



# BAUHAUS AND THE OLD NORSE

*Performed at the pre-opening of  
the Bauhaus Museum, Dessau  
The 23rd of February 2019  
Mies-van-der-Rohe-Platz 1*

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Siri Hjorth and Mikael D. Brkić

*2019 marked the centenary of the founding of the Bauhaus. The lecture "Bauhaus and the Old Norse" by the norwegian artists Sebastian Makonnen Kjølås, Siri Hjorth, and Mikael D. Brkić, was presented as part of this centenary, at the pre-opening of the Bauhaus Museum, organised by the Bauhaus Dessau Foundation, in which the new museum building was accessible to visitors for the first time, with a varied programme of music, performances and conversations. Hjorth, Kjølås and Brkić performed the lecture as the Old Norse goddess Frøya, and her two cats. The lecture dealt with the pedagogical, architectural and performative concepts of the Bauhaus from the perspective of Old Norse mythology.*

Today we'll try to connect Old Norse culture to Bauhaus. If you try to google this connection, you will get zero results. Why is this? We believe that the reason why you never hear the words "Viking" and "Bauhaus" together is that Old Norse culture was already appropriated — and actively in use — by the far-right, nationalist movements of Europe at the time of the foundation of Bauhaus. This is the elephant in the room, and something which we need to address before we move on. This xenophobic appropriation of Old Norse culture, and subsequent bastardisation for nationalistic aims had already begun with romanticism, where a heroic germanic past was conjured up. And so today, as a kind of remedy, the contemporary image of Old Norse culture, even with all its sinister connotations, often take the form of parody. An early example of this form of caricature of the Old Norse can be seen in the German artist and Wagner enthusiast Carl Emil Doepler's recognisable take on the valkyrie.<sup>1</sup> Doepler would later design the German eagle,<sup>2</sup> which in 1919 became the crest of the Weimar Republic, the same year as Bauhaus was founded. We suspect that this eagle is partly inspired by Old Norse symbolism, as archeological discoveries revealed, and revealed in, new trases of Old Norse culture at the start of the 20th century. Many at the time linked these finds to a legendary Germanic civilisation, and a land called Thule. Thule was first mentioned by the greek explorer Pytheas around 350 BC, and originally referred to a strange northern region. A place in which 'there was no longer any proper land nor sea nor air, but a sort of mixture of all three, of the consistency of a jellyfish'. Thule also inspired Edgar Allen Poe two millennias later with the poem 'Dream-Land' in 1844:

I have reached these lands but newly  
From an ultimate dim Thule –  
From a wild weird clime that lieth, sublime,  
Out of space – Out of time

Mountains toppling evermore  
Into seas without a shore;  
Seas that restlessly aspire,  
Surging, unto skies of fire;

The mysteries of the lost land of Thule would arouse infamous thinkers like Schopenhauer, Wagner and Nietzsche. At the onset of the 20th century, the jellyfish-like land of fire and ice had transformed into a racially charged symbol of a heroic Germanic past.<sup>3</sup> This sentiment would help to fuel the spread of National Socialism, and was actively used to legitimise an annexation of territories throughout Europe and the world. In today's climate it perhaps doesn't go without saying; We would like the Old Norse to be associated with something completely different. And we would like to emphasise the non-violent aspects of Old Norse art and skaldic poetry. Nearly a century after the foundation of Bauhaus, we thought it would be refreshing to present a new interpretation of its underlying inspirations, and to consider if there is anything — anything at all — that can connect Bauhaus with Old Norse culture. We believe we found a kind of common ground. We think there is a constructivist element hidden in skaldic poetry, and in the community of Old Norse artists. It may seem a bit far fetched? Bauhaus drawing inspiration from the Berserkers? Fortunately for our endeavour, there are Viking ships to be found in at least one of the Bauhaus faculty's work.<sup>4</sup> Some lines from the Museum of Modern Art in New York explains:

