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A Comparison of Stave Churches and Pre-Christian Cult-Houses, Their Origins and Influences

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**A Comparison of Stave Churches and Pre-Christian Cult-Houses,
Their Origins and Influences**

2 Volumes

Volume 2

The Photographic and Iconographic Evidence

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Submitted for the degree of Doctorate of Philosophy

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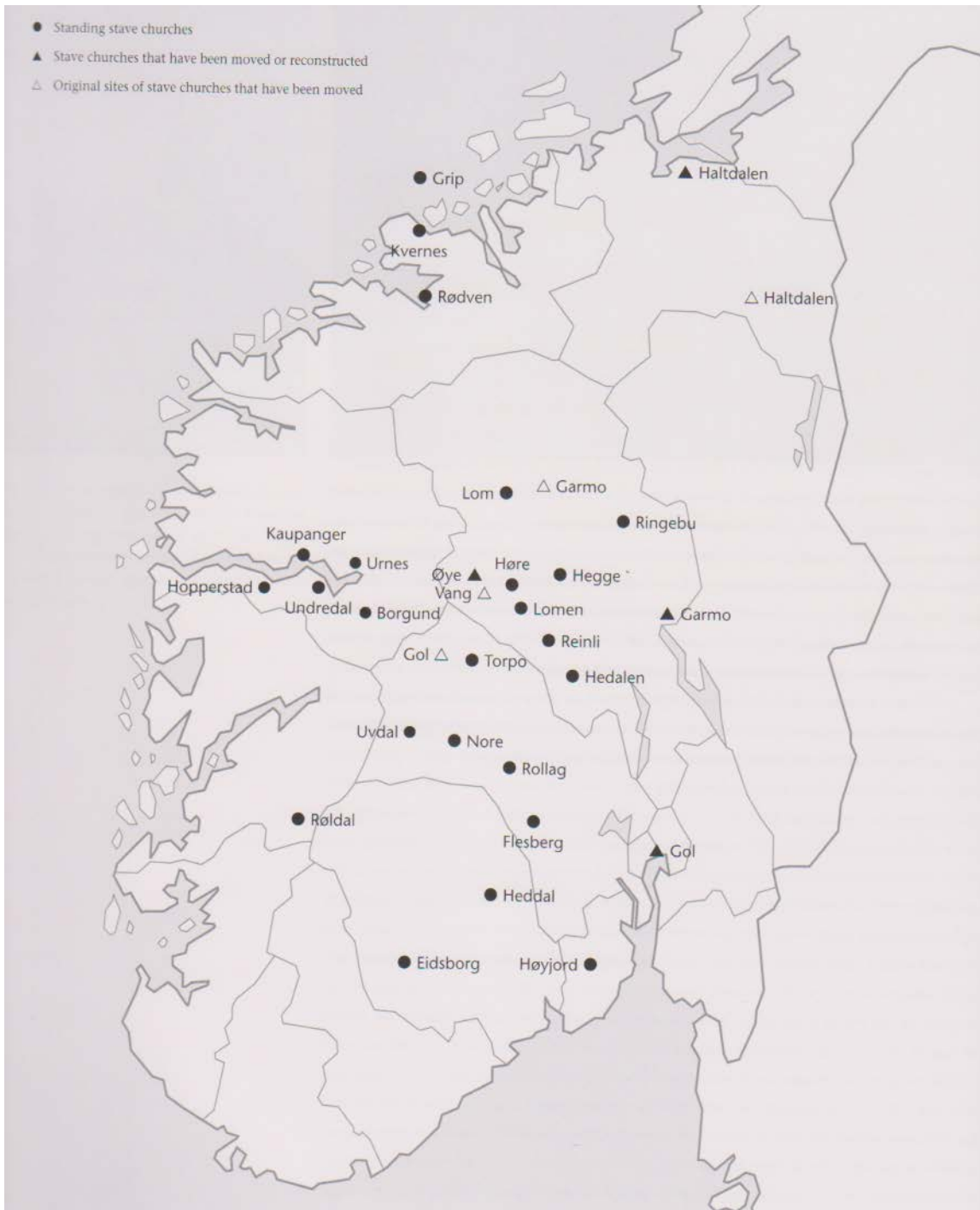


Fig. 1 . Distribution map of Norwegian stave churches. Source: Anker and Havran 2005: 100. This map is a simplified map for demonstration purposes, a more detailed map can be found in Fig. 50.

