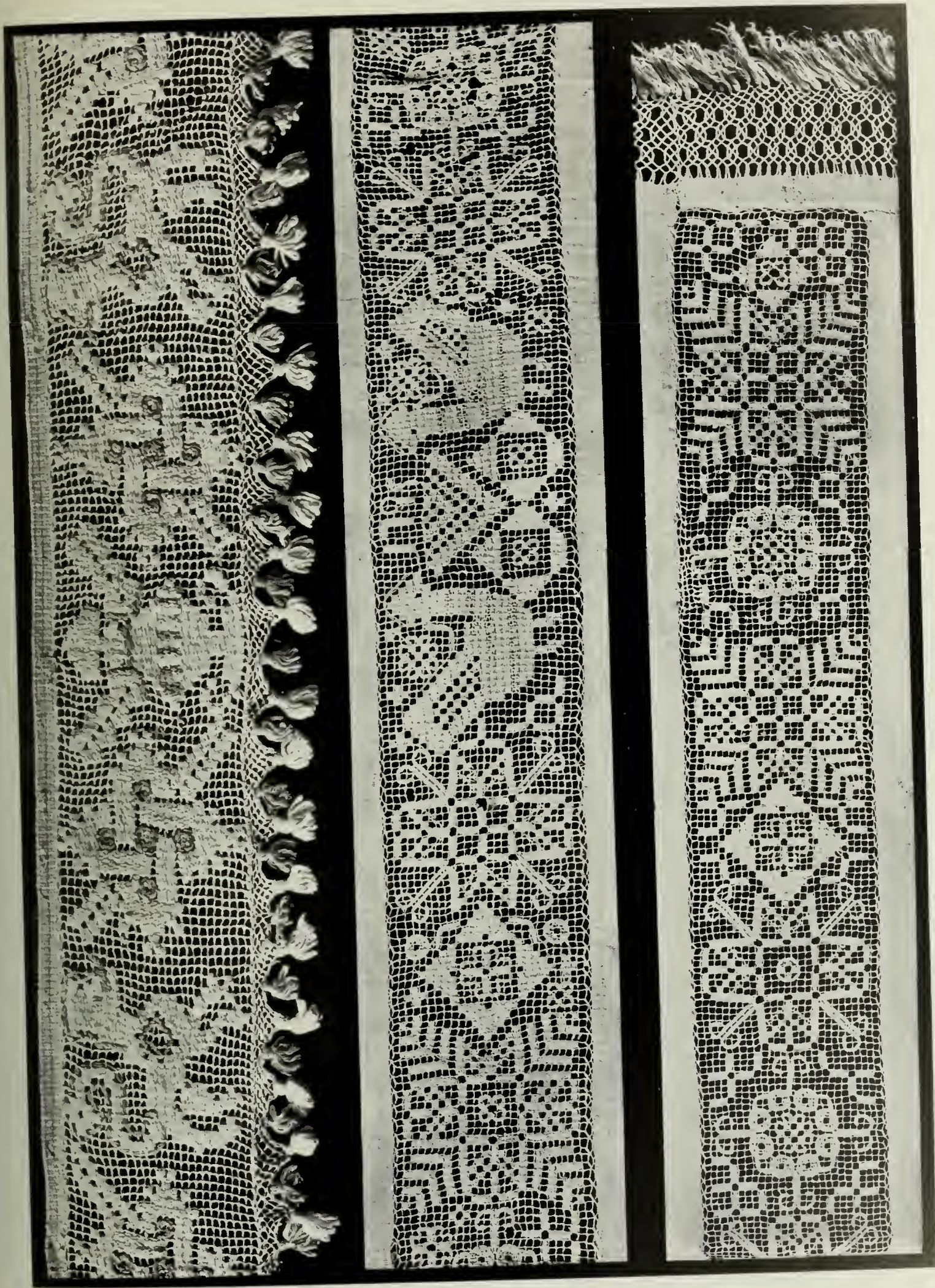
210. CORNER TASSELS FOR »FÖRNINGSDUK», CUT WORK, GEOMETRICAL SATIN STITCH.
HUNDRED OF VILLAND, SCANIA.



211. PILLOW CASE, »NÄVERSÖM». PARISH OF LJUSDAL, HÄLSINGLAND.



212. HEAD CLOTH, »ENGLISH EMBROIDERY» ETC. HUNDRED OF VÁSTRA GÓINGE, SCANIA.



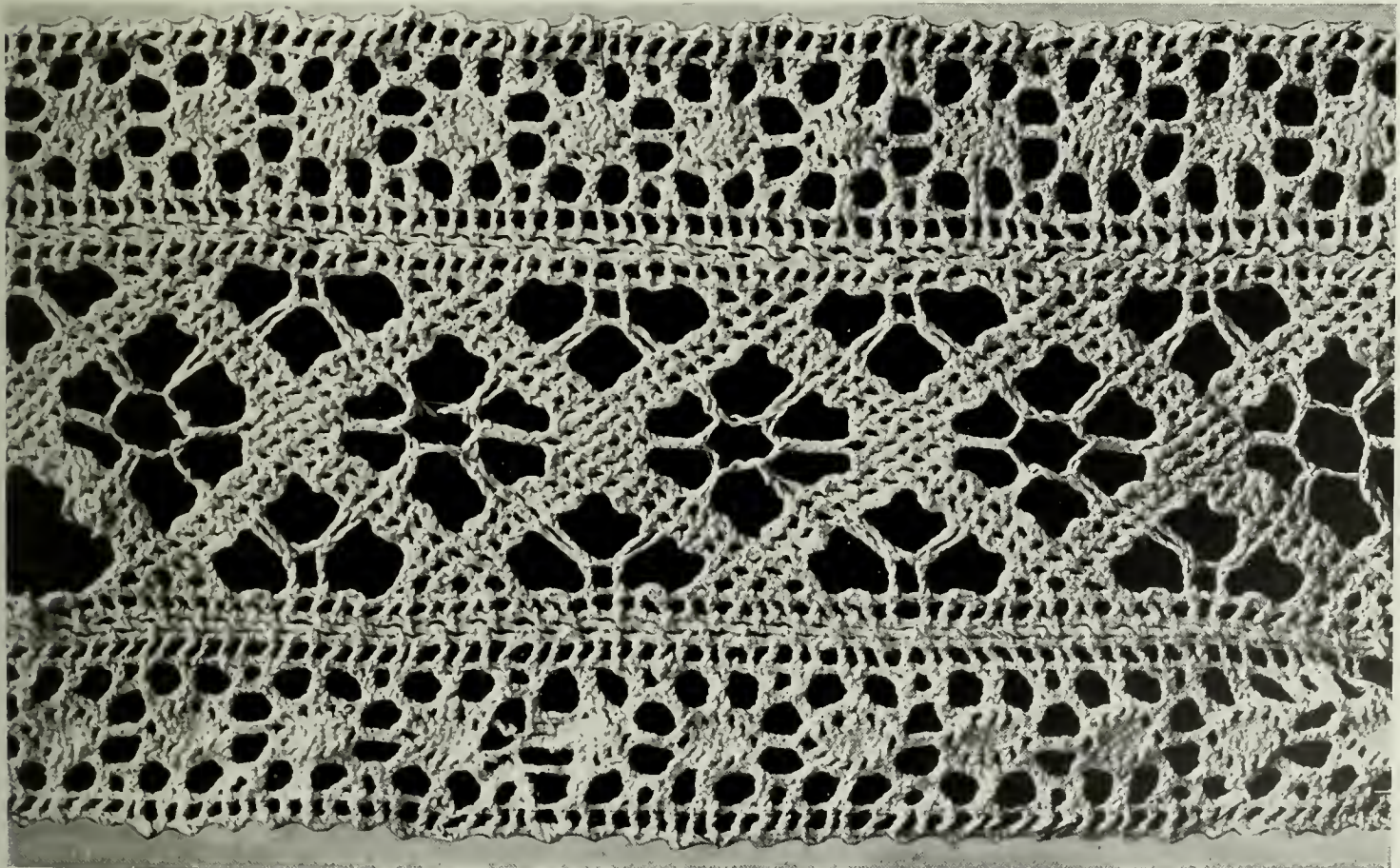
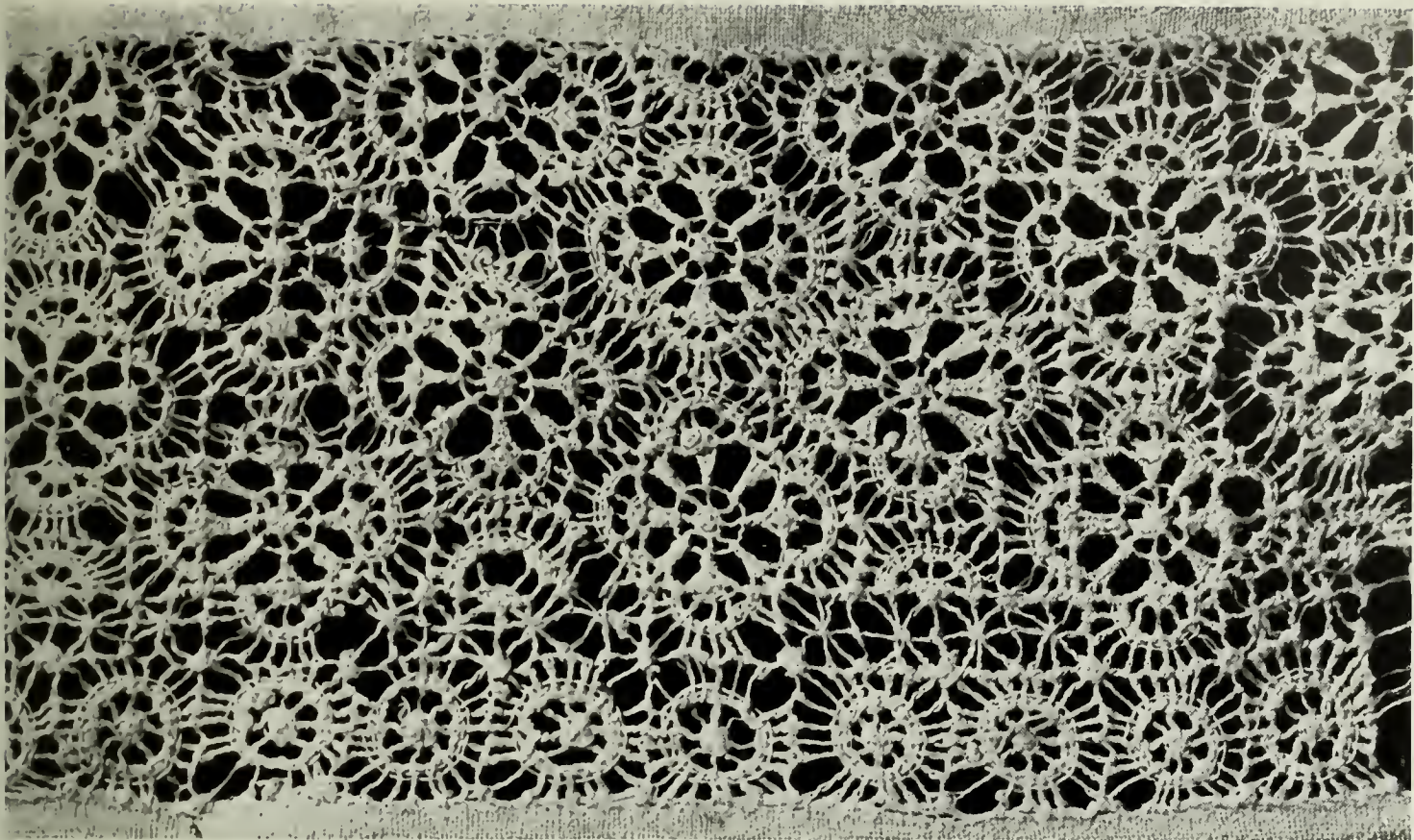
213. BORDER, NET-WORK. HUNDRED OF VÄSTBO, SMÅLAND.
214. CANOPY, NET-WORK. HUNDRED OF VÄSTBO, SMÅLAND.