In "Verses without words" Kandinsky leaves the modern world and all its distractions and sails away on Viking ships and down the Rhine (...) The unusual pictorial motif with its boats reminiscent of Viking longships floating along a meandering river like heralds from some distant era lost in the mists of time, also betrays his involvement with the fantastic realms of Old Russian imagery and medieval scenes — inspired by Russian Symbolism and Jugendstil — which he had addressed between 1901 and 1907.<sup>5</sup>

In Scandinavia we often forget just how influential Old Norse culture, trade and ship building was in what is today Russia.<sup>6</sup> Here again, three years later in 1906, Kandinsky paints "Volga Song".<sup>7</sup> The surface of the tempera painting is reminiscent of Old Norse ornamentation. The Volga trade route actually connected Northern Europe and Northwestern Russia with the Caspian Sea. Through the Volga river Vikings traded with people of Rus' and Scandinavia all the way through to the Byzantine Empire, and sometimes went as far as Baghdad. Varangians was the name given by Greeks, Rus' people and others to these trading Vikings who between the 9th and 11th centuries ruled the medieval state of Kievan Rus', and who settled in many territories of modern Belarus, Russia, and Ukraine, and formed the Byzantine Varangian Guard. The "Volga Song" painting seems to allude to Old Norse art and design. The ornamentation abstracts the pictorial motif, transforming it into a series of overlapping patterns, and repetitive decorations, much like the textiles and woodcarvings of Old Norse art. There is a kind of abstraction taking place in Old Norse pictorial tradition, where entities become patterns through line and form, which Kandinsky may have used as a tool in his abstract works. In a watercolour painted in Sweden,<sup>8</sup> where Kandinsky

spent the winter of 1915-16 before returning to Russia, we again see a viking ship in the background. Kandinsky said of his early woodcuts that; "I must do them, for I cannot rid myself of my thoughts (or possibly dreams) any other way." So, did Kandinsky leave the viking ships behind when he entered Bauhaus? Or are they perhaps still there, in his abstract works — like a ghost?<sup>9</sup>

The Ship has been of major spiritual importance dating back to pre-historic times, and it was exactly the building of ships that kicked off what is commonly called the Viking Age, set at between the 8th and 11th century. The ships are arguable the greatest technical and artistic achievement of the Vikings, an advanced construction allowing, among other things, navigation in very shallow water. The boats was also used, upside down, as shelter. In other words, they were part of an architecture of motion. A thousand years before the Viking Age we see the symbolic significance of the ship with the discovery of the sacrificial burial of The Hjortspring Boat in Denmark from around 400 BC, with its peculiar and minimal design.<sup>10</sup> And at Istrehågan, a kind of mini-stone henge in the shape of a ship outside of Sandefjord in Norway, from around 500 BC, was most likely ment to carry the dead to the afterlife.<sup>11</sup> So ships was not just an advantage in trade and battle, but a spiritual symbol, an image of community, mobility, freedom and power. The mass production of these ships also show the Vikings ability to merge craftsmanship, artistic expression and functional design, with labour efficiency. The ships needed enormous amounts of tar to function, and new research show, according to the lone author of the new study, Andreas Henniuss from the Department of Archaeology and Ancient History at Uppsala University in Sweden, that it was most likely the start of tar production on an industrial scale in Scandinavia that kicked off the Viking Age. These newly discovered Viking tar pits were located several miles away from villages, and were enormous in size, capable of producing 300 liters of tar during each production cycle. The discovery shows that Vikings — as early as the 8th century — had acquired the capacity to produce tar at industrial-scale levels.