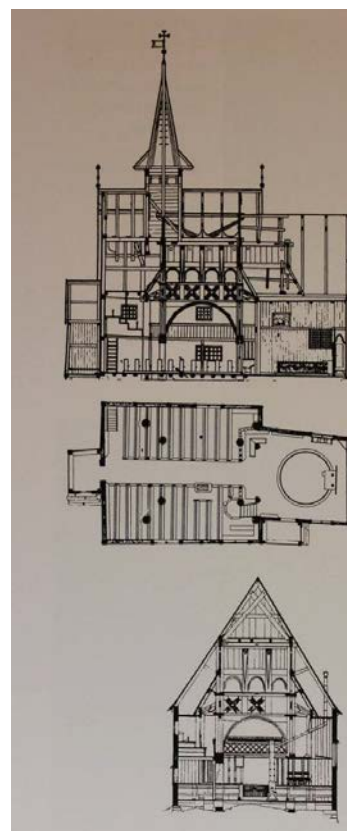
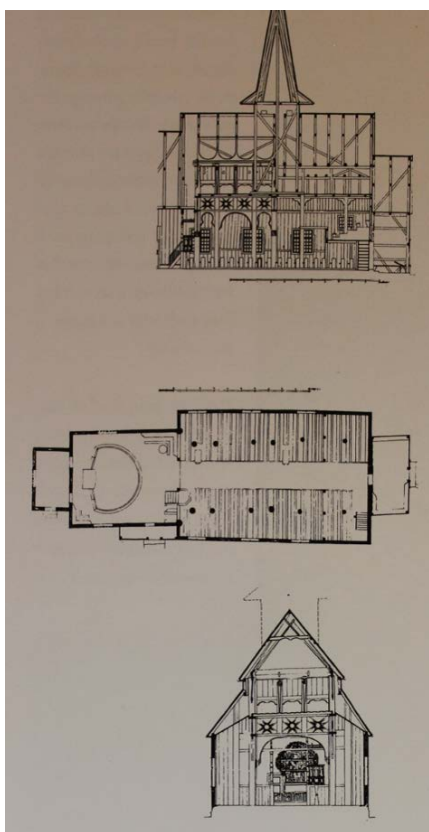
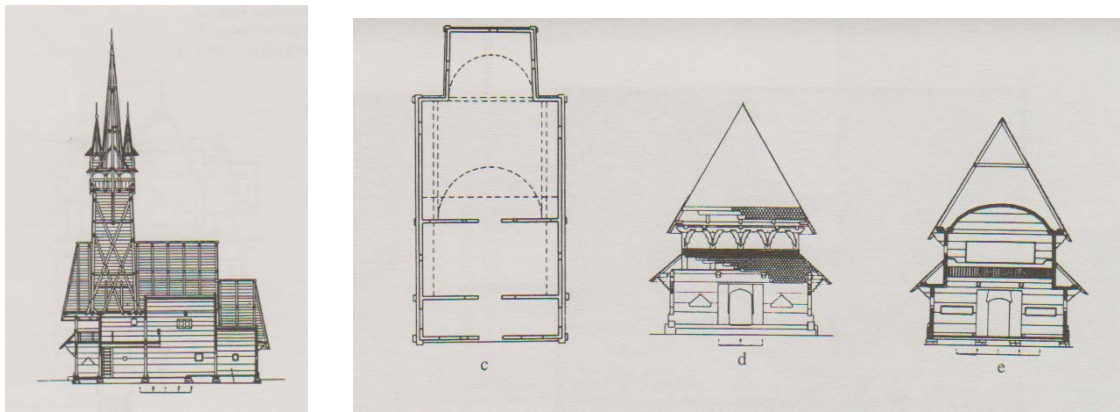


Fig. 2 A comparison of a sample Eastern European church plans with Norwegian stave church plans. The church on the top is the Church of the Archangel Michael, Crăiniceni, Maraamureș, Romania (Plan source: Patterson 2001: 58-59). The bottom left and is Hegge Stave Church and to the right is Lomen Stave Church (images sourcing from and used with permission from the Riksantikvaren, Directorate for Cultural Heritage) . The churches share a similar shape and broadly similar floor plans. However, the Church of the Archangel Michael dates to 1668 (Patterson 2001:58-59). The stave churches are over four centuries earlier.