215. INNER ROOF HANGING, NET-WORK. VÄSTERGÖTLAND.
216. INNER ROOF HANGING, NET-WORK. HUNDRED OF FLUNDRE, VÄSTERGÖTLAND.

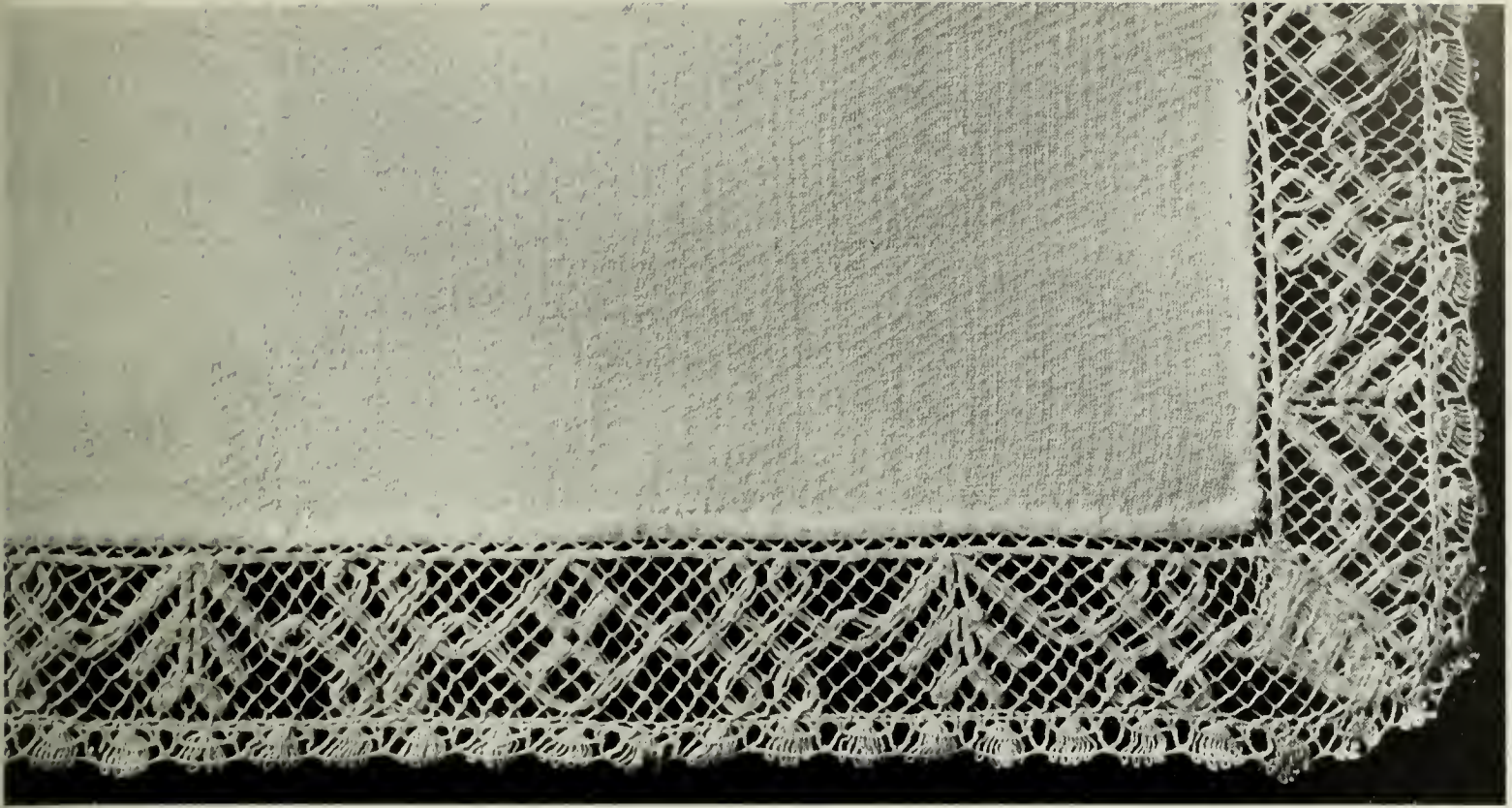


217. CANOPY, NET-WORK. HUNDRED OF ALLBO, SMÅLAND.



218. PILLOW CASE, NET-WORK. HUNDRED OF BARA, SCANIA.

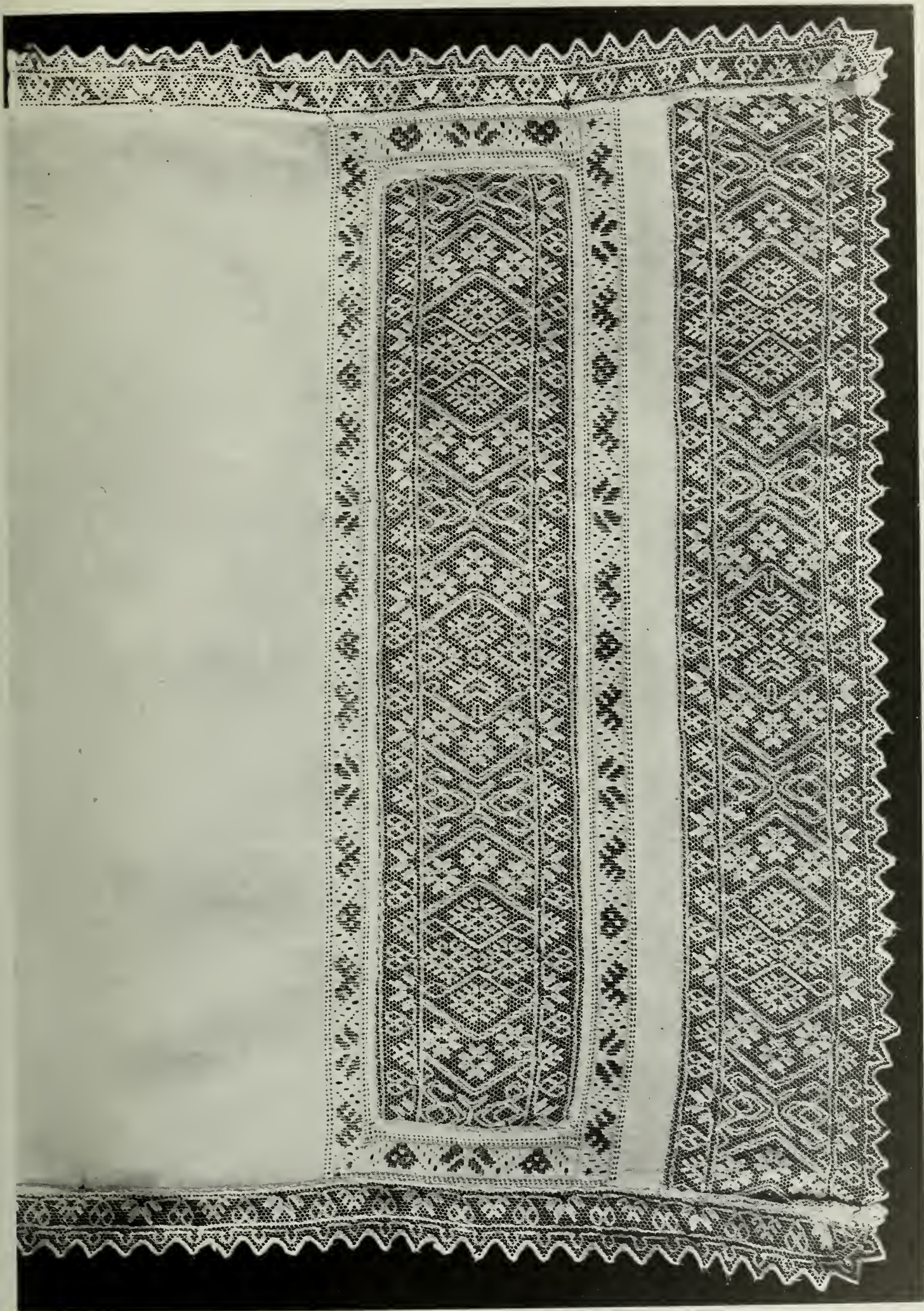
219. WALL HANGING, BOBBIN LACE. PARISH OF ORE, DALECARLIA.



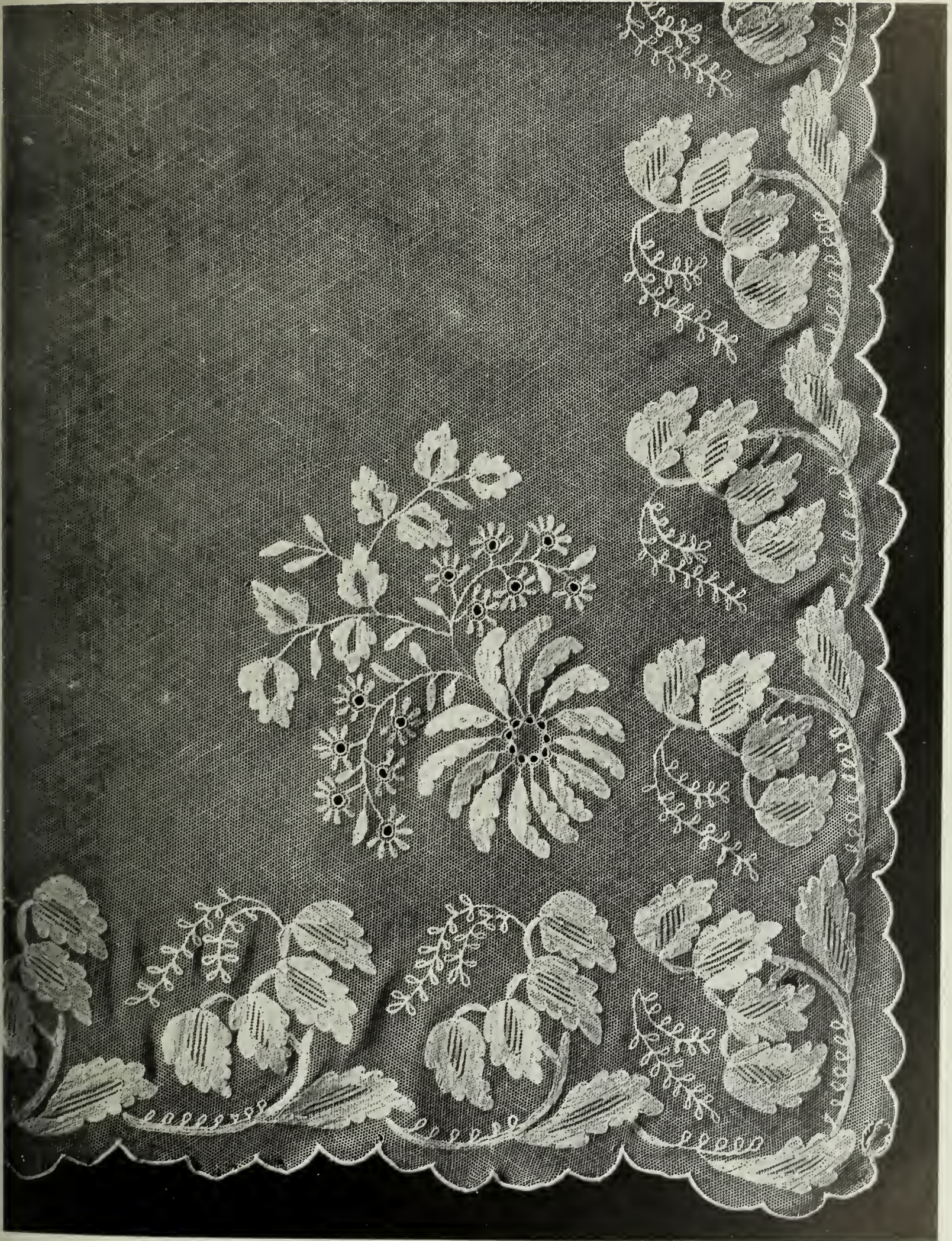
220. NECK SCARF, NET-WORK. PARISH OF LEKSAND, DALECARLIA.