After the end of the Viking Age around the 11th century, the hull of the Viking ship becomes the roof of the now famous Norwegian stave churches. These wooden churches was built in much the same way as the Viking ships, by the very same community of christian guilds, which a generation before, had consisted of Old Norse artists and craftsmen. So the Viking ship, once a symbol of mobility, was dragged ashore and overturned, to become the shelter for a new God. The roof of a new Cathedral.<sup>12</sup> It's worth noticing that there is a fascination with paganism and Old Norse mythology which can be seen as an undercurrent in christian art in the Middle Ages. The monsters frightening Grünwald's St Anthony, for example, seems estranged from the Bibel, and has more in common with pagan folklore and Old Norse mythology.<sup>13</sup> In the Borgund stave church in Sogn og Fjordane, Norway, built over a hundred years after the official christening of Scandinavia, the Old Norse gods was still carved into the mainstay, and the supporting beams of the church roof.<sup>14</sup> It seems the christian guilds in Scandinavia wasn't always that christian. Many where still in secret continuing the traditions from the community of pagan artists. These Norwegian stave churches are packed with ornamentation, and seem like the direct opposite of a Bauhaus approach to architecture. But these churches is but one late manifestation of the Old Norse. In what little we have left of the Vikings pre-christian architecture, we can see a much less decorated and ornamented structure, pragmatic and functional in design. Excavations at Borg in Lofoten revealed the largest building ever to be found from the Viking period in Norway. The building was reconstructed after archaeological excavation off a Viking chieftain's village on the island of Vestvågøya.<sup>15</sup> The building is believed to have been established around 500 AD. The foundation of Borg measures nine metres high and 83 metres long, and along the way it shows a simplicity and economy in materials and design. As with many other traces of Old Norse design and architecture, form followed function.

A similar functional and pragmatic relationship is to be found in the manufactured objects in Jorvik, todays York in Yorkshire, which are of surprisingly high quality and uniform design.<sup>16</sup> Made during the period of the late 9th century and first half of the 10th century, when Britain was dominated by Viking warrior-kings, a community of specialist artists and craftsmen undertook an early version of mass production. An astonishing 40,000 items were revealed during the excavation. The quantity

of these finds indicate that these objects were being mass-produced on a commercial scale. Materials travelled many miles to reach Jorvik where standardised pots and wooden cups were systematically produced. The finished products were sold on the international market. These objects are not the horror vacui of intricate patterns and interwoven symbols we so often associate with the Vikings. The objects are highly functional in design, clean, uncluttered, and with a balanced sense of form. Not so surprising when we know that the majority of expeditions in the Viking Age was based on trade, of both raw materials and refined commodities. They were organised and efficient craftsmen and international merchants. As proof, Islamic coins have been found buried across the Viking world. Consider the case of a ring discovered in a Viking grave in Birka, a historic trading center in what is now Sweden belonging to a woman that died in the 9th century. The ring contained a stone with an inscription written in the Kufic Arabic script, reading 'To Allah'. It appears to show direct contact between Viking society and the Abbasid Caliphate that dominated much of the Middle East and North Africa at the time.

The Viking artists always worked together, in a community where architecture, performing arts like poetry and music, design and applied arts, ritual and cult all merged. Not that different perhaps than the ethos of Bauhaus? We can even see a tradition and preference for simple, symbolic abstraction in rune stones dating back to before Christ.<sup>17</sup> A Viking Age object which is both functional and ritual, is the Oseberg bed — ingenious, precise and durable in its design.<sup>18</sup> Another example is the plaques of whale bone carved with confronted monster heads, frequently found in the graves of wealthy Viking women, believed to be some kind of holy food trays.<sup>19</sup>

A whale bone food tray, as well as seven identical beds, was found inside the Oseberg burial mound, itself located inside a giant buried Viking ship. The Oseberg burial mound was discovered and excavated in Norway in 1904,<sup>20</sup> one year after Kandinsky made his "Versus without words". While we have just seen some of the secular, commercial production of the Vikings, their cups, bowls and utensils, it is their religious beliefs, traditions and practices that seems the most foreign to us today<sup>21</sup>. Odin, or Wotan, is the one-eyed head of a confusing pantheon of Old Norse, Germanic or sometimes called Teutonic gods. He may or may not be the lover of Frøya. He is an Æsir, a kind of god, Frøya is a Vanir, another kind of god. They fight the giants, or Jotner, which they also copulate with. They all live in a universe consisting of an enormous tree called Yggdrasil, and this tree is divided into nine confusing worlds, or realms. It all seems absurdist, often barbaric, chaotic, and mostly irrational. But we believe a very pragmatic reading can be put forward.