Seen in profile, some of these structures appear similar to Norwegian stave churches. Note however the highly pitched roof

Both Eastern and Norwegian churches have covered or enclosed external ambulatories.

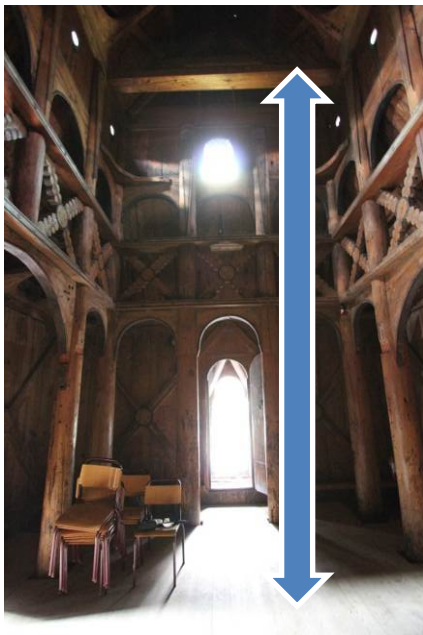
Both churches have foundations placed on rocks.



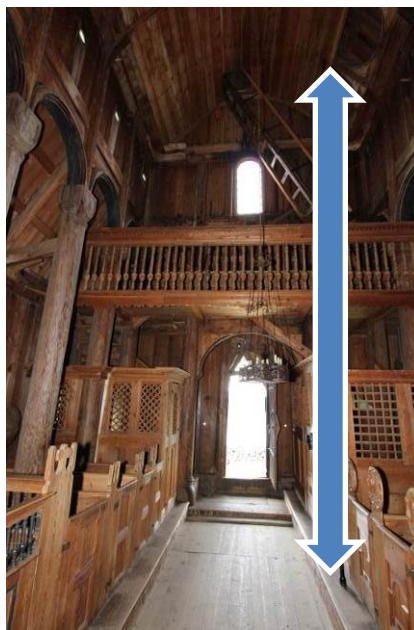
Fig. 3 Examples of Eastern church forms in comparison to Norwegian structures
 The church on top is the Church of St. Philip and St. Jacob at Sękowa, Poland. It was built in 1528. The church on the bottom left is Kościół w Jurkowie in Jurkowie, Poland. This church resembles two cell structures throughout the North Sea region including the 12th century Haltdalen Stave Church on the left. However, it was built in 1578.



Fig. 4 The svalgang around Borgund Stave church



Borgund raised central room



Urnes raised central room.

Fig. 5 Central Raised Rooves.



Fig. 6 Nidaros Cathedral *Sheila na gig* in-situ. The one seen here is a copy of the original.



Fig. 7 The Jelling stone and the first mention of "Denmark".

Photo source: <<http://natmus.dk/en/historisk-viden/danmark/oldtid-indtil-aar-1050/vikingetid-800-1050/monumenterne-i-jelling/the-jelling-stone/>> [Accessed 19 May 2012]



Fig. 8 Stone N 449, the first mention of Norway. Image courtesy of: Åge Hojem / NTNU Vitenskapsmuseet. Source: <http://www.ntnu.no/image/image_gallery?i_id=10701599&version=original> [Accessed 18 July 2014]



Building 133, c. 1300. Loft from Tveito, Søre Hovin Telemark, Norway (NF).



Building 122, c. 1700x1797. Loft from Grimsgard, Nes, Hallingdal, Norway (NF)



Modern loft under construction (2017). Source: www.joystudiodesign.com/norwegian/norwegian-loft-ladder.html [Accessed 06 June 2017].