221. NECK SCARF, TULLE EMBROIDERY. PARISH OF GAGNEF, DALECARLIA.



222. BONNET BAND, TULLE EMBROIDERY. HUNDRED OF INGELSTAD, SCANIA.



223. HEAD CLOTH, TULLE EMBROIDERY. HUNDRED OF BRÄKNE, BLEKINGE.



224. WOMAN'S JERSEY, KNITTING. PARISH OF BJURÅKER, HÄLSINGLAND.

225. NECK SCARF FOR MALE ATTIRE, KNITTING. PARISH OF NÅS, DALECARLIA.



226.

MITTEN, KNITTING.
PARISH OF TOFTA, GOTLAND.



227.

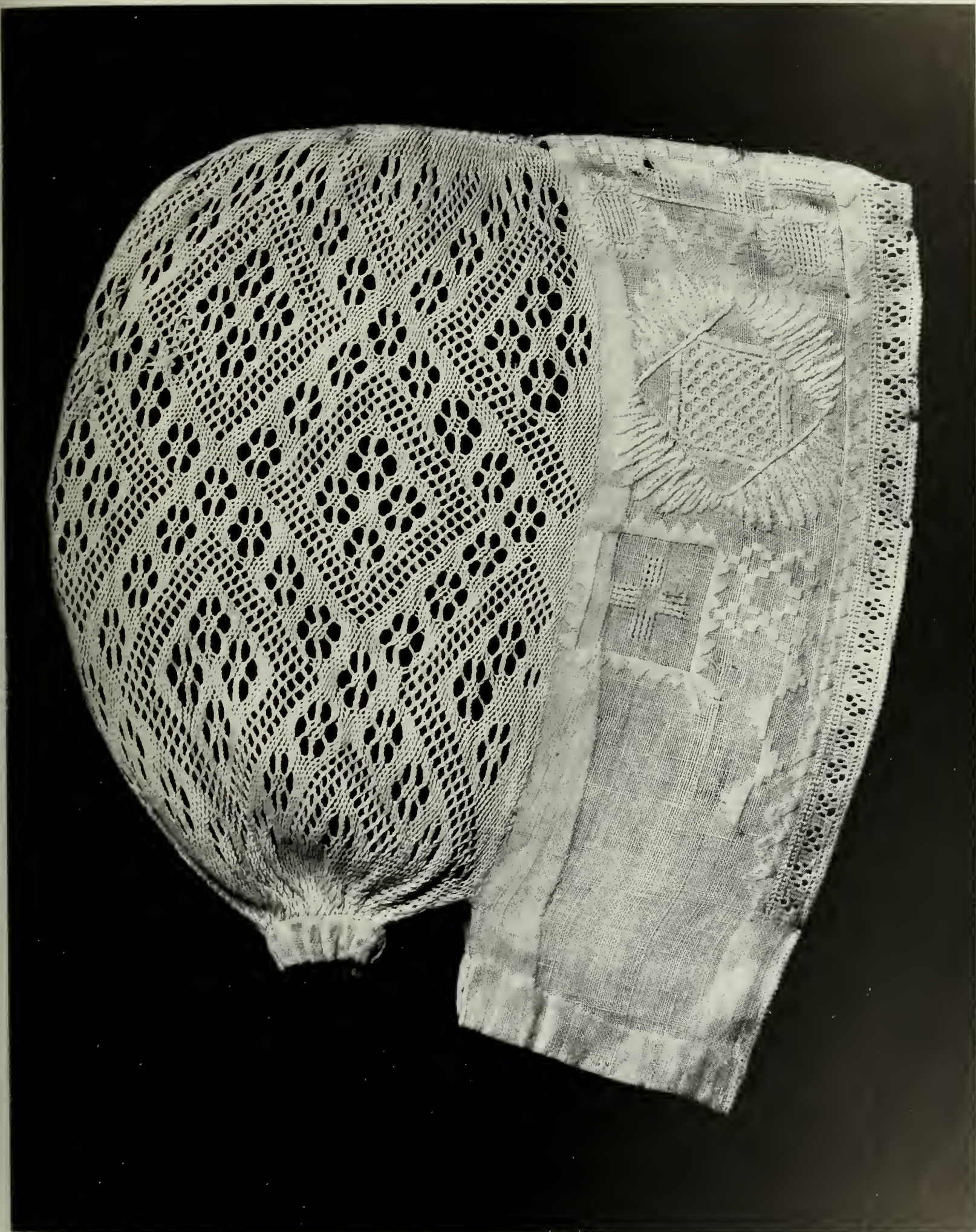
MITTENS, KNITTING.
DALSLAND.



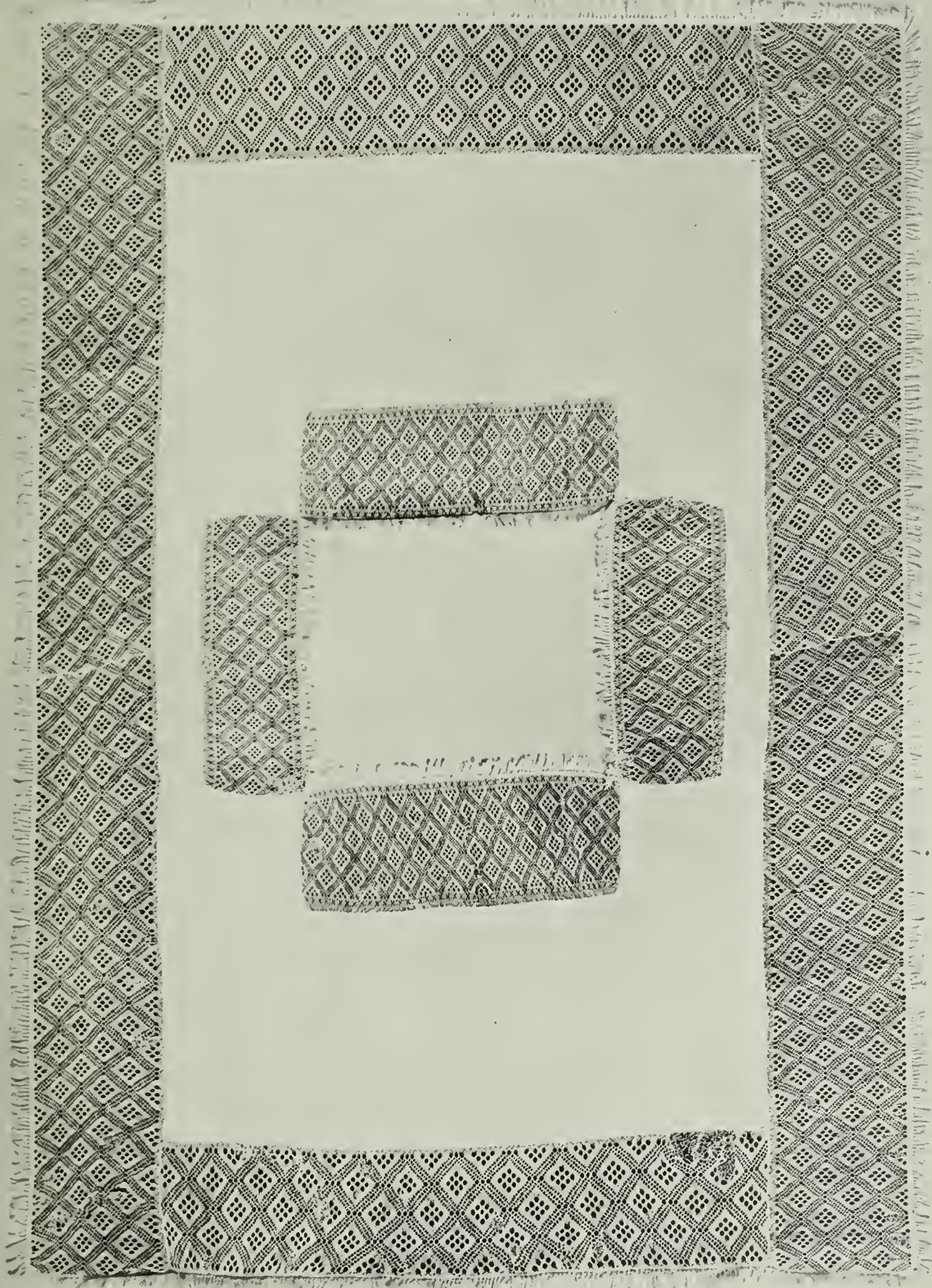
228.

MITTEN, SEWN.
HUNDRED OF ÄLVDAL, VÄRMLAND.