First, let us take a look at the traces of Old Norse beliefs which is to be found in the Oseberg burial mound. Dating back to 834 AD Oseberg is the richest Viking burial site ever found. The burial mound was for two women, an elderly aged 80, and a younger about 50. During the excavation they found a bucket of apples that were allegedly still red, including recognisable blueberries and cress. According to Ellen Marie Næss, associate Professor at the Museum of Cultural History in Oslo the younger woman in the Oseberg ship even had a little leather pouch full of cannabis, as well as one raised bread dough that was ready to be cooked immediately after the two women reached the afterlife (that is, when their weed induced munchies would have kicked in). In addition to hundreds of other objects, the women had brought with them four horse sleighs, a richly decorated chariot, seven beds and several woven tapestries. There were also animal bones found from fifteen horses, one cat, an Eurasian woodcock, a red-breasted merganser, a bull, a cow and four dogs. The cat is important here, as it is the favourite animal of Frøya. She is the origin of the word frau — a woman that owns property. She was the Old Norse goddess of love, fertility and war, and the one who showed both gods and humans how to practice "Seid", which is the Old Norse name for magic, an activity only allowed practised by women. One can imagine Frøya's temper and demeanour as that of a cat. Self-sufficient, elegant, mischievous and deadly (one myth shows how she possessed a magic necklace by having sex with four dwarfs, an act she did with great pleasure, and a myth that many say is the origin of Snow White and the Seven Dwarfs). The women of Frøya were called "Volver", they were priestesses and diplomats, a traveling elite who give advice and told the future of kings and peasants alike. Many now believe that the women at Oseberg were Volver. Volve swords have been discovered, with their tip dipped in psychedelic

drugs, from herbs of different kinds. Many Viking women were also warriors, called “Skjoldmøyer”. A new DNA study looked at 14 Viking warrior burials from around 900 AC in York. Overall, the study showed that six of the 14 burials were of women, seven were men, and one was indeterminable. Warlike grave goods may have misled earlier researchers about the gender of Viking invaders, the study suggests. It’s actually more difficult to determine the gender of a skeleton from the Viking era. The men’s skulls were a little more feminine and the women’s skulls a little more masculine than what we’re seeing today, according to archeologist Lise Lock Harvig. And there is still a lot of misconceptions about the role of women in Old Norse culture. Women before and during the Viking Age was known to be queens, diplomats, generals and explorers, rulers of the household and the economy, like Aud the Wise who went to America after Leif Ericsson. We now know that the role and power of women declined with the christening of Scandinavia. There seemed to have been a level of gender fluidity in Old Norse culture. One could get divorced by demanding it three times before a witness. One of the reasons for getting a divorce, was crossdressing. This is written in old Icelandic laws, and seems to indicate that crossdressing must have been a bit of a problem. In myth, Loki, the trickster god, dress up as a woman and changes gender on several occasions — and even gets pregnant with an eight legged horse. Thor dresses up as a woman, and Odin is called a woman when he practices Seid.

However, in the tapestries found at Oseberg we see what little we have left of the Old Norse weaving tradition,<sup>22</sup> which like in the Bauhaus Weaving Workshop, was seen as an exclusively female occupation.<sup>23</sup> And at the Bauhaus Weaving Workshop, the student Anni Albers was to weave rugs very similar to those of Old Norse tradition. But knowing what we now know, one could argue that Bauhaus practiced a more conservative view on gender than the Vikings, even when in the mids of the roaring Weimar Republic. So let us take a closer look at the goddess Frøya. You may have heard of Odin and Valhalla, where the fallen Viking warriors believed they would go when they died in battle. Less known is that Frøya and Odin shared the dead equally among them, half going to Valhalla, and the other half, which Frøya choos for herself, would go to her hall in Folkvangr. It was perhaps there they wanted to go, the two woman who was found in the Oseberg Ship. The Oseberg tapestry may give us some clues. It is most likely a depiction of a procession to Frøya. Tacitus, a roman explorer around 100 AD, provides us with the following haunting description of her veneration:

