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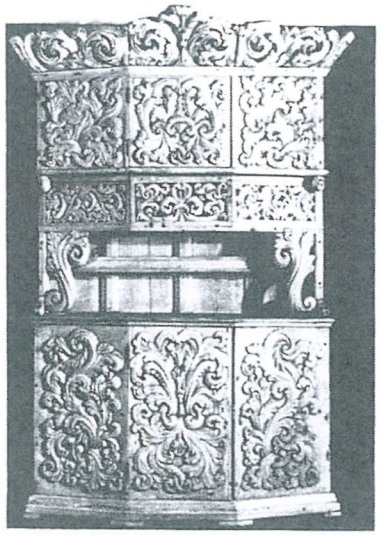
Special events

Norwegian folk art

A special exhibition of Norwegian tapestries and other folk arts, organized by the Traveling Exhibition Service of the Smithsonian Institution in cooperation with the Norwegian Government, will be seen in five major museums of the United States within the next year. The most important collection of its sort ever shown here, the material presented under the title *Norwegian Tapestries* will be seen at the Brooklyn Museum from September 21 to October 25; at the William Rockhill Nelson Gallery of Art in Kansas City November 6 to 30; at the Smithsonian Institution from December 15 to January 17, 1960; at the Museum of International Folk Art in Santa Fe February 1 to 29; and at the M. H. de Young Memorial Museum in San Francisco from March 15 to April 17.



Carved and painted cupboard, c. 1783. From the exhibition *Norwegian Tapestries*.

Cupboard from the Hallingdal region of Norway, c. 1835, painted with scenes from the Apocalypse. From the exhibition *Norwegian Tapestries*.

One section of the exhibition is made up of forty outstanding examples of Norwegian tapestry of the sixteenth, seventeenth, and eighteenth centuries. The designs of these textiles draw largely on the Bible and contemporary religious writings; themes include King Solomon's reception of the Queen of Sheba, the wise and the foolish virgins, the feast of Herod, and the Annunciation. The treatment of these subjects, however, is distinctive, revealing the strength of an ancient craft tradition that admitted foreign styles—baroque, rococo, neoclassical—only on its own terms. Another section of the exhibition includes carved and painted wooden cupboards, chests, and chairs; beer bowls, cups, and tankards; and other household objects and embroideries. All the material was selected by Peter Anker, curator of the Folk Museum in Oslo, and Thorvald Krohn-Hansen, director of the Arts and Crafts Museum in Trondheim. An illustrated catalogue with introductory articles on Norwegian tapestries by Dr. Thor B. Kielland, leading authority on this subject, and on Norse folk art by Mr. Anker will be available.

Rhode Island pewter

The summer exhibition of the Rhode Island Historical Society at the John Brown House in Providence consists of pewter by Rhode Island makers from the collections of Dr. Madelaine R. Brown and J. K. Ott. The pieces on view represent the work of eighteen pewterers active between 1711 and 1856; a number of unexpected forms and some hitherto unrecorded marks add to the interest of the display.

A group of lidded baluster measures are attributed to John Fryers, Lawrence Langworthy, and Thomas Melville, all of Newport. American pewter measures are rarely found today, though it is believed that these utensils were once widely made and used here. A quart, a two-quart, and a half-pint

Pewter measures by Lawrence Langworthy, John Fryers, and Thomas Melville, all with unrecorded touch marks, and a teapot by Samuel Ely Hamlin with unrecorded eagle and anchor mark.

measure are seen in our illustration. The teapot beside them, by Samuel Ely Hamlin, is the first recorded piece of this form by that maker or his father, Samuel Hamlin. A newly-found touch of the elder Hamlin, possibly his earliest, used while he was working in Connecticut, is also on view. Among the hollow ware are such noteworthy exhibits as quart and pint jugs by Gershom Jones, a pint mug by Jacob Whitmore, smooth-rimmed plates by Byles, Jones, and Hamlin, a nine-inch basin by Jones, a crown-handled porringer by Melville, and a bell-metal skillet by Langworthy. An illustrated catalogue with descriptions and notes on the pieces by Mr. Ott is available from the society.

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