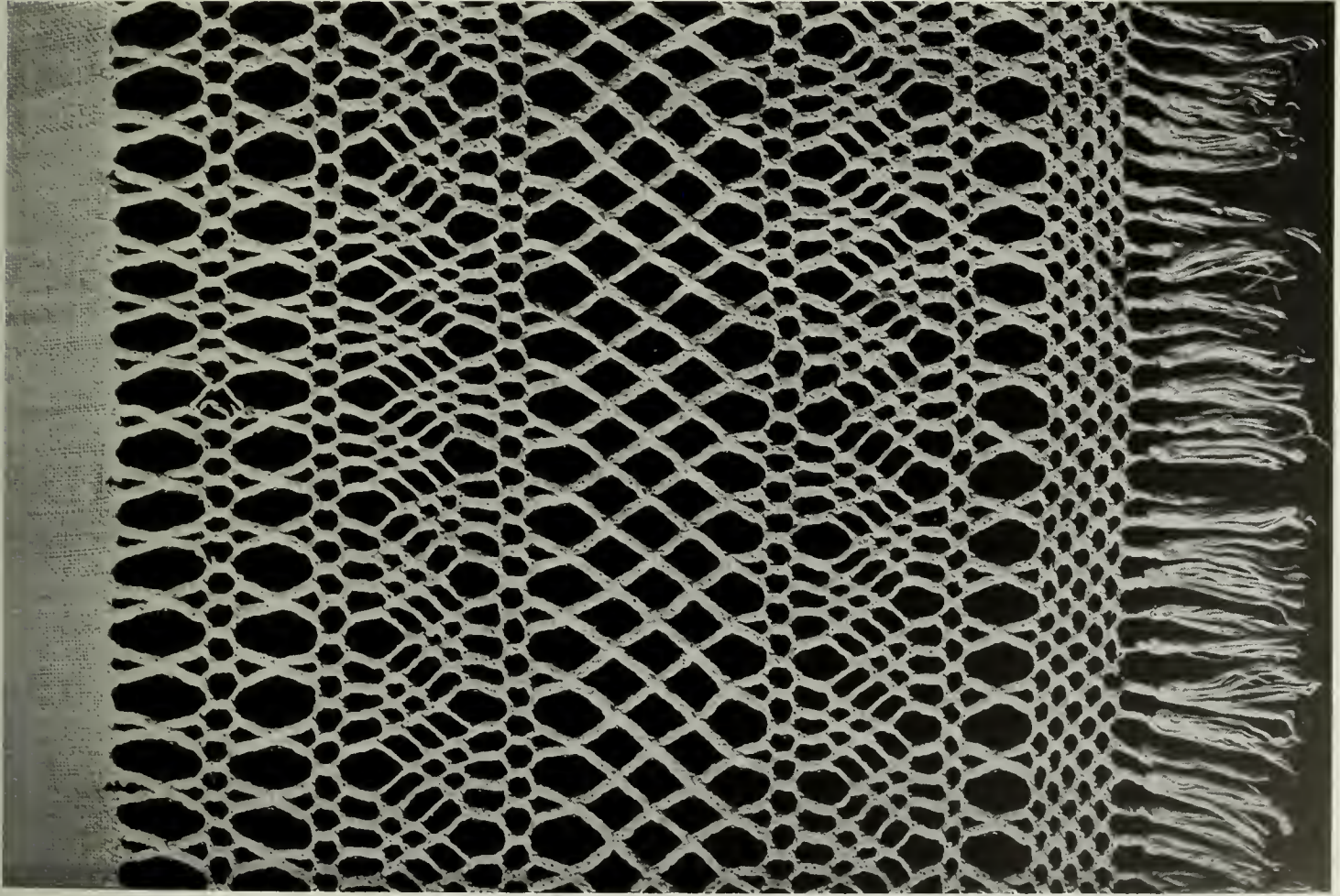




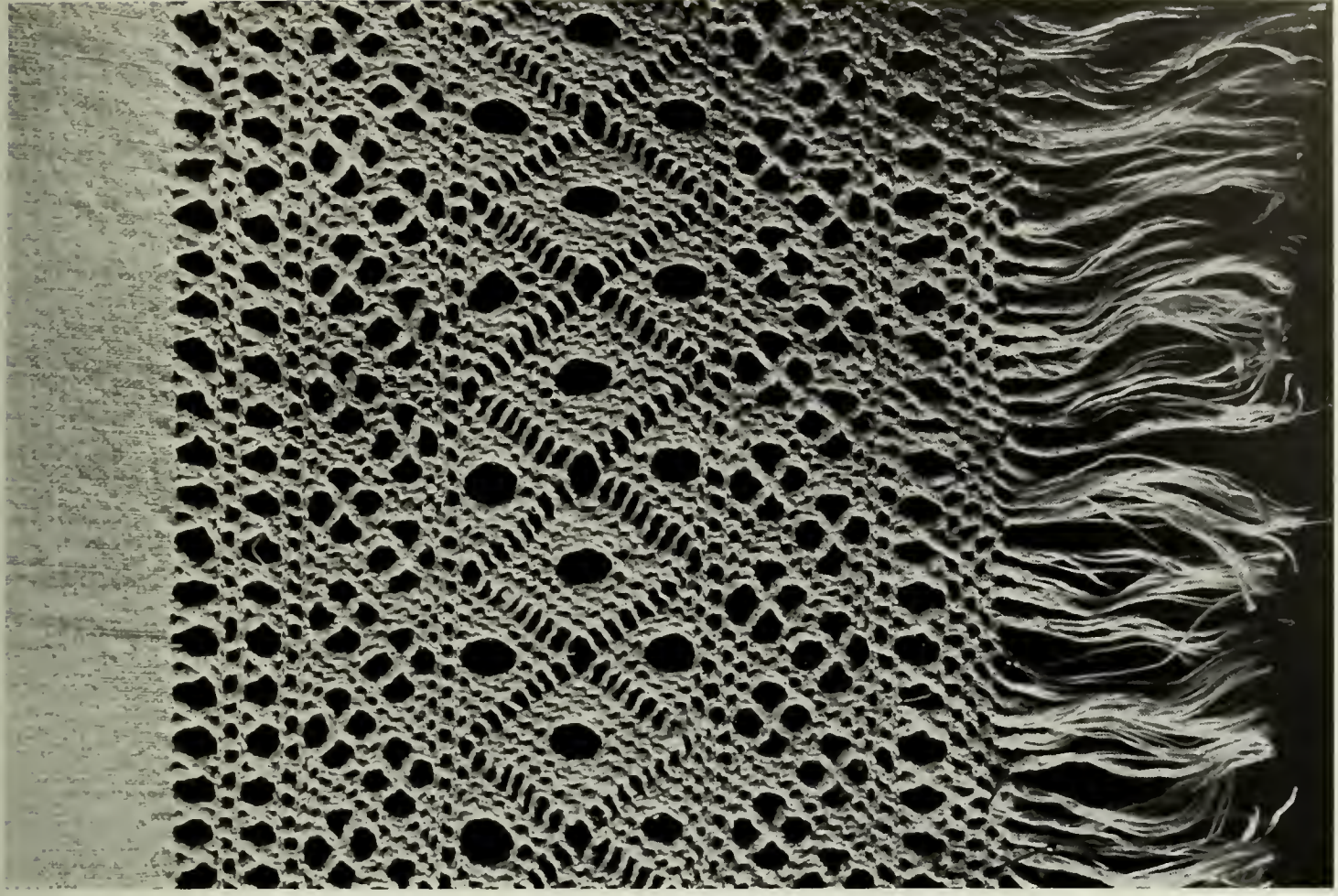
229. CAP, PLAITING. HUNDRED OF FJÄRE, HALLAND.



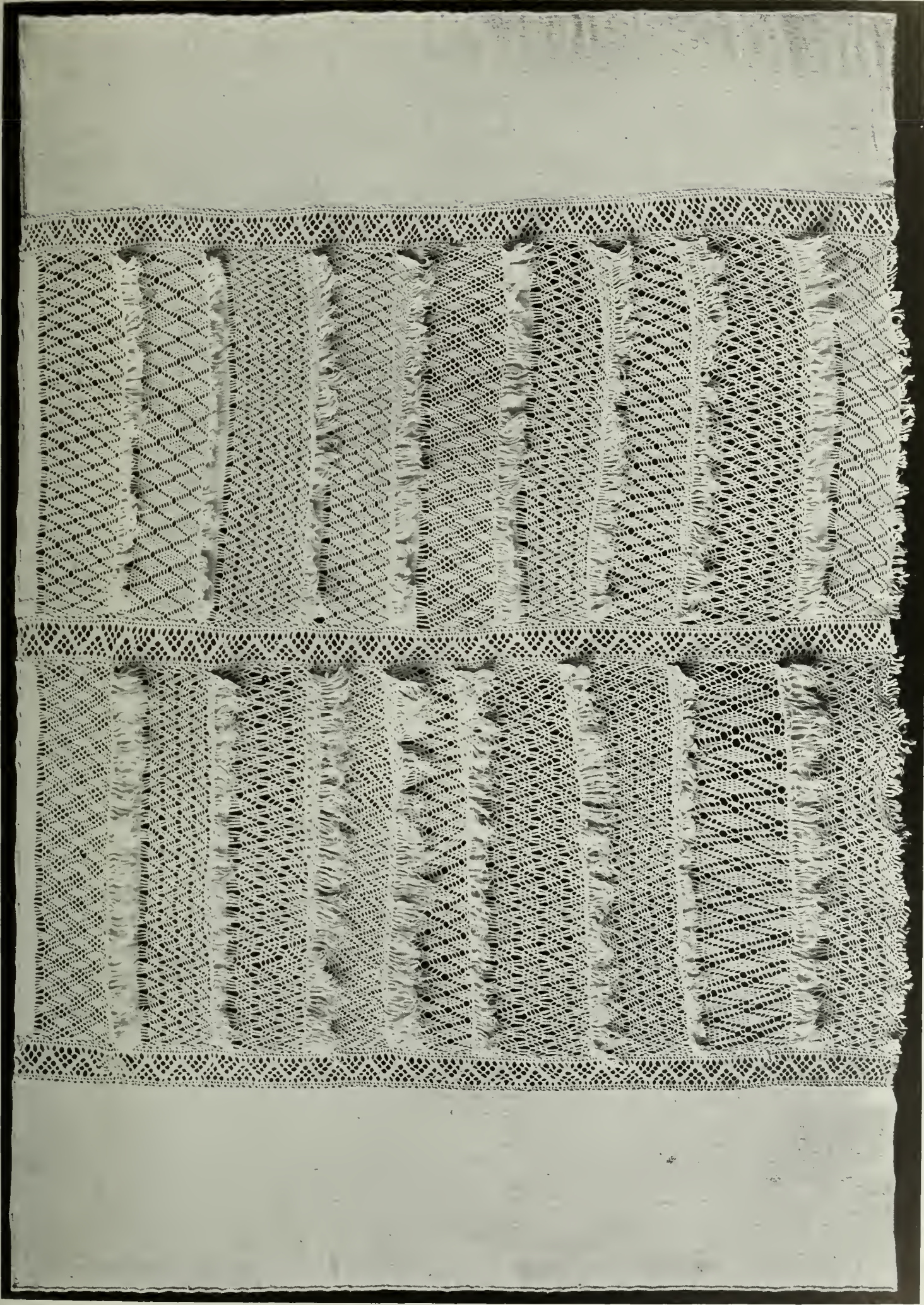
230. CANOPY, PLAITING. HUNDRED OF YDRE, ÖSTERGÖTLAND.



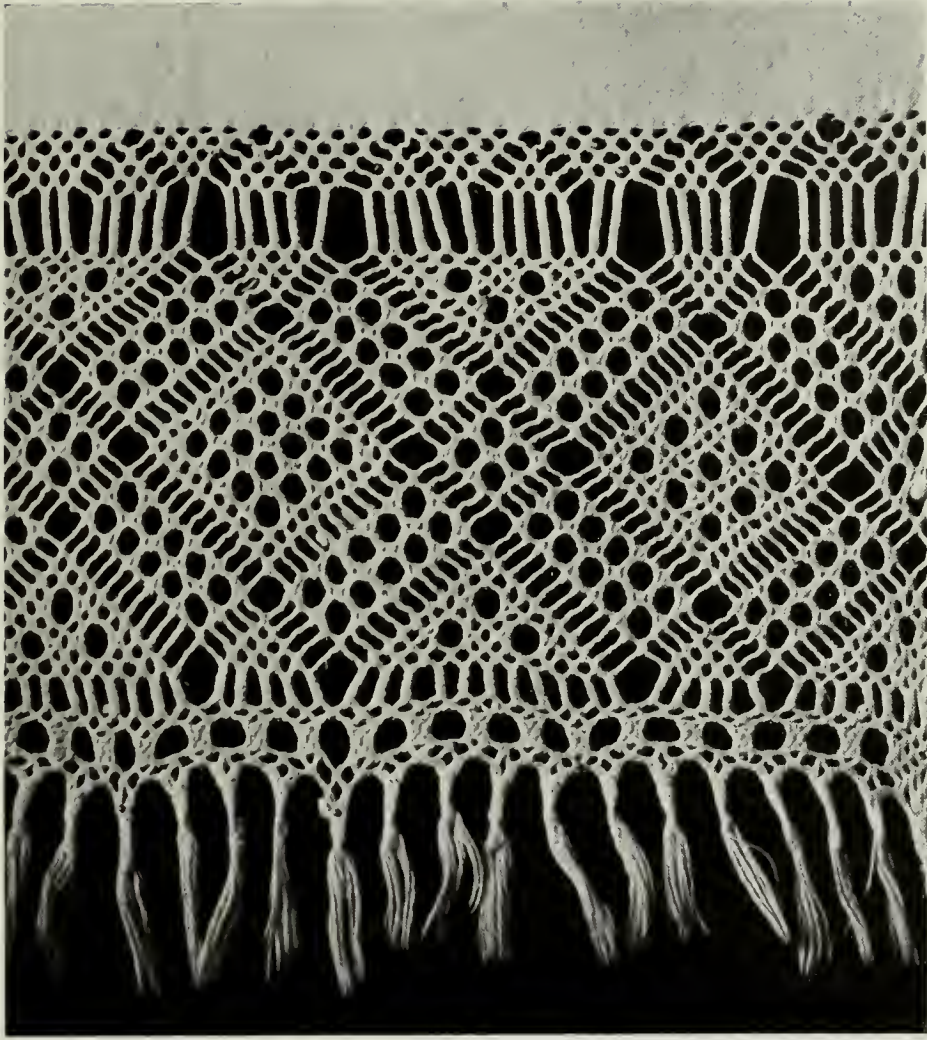
231. PLAITING. PARISH OF MORA, DALECARLIA.