That on an island of the sea stands an inviolate grove, in which, veiled with a cloth, is a chariot that none but the priestesses may touch. The priestesses can feel the presence of the goddess in this holy of holies, and attends her with the deepest reverence as her chariot is drawn along by cows. Then follow days of rejoicing and merrymaking in every place that she condescends to visit and sojourn in. No one goes to war, no one takes up arms; every iron object is locked away. Then, and then only, are peace and quiet known and welcomed, until the goddess, when she has had enough of the society of men, is restored to her sacred precinct by the priest. After that, the chariot, the vestments, and (believe it if you will) the goddess herself, are cleansed in a secluded lake. This service is performed by slaves who are immediately afterwards drowned in the lake. Thus mystery begets terror and a pious reluctance to ask what that sight can be which is seen only by men doomed to die.

The same allegory of freedom and exploration which the wagon and the ship represents, also holds true for the horse and rider motif of Kandinsky — which of coarse has its Old Norse

counterpart. It is actually the first time in “Verses without words” mentioned earlier, that Kandinsky used “the horse and rider motif” — his symbol of “a warrior for new art”.<sup>24</sup> The lone rider, was already a known subject in Old Norse myth and Russian folklore — as the old image of the traveling Odin. Kandinsky’s rider, his warrior for a new art, may have unwittingly been influenced by this old pictorial tradition.<sup>25</sup> Behind the Old Norse myths we find a unique world view. So let us look at a well known myth many might already know— the one about Odin sacrificing his eye to gain true knowledge.<sup>26</sup> The story is often told as follows: After discovering the runes, Odin journeys to the roots of Yggdrasil, the world tree, to the well of Mimir, a giant who was named wise and powerful. When Odin arrived, he asked Mimir for a drink from his well, which held the wisdom of the world. Mimir refused unless the seeker offered an eye in return. Odin does, and with this sacrifice, he finally obtains true knowledge. After the Vanir and Æsir war and subsequent peace treaty, Mimir is killed, and Odin carries around his head while it recites secret knowledge and counsel to him.

I know of the horn  
of Heimdall, hidden  
Under the high-reaching  
holy tree;  
On it there pours  
from Valfather's pledge  
A mighty stream:  
would you know yet more?

Alone I sat  
when the Old One sought me,  
The terror of gods,  
and gazed into my eyes:  
"What hast thou to ask?"  
why comest thou hither?  
Odin, I know  
where thy eye is hidden.

I know where Odin's  
eye is hidden,  
Deep in the wide-famed  
well of Mimir;  
Mead from the pledge  
of Odin each morning  
Does Mimir drink:  
would you know yet more?

A superficial reading would perhaps relate it to the old maxim ‘to gain something, you must lose something’. Or just simply — less is more? But let us go further. Mimir etymologically means “The Rememberer”. The giant ends up with no body, carried around by Odin. And so Mimir can be seen as the “Bodiless head” or “pure intellect” of Odin himself, which is activated when he invests his experimental knowledge — his eye. It’s a myth not only about how Odin obtained knowledge, but how we are to obtain practical knowledge in general. Odin dedicates one of his tools of perception, his eye, to the pursuit of knowledge. That is to say that he uses his senses and perception to gain knowledge of the world around him. We could read it as a pragmatic story of how to obtain empirical knowledge of reality. In other words: Wisdom is obtained when you consciously dedicate some of your perception, your time and attention, to examine, study, and investigate the world around you. Odin chooses one way to look at something — and acts. We believe this can be read as a pragmatic world view — that is — dealing with things sensibly and realistically in a way that is based on practical rather than theoretical considerations, hidden inside skaldic allegory and myth. One could equate it with constructivist thought. Odin constructs his own understanding and

knowledge of the world, through experiencing things and reflecting on those experiences. And his eye, now clear and singular, is the raw material of his perception.<sup>27</sup>

So let us look at how the Creation Myth of the Old Norse support this interpretation and its relation to raw material. This will be the last of the myths for today. The christian retelling by Snorre Sturlason goes as follows: At the beginning it was nothing; Ginnungagap. Only fire, Muspellheim, and ice, Niflheim. When the rime and the blowing heat met, the liquid melted and dropped, and this mixture formed the primordial being, and androgen giant, "Ymir", and a cow, "Audhumbla".<sup>28</sup> Ymir must suck on the titt of Audhumbla to nourish itself. And when Ymir slept, the giant sweated, and from its left arm and right arm grew a male and a female, and Ymir's left leg produced a son with its right leg, before it goes on to give birth to all kinds of monsters and giants through self-copulation. They too, in turn, produced children. Meanwhile, Audhumbla licks a salt rime stone, and after a while, Buri, the first Æsir god, is reviled inside the stone. Buri gives birth to Odin, and the other gods, who sets about dismembering Ymir. And creating the world from the giants parts.

First was that wise giant  
From Ymir's flesh  
earth was created,  
from Ymir's sweat and blood,  
the sea,  
mountains from bones,  
trees and plants from hair,  
and from the skull the sky;  
and from its eyelashes  
the gentle powers formed  
Midgard for the sons of men;  
And from Ymir's brain  
the clouds are all created.

So — making Ymir's flesh into earth, its hair into trees, its cranium to enclose the sky above, its brain the clouds, its bones into mountains, its blood and sweat into rivers and oceans. Ymir's eyelashes becomes the boarder of the visible world — Midgard. We believe that this is not actually a story of the creation of the universe, but the creation of culture. Ymir, etymologically means "Scream". And Audhumbla consist of two words, "Aud", meaning "Abundance", which is what coves mostly symbolise, and "humbla" which means "humming" or "noise". So there is a primordial scream in the beginning, surrounded by an abundance of noise — which we believe represent nature. Ymir is then killed in a kind of creative proses by the Æsir, simply as an act of producing raw materials, like felling a tree or mining an ore. It is not a battle against evil, like in christian tradition. The tung of Audhumbla, which can be seen as a tool of language, reveal the god Buri, which means "the Enclosed". He can be seen as the community of man, who set about dismembering Ymir, or the world. That is, symbolically naming Ymir's parts, creating language, and by doing so, producing meaning. Earth relate to rock like flesh to bone, and to water like flesh to body fluids. The sky relate to clouds like the skull to the brain, trees to the ground like hair too skin. The eyelashes, that becomes the boarder of Midgard, the world of Man, relate to the eye like a boarder to the human vision. The boarder of our visible field, also becomes the boarder of the physical and visible world. We believe this is a pragmatic and functional relationship to raw material — hidden in poetic language. The tung, is in our view a tool of the body that acts — an instrument of speech — which holds the power of naming things and therefor controlling them. In other words — nature is the raw material of culture, mediated through language. We gain power over this raw materials by naming them. We must recognise and point out these raw materials before we are able to use them. The story of Ymir can be seen as a story of a community taking control over raw material — moulding it into culture. Culture is intrinsically bound to language, and skaldic poetry is the way the Vikings tried to make sense of this relationship. Language manifest

itself as a tool of power. Words are the true vessel of Frøya's magic and seid. Gnostic wisdom, that is knowledge difficult to understand because it is enigmatic or ambiguous, is in Old Norse tradition often based on riddles, and occurs in the form of dialogic confrontations, where material is artfully revealed in a question-answer competition. What distinguishes the skaldic forms is the lack of a master-student relationship between the questioners. Practical crafts — architecture and design, textiles and woodwork - were placed on par with art and poetry. Old Norse culture emphasised new techniques, new materials, and new ways of construction. A new attitude – and new technical innovation in the realms of design and mass production. In Old Norse culture, there was perhaps no essential difference between the artist and the artisan.<sup>29</sup> An ethos in which we believe the Bauhaus would be happy to agree. Groups like that of Walter Gropius, have always tried to assert control over their story, seeking to mold legend, myth and reality into a useful narrative about identity and destiny. We believe the relationship between the Old Norse and Bauhaus can be understood in the wider context of the Modernist search for new forms in artistic, spiritual, political and scientific systems at the beginning of the 20th century.