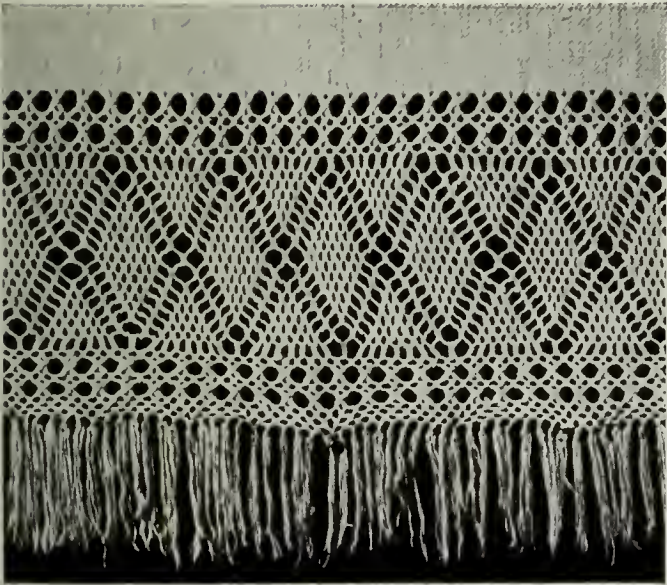
232. PLAITING. PARISH OF MORA, DALECARLIA.



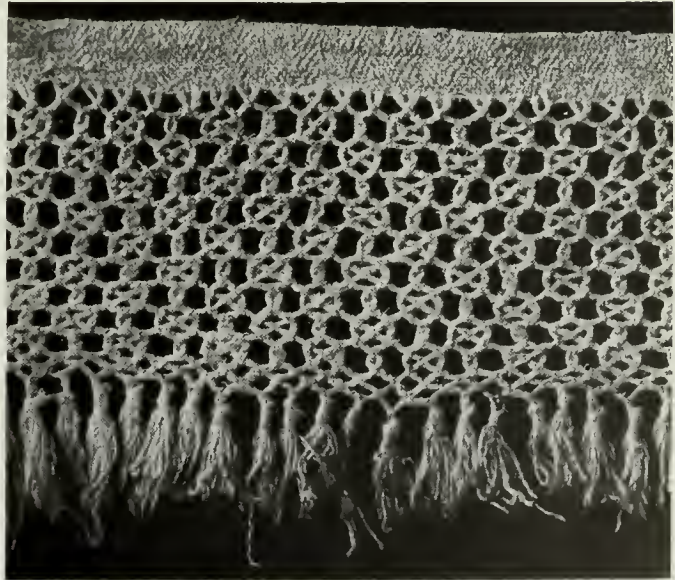
233. WALL HANGING, PLAITING, BOBBIN LACE. PARISH OF ORE, DALECARLIA.



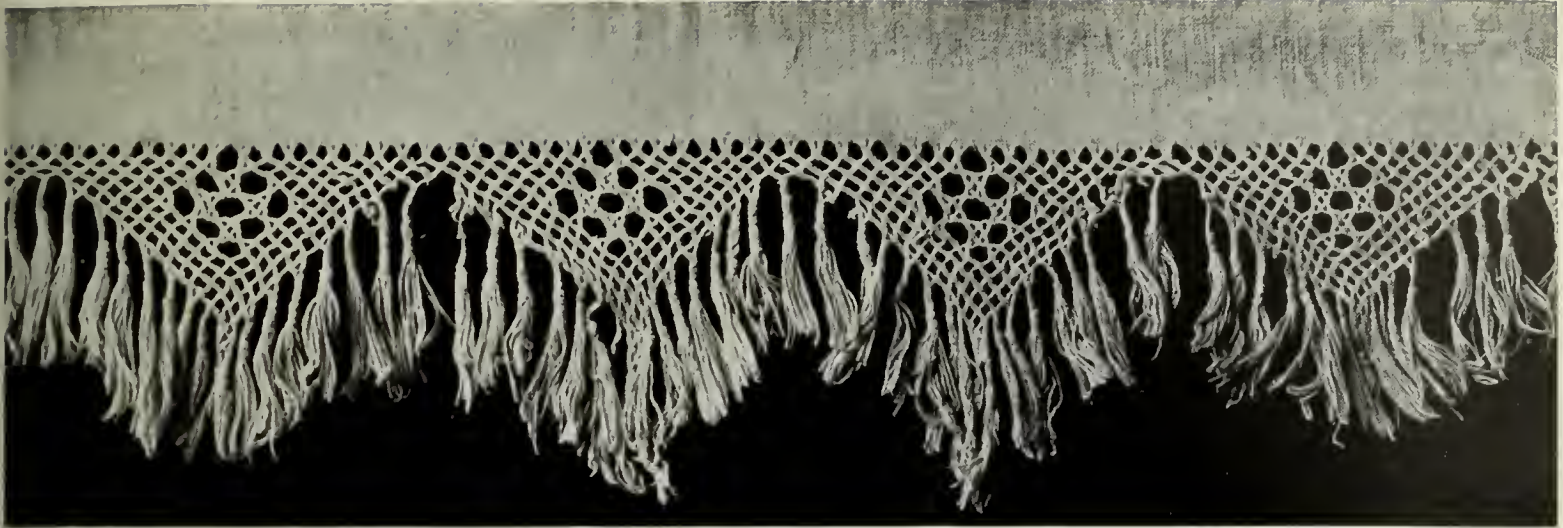
234. TOWEL, PLAITING. HUNDRED OF ÄLVDAL, VÄRMLAND.



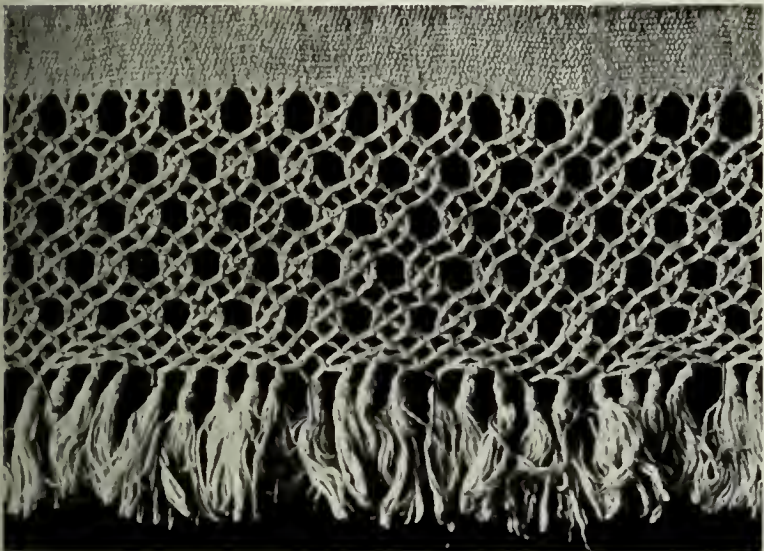
235. PLAITING. PARISH OF MORA, DALECARLIA.



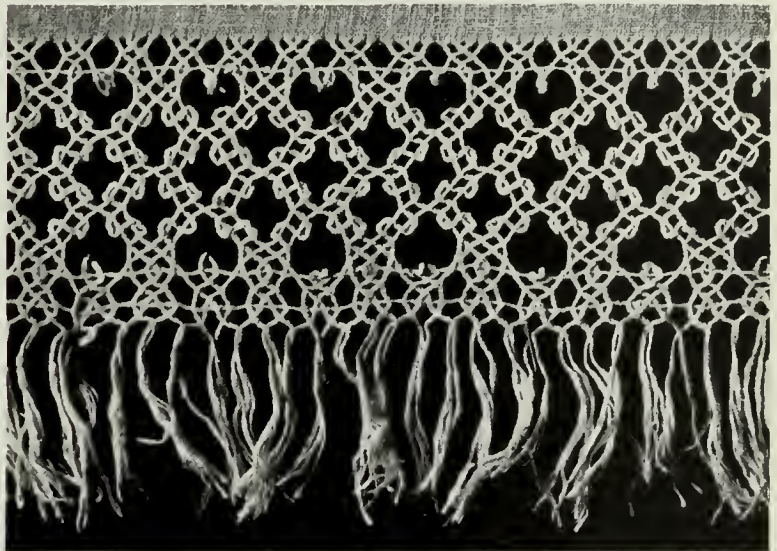
236. PLAITING. HUNDRED OF VÄSTBO, SMÅLAND.