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## References

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by Wilhelm Ranisch. Illustrations by Carl Emil Doepler 'The Younger'.
- <sup>2</sup> Crest of the Weimar Republic, 1919.  
by Carl Emil Doepler 'The Younger'
- <sup>3</sup> Thor's Fight with the Giants, 1872.  
Oil on canvas, 26 x 32.7 cm.  
by Mårten Eskil Winge (1825–1896),  
Nationalmuseum, Stockholm, Sweden.
- <sup>4</sup> Woodcuts from Verses Without Words (Stichi bez slov), 1903.  
by Wassily Kandinsky (1866-1944)
- <sup>5</sup> Publication excerpt from Heather Hess, German Expressionist Digital  
Archive Project, German Expressionism: Works from the Collection. MoMA 2011.
- <sup>6</sup> Guests from Overseas, 1899.  
by Nicholas Roerich
- <sup>7</sup> Volga Song, 1906.  
Tempera on cardboard,  
by Wassily Kandinsky (1866-1944)  
Bequest of Mrs. Nina Kandinsky in 1981,  
Photograph © Centre Pompidou
- <sup>8</sup> Watercolor, 1915  
by Wassily Kandinsky (1866-1944)
- <sup>9</sup> Delicate Tension #85, 1923.  
by Wassily Kandinsky
- <sup>10</sup> The Hjortspring Boat, 400 BC  
found in Denmark in 1914.
- <sup>11</sup> Istrehågan, 500 BC
- <sup>12</sup> Cathedral, 1919  
by Lyonel Feininger
- <sup>13</sup> The Temptation of Saint Anthony, ca. 1512-15  
Oil on wood  
by Matthias Grünewald
- <sup>14</sup> Borgund stave church, in Borgund, Lærdal, Norway,  
built in the 12th century
- <sup>15</sup> Borg, Lofoten. 500 AD
- <sup>16</sup> Wooden cups, glass, 10th century woollen sock from Coppergate  
made using the nålebinding technique, Yorkshire, UK.

## Bauhaus and the Norse

<sup>17</sup> Two sunwheels on a Bronze Age burial stone  
Kivik, Sweden

<sup>18</sup> Oseberg Bed, 834 AD

<sup>19</sup> Decorated plaque in whale bone,  
8th–late 9th century  
22 × 18.3 × 0.8 cm

<sup>20</sup> Oseberg excavation, 1904

<sup>21</sup> Funeral of an Old Russian Nobleman, 1883.  
by Henryk Siemiradzki.

<sup>22</sup> Oseberg tapestry, ca 800 AC

<sup>23</sup> Rug from 1959.  
By Anni Albers  
Began her studies at Bauhaus in 1922,  
New York/DACS, London

<sup>24</sup> Wassily Kandinsky (1866-1944)  
The Blue Rider, 1903  
Oil on canvas

Wassily Kandinsky (1866-1944)  
Couple riding, 1906

Wassily Kandinsky (1866-1944)  
Studie zu Improvisation 3  
1910.

Wassily Kandinsky (1866-1944)  
Rider of the Apocalypse, 1911

<sup>25</sup> The Tjängvide image stone,  
Ljugarn, Gotland, Sweden, ca 800.

<sup>26</sup> Odin Questions Mimir, 1905.  
By Carl Emil Doepler 'The Younger'

<sup>27</sup> Realist Manifesto, Naum Gabo and Antoine Pevsner, 1920.

<sup>28</sup> Auðhumla, 1907-09  
By Einar Jónsson (1874 – 1954)  
Einar Jónsson museum in Reykjavik, Iceland

<sup>29</sup> Excerpt from Manifesto of the Staatliches Bauhaus, April 1919.  
By Walter Gropius.