237. PLAITING. HUNDRED OF SUNNERBO, SMÅLAND.



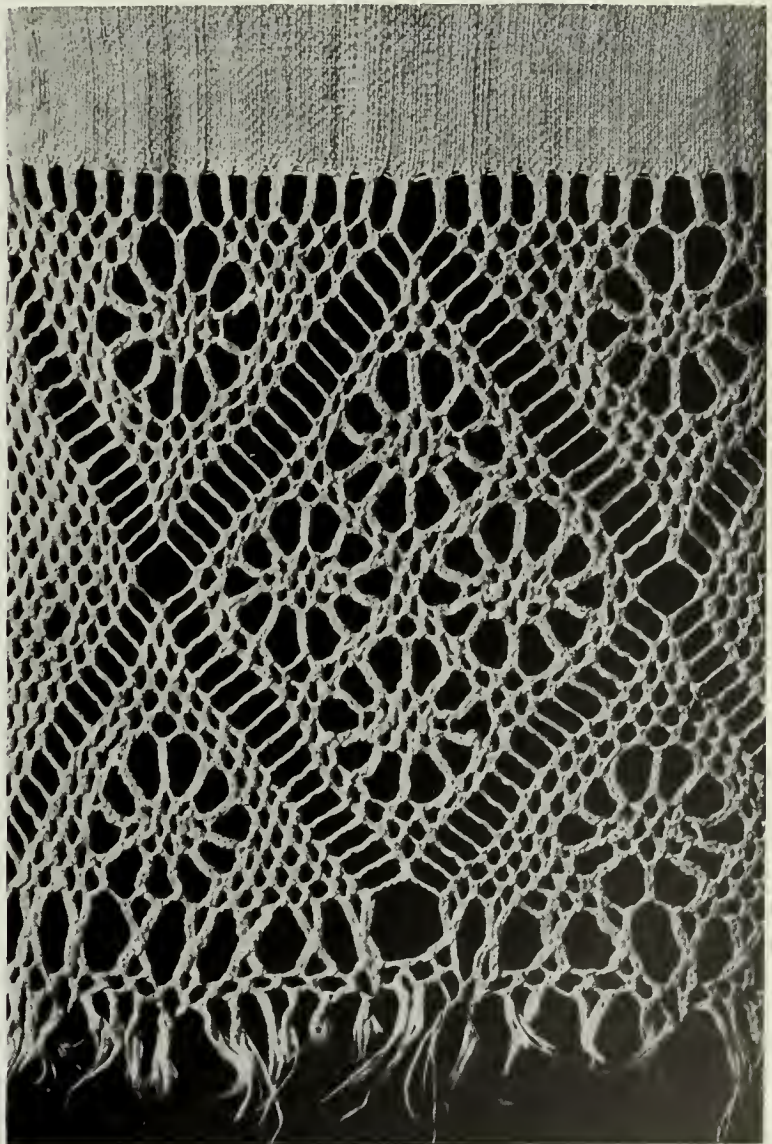
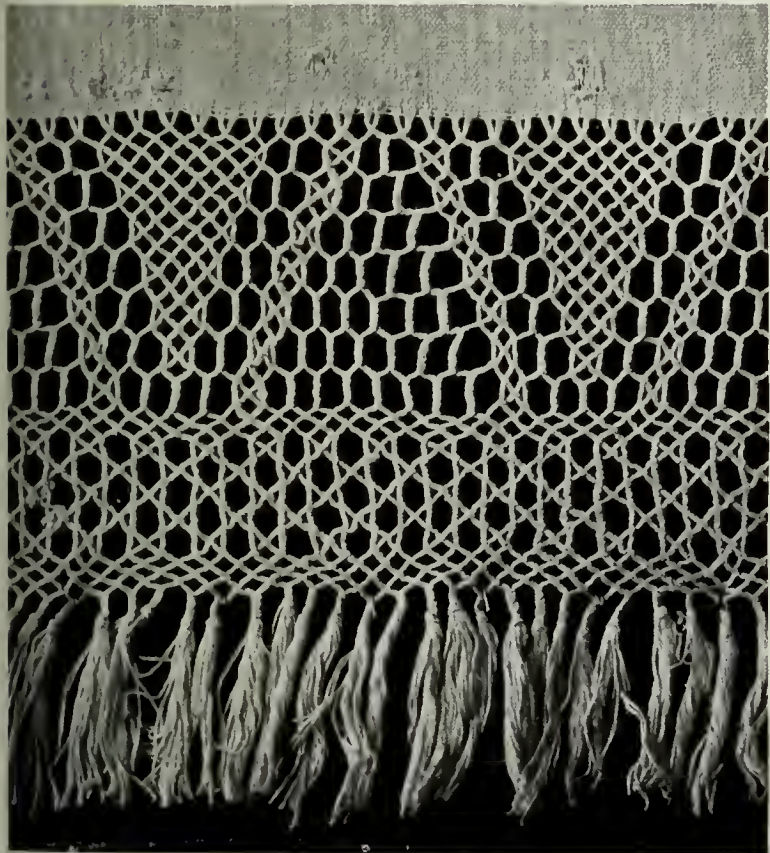
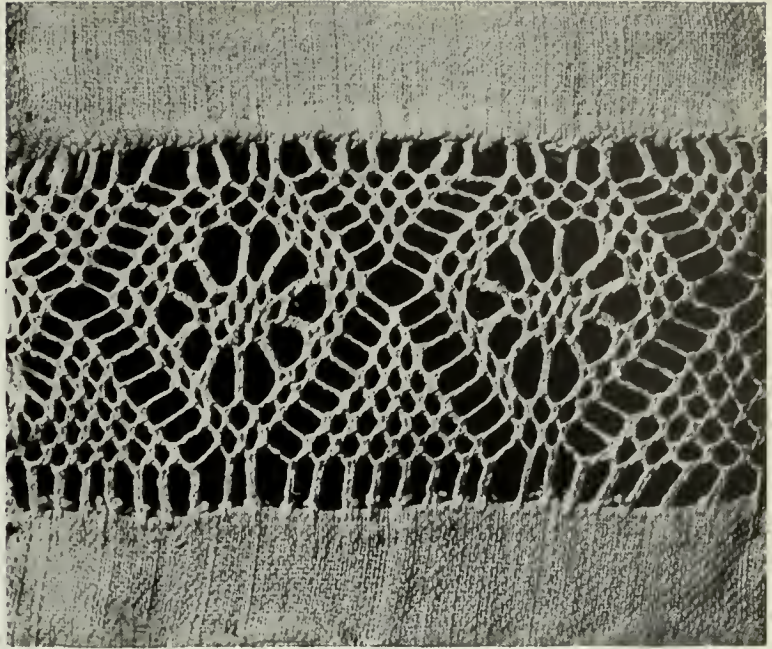
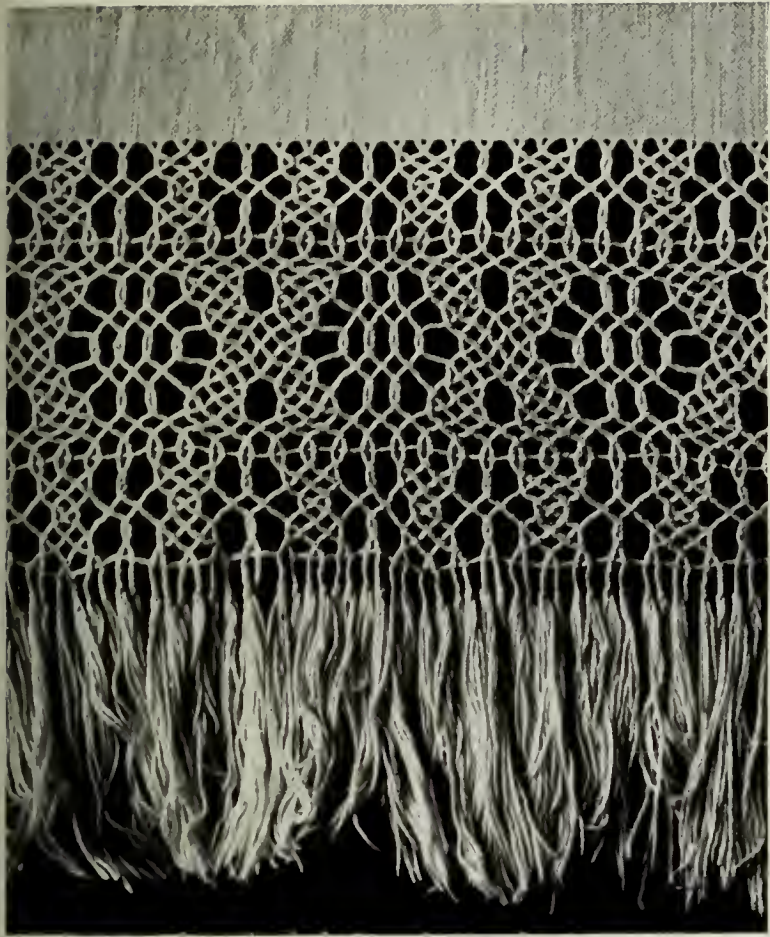
238. PLAITING.
HUNDRED OF FLUNDRE, VÄSTERGÖTLAND.



239. TABLE CLOTH, PLAITING.
HUNDRED OF ALGUTSRUM, ÖLAND.

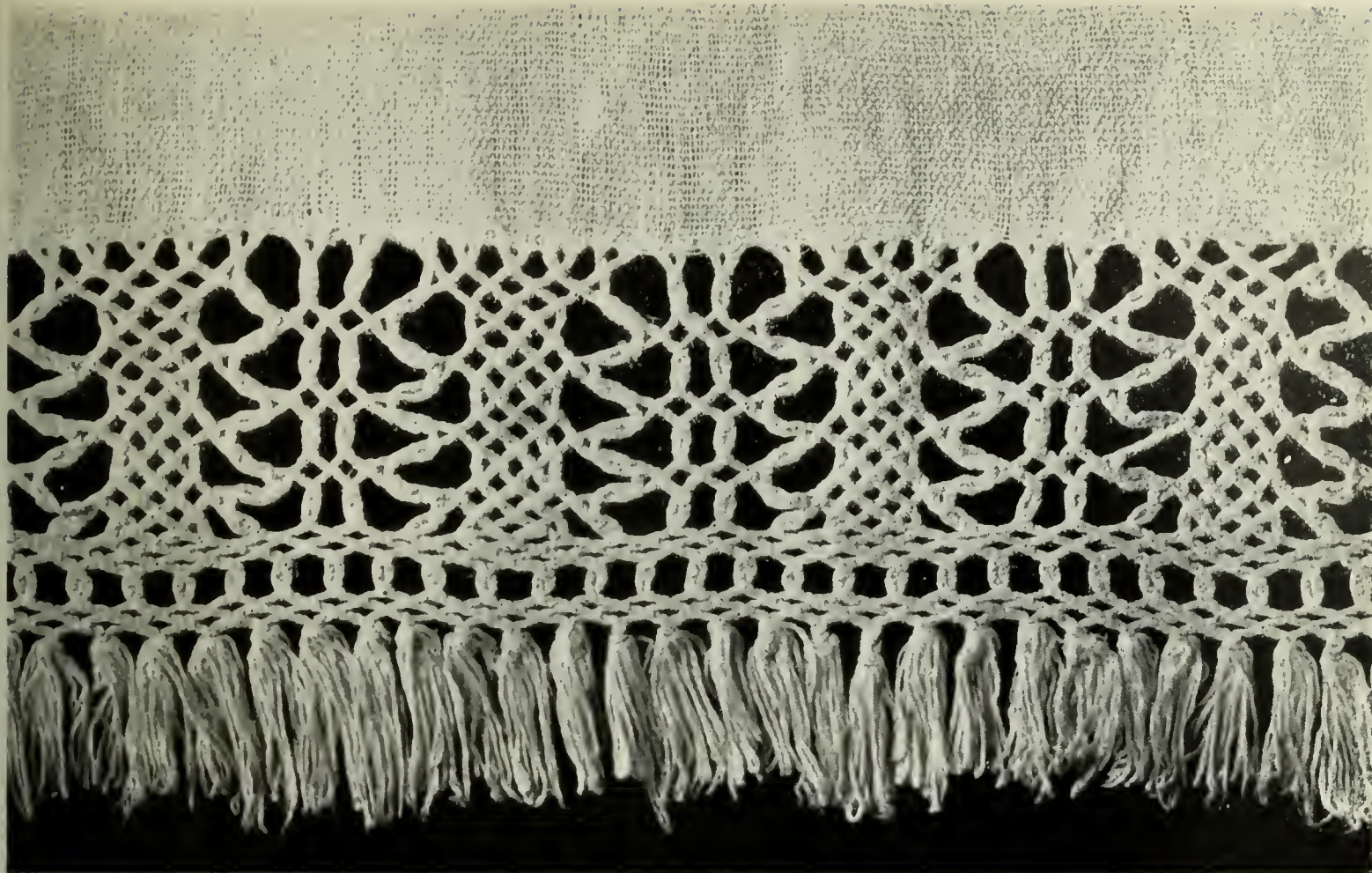


240. HANGING, PLAITED. SMÅLAND.

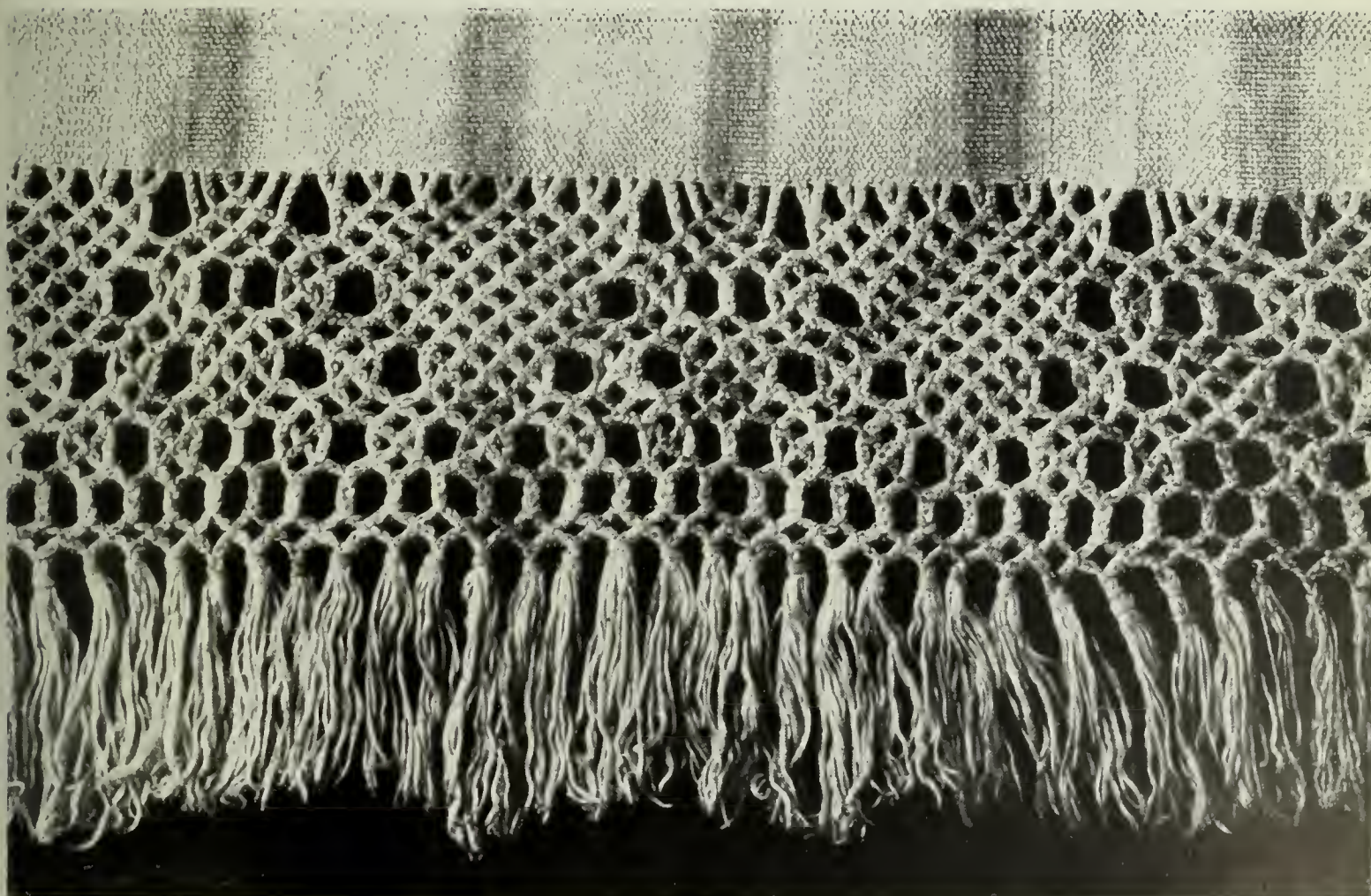


241. TABLE CLOTH, PLAITING. HUNDRED OF ALBO, SCANIA.
242. PLAITING. HUNDRED OF SUNNERBO, SMÅLAND.

243. HANGING, PLAITING.
HUNDRED OF FAURÅS, HALLAND.



244. PLAITING. HUNDRED OF HÖK, HALLAND.



245. PLAITING. HUNDRED OF LISTER, BLEKINGE.





VÄXJÖ, Museiparken.

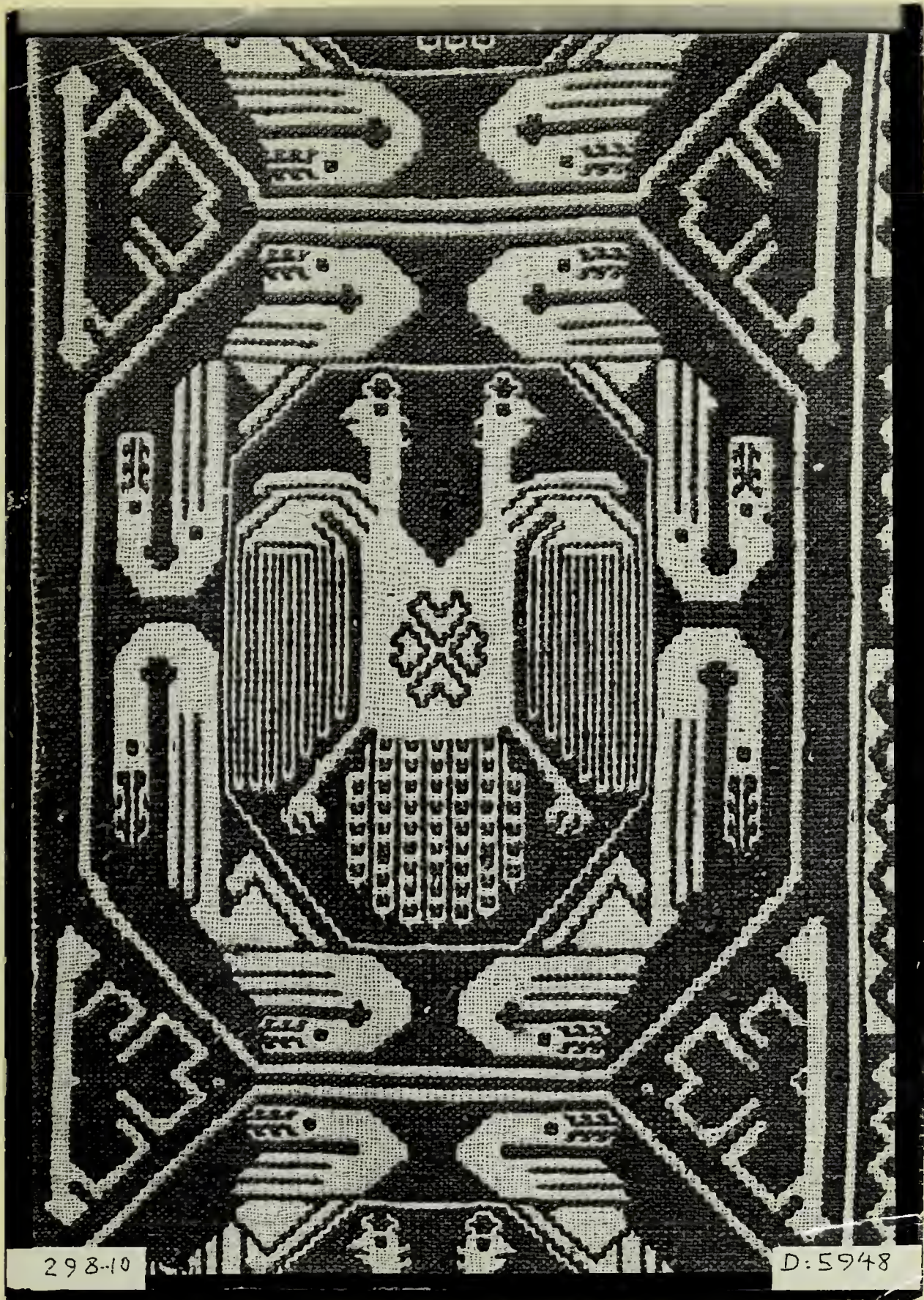




Göteborg, Smålandsstugan i Slottsskogen.







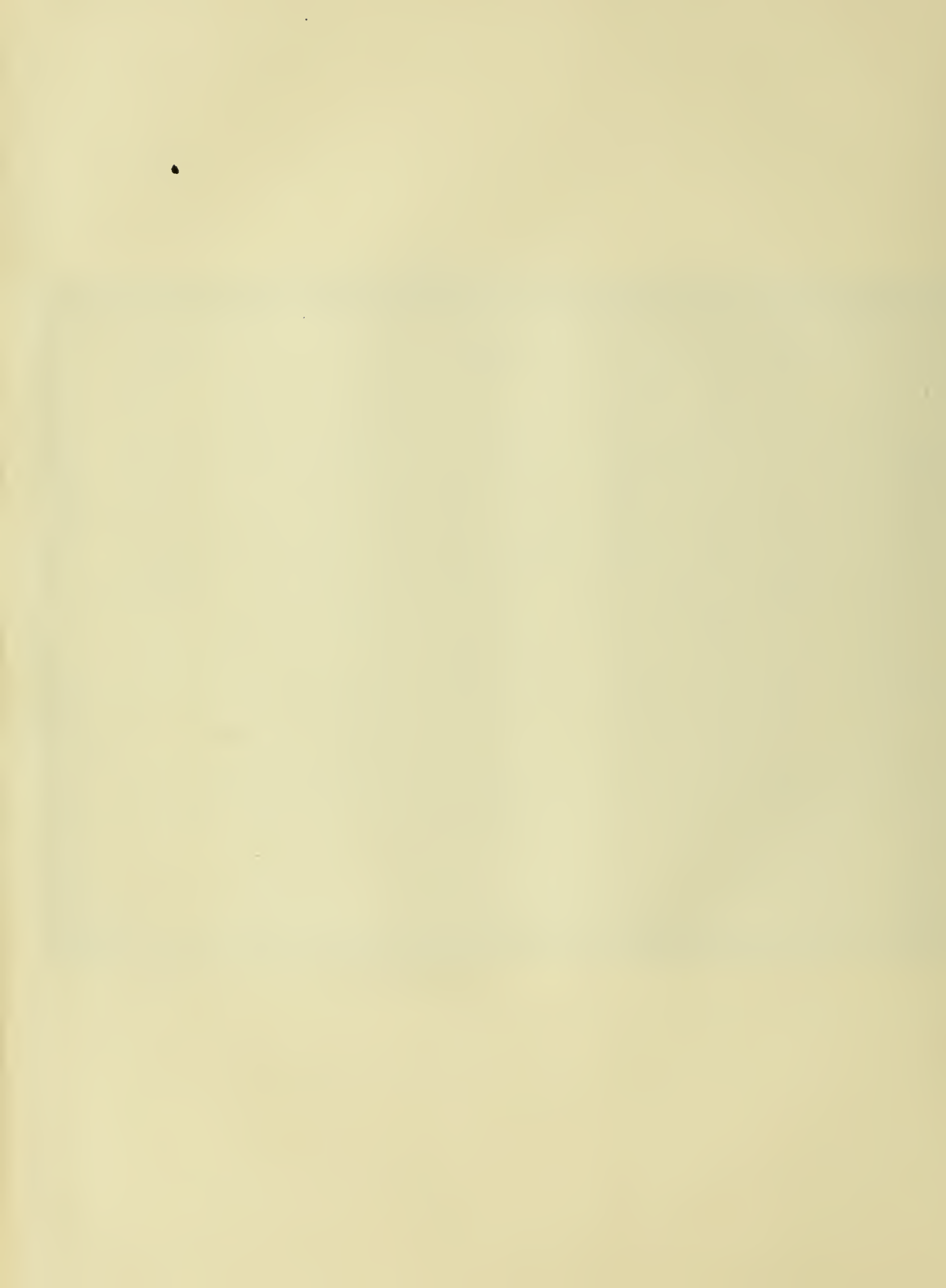
298-10

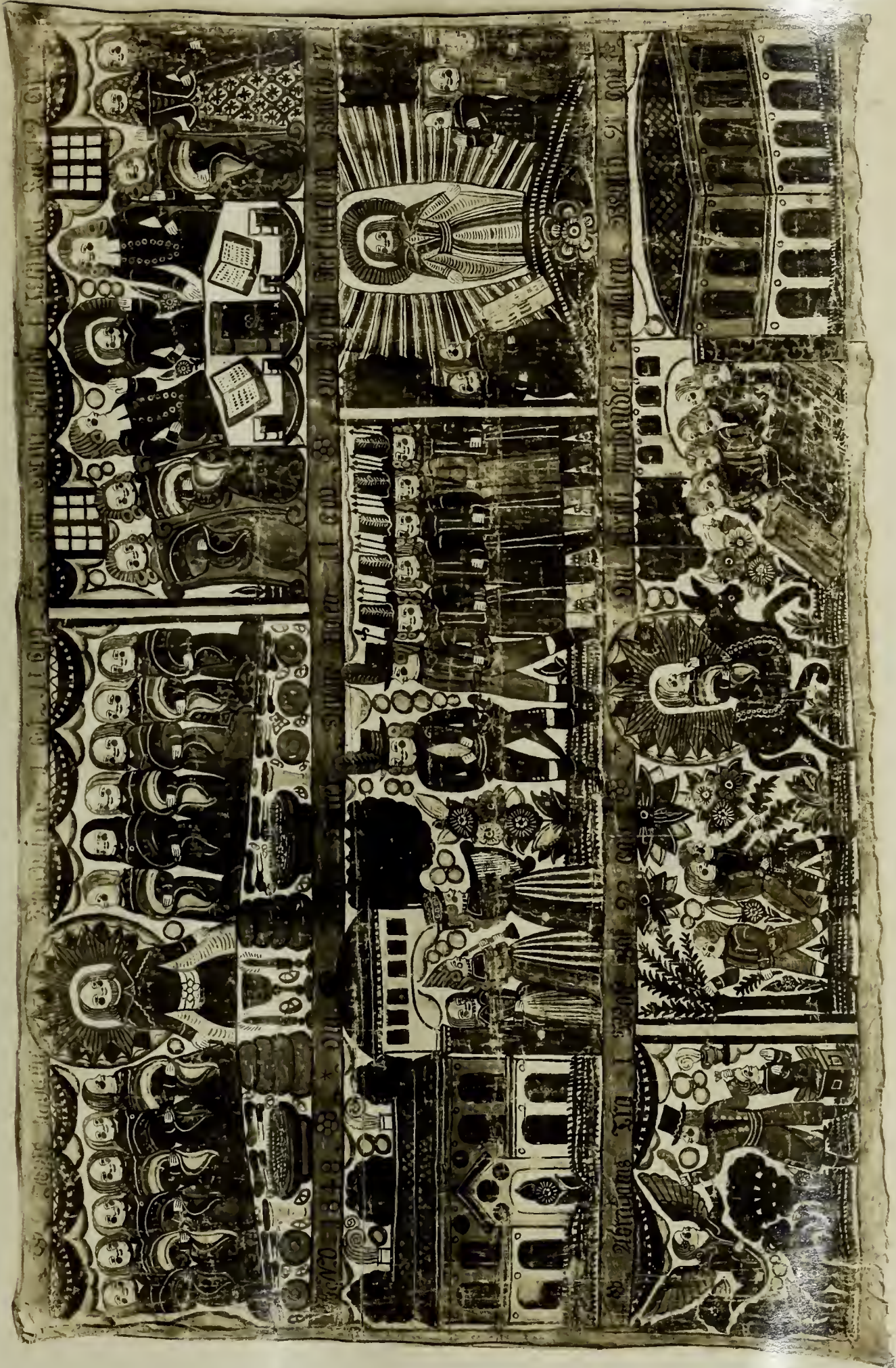
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404-12

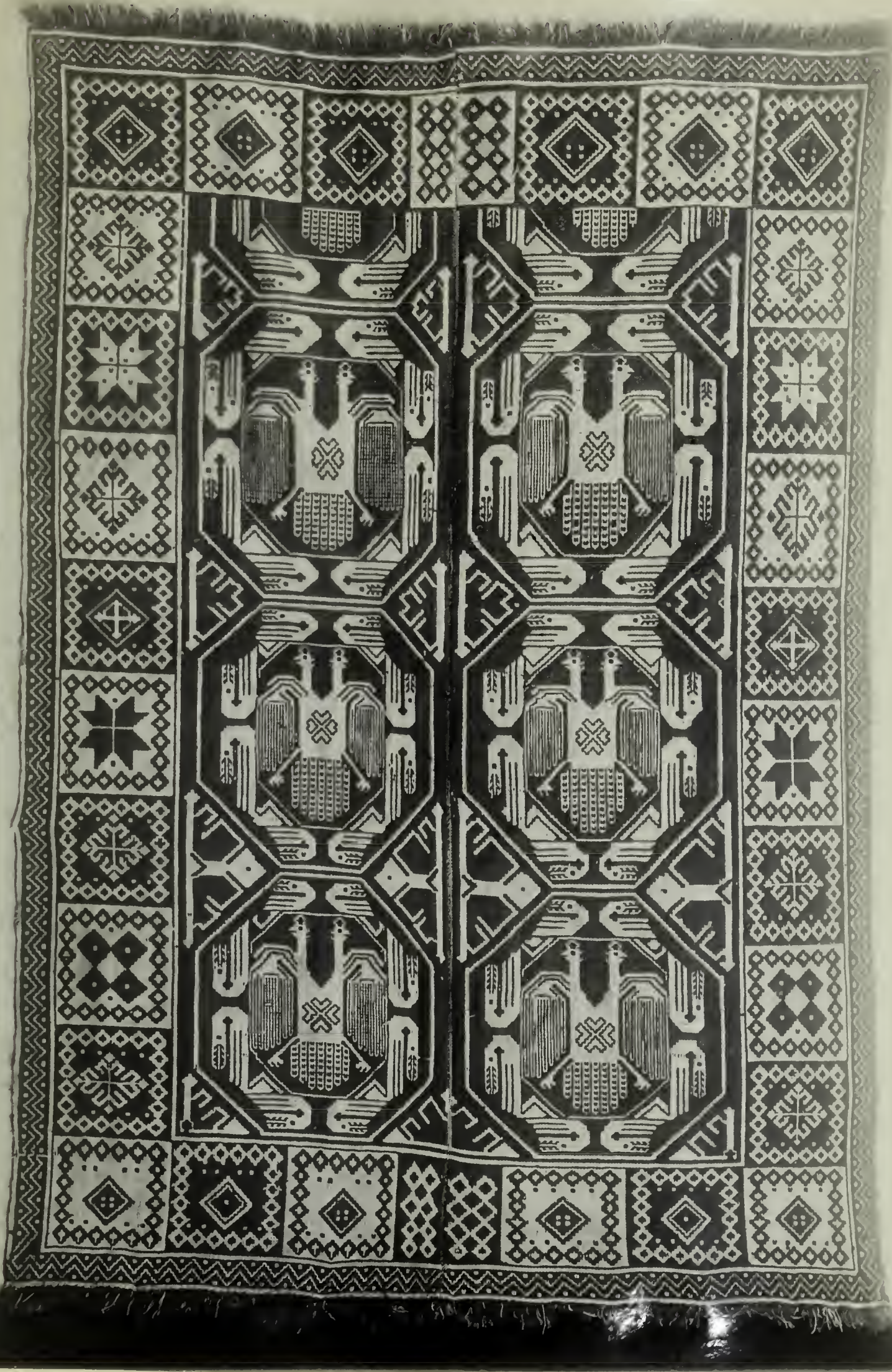
E: 209

Glias far till Simla med brinnande wagn och
gästar Glisa detta ser och ropar Far min Far. 2.

— Kon. B. 2. C.

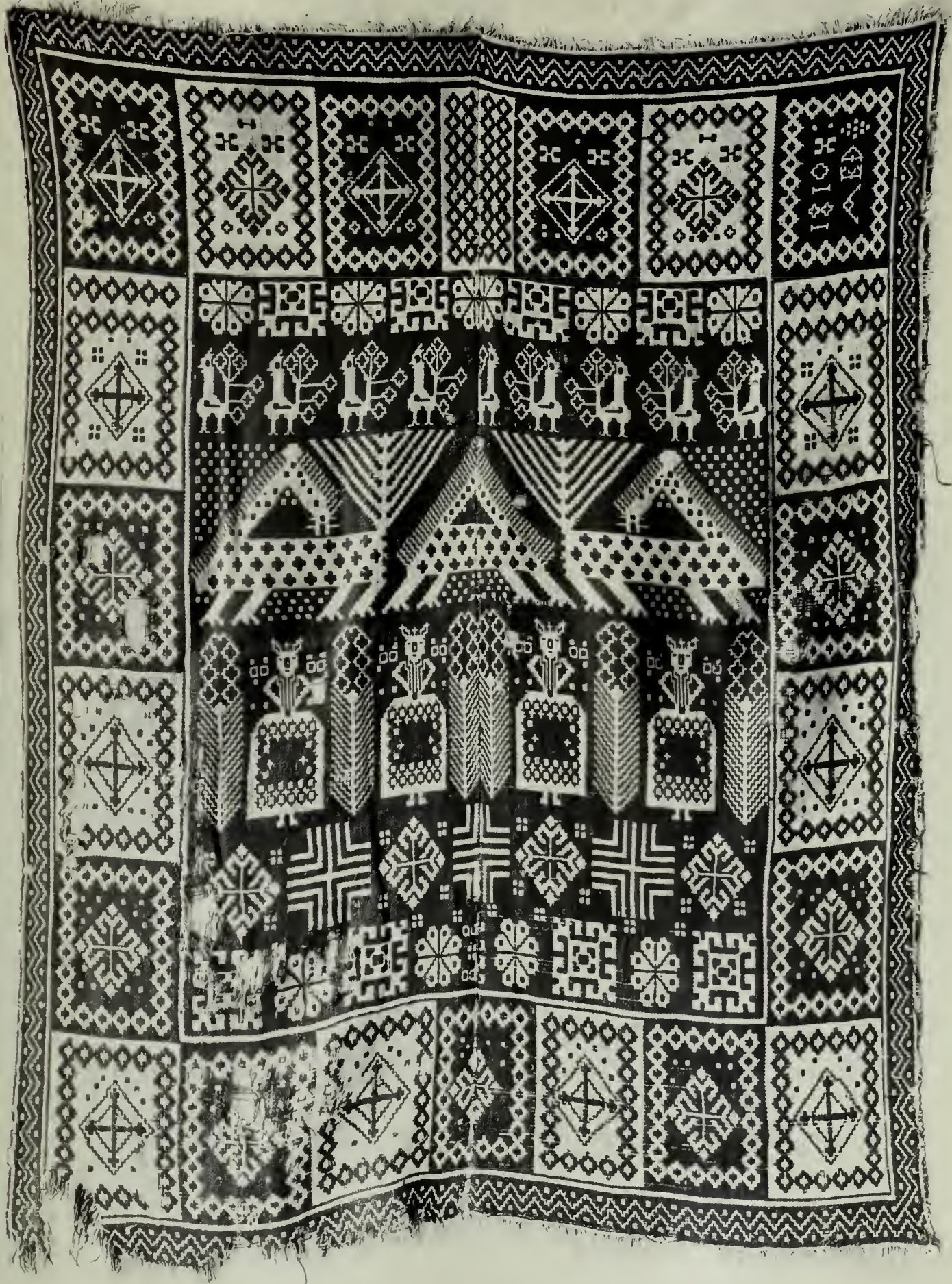


51-83-



E: 239

298-10





1812



Om Menniskans zider, ifran ryggen til erchoren.



1812



2 To Sigt fram om Gåsebrud. Hsten, med mina Hfter. Kall. Brudom. midde skara. Jure, & Dufem. så hinner



Konungens reker till Stockholm. Se ett stort Brudloppslag. Som reker till Uppsala den 17 Mars 1632





Sommer i
min faders
walsigade,
og de hiller det
riker som egen
stredt ar. Iren
n verdens
begynnelse,
Hv. 25.



Om det
drummande
af ewer
sig id som
dierom og
hans augt
om stredt ar
Hv. 25.



skede Gud werden, at han ukogf sin enda son, pa det at hwar og eu som tror pa honom, skal ike sorges, utan fa Ewerriget ihf. Joh: 3. cap: v.]



Papest



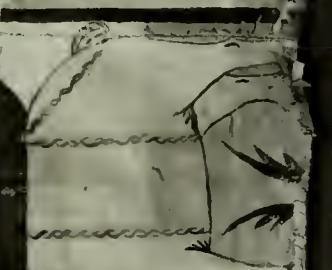
Cesar



Konger



Spreddt indet





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Nordiska museet (Stockh/Swedish textiles)



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