Fig. 9 The loft, demonstrating little change, can be seen spanning centuries.

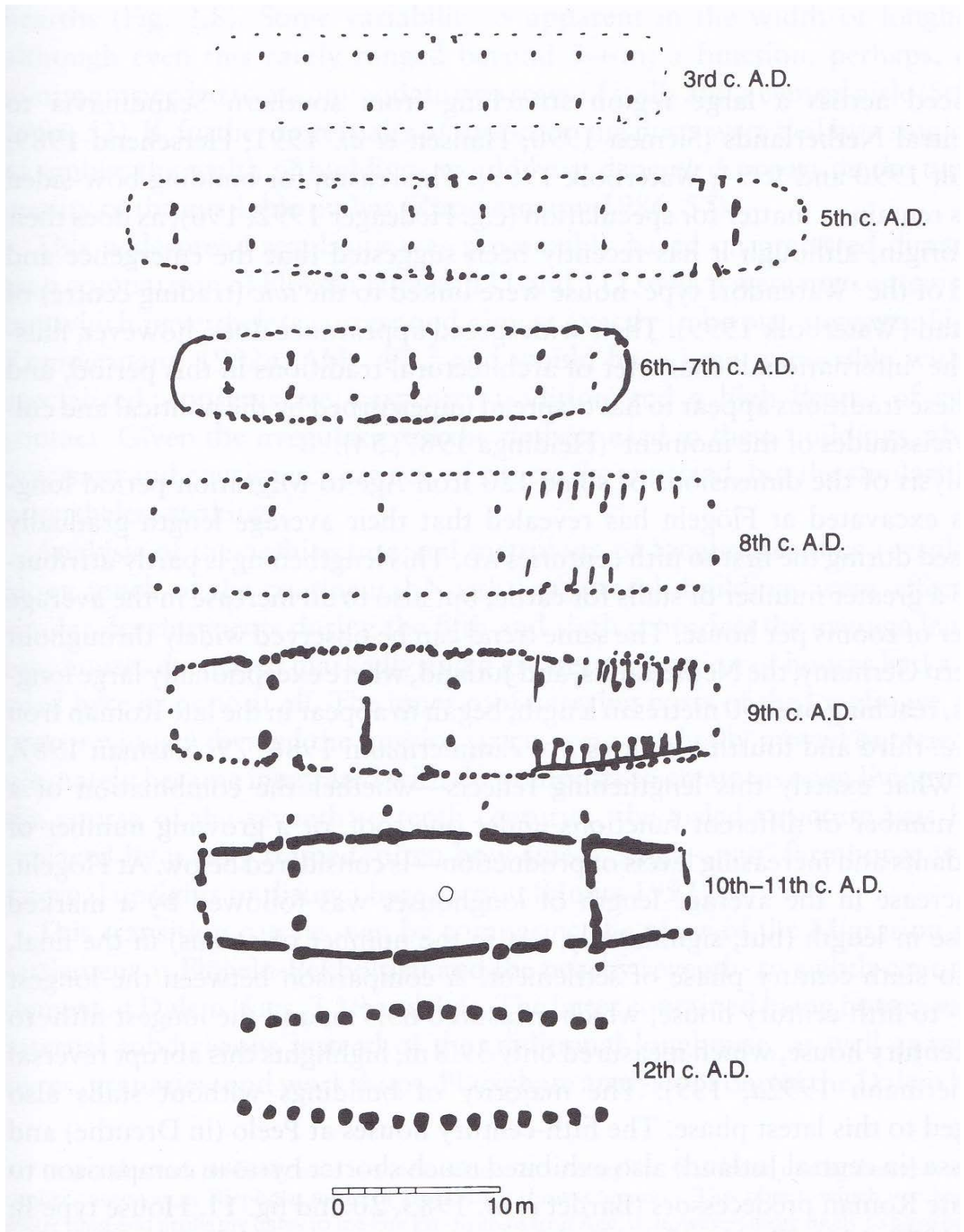


Fig. 10 Hall Chronologies. Source Hamerow 2004: 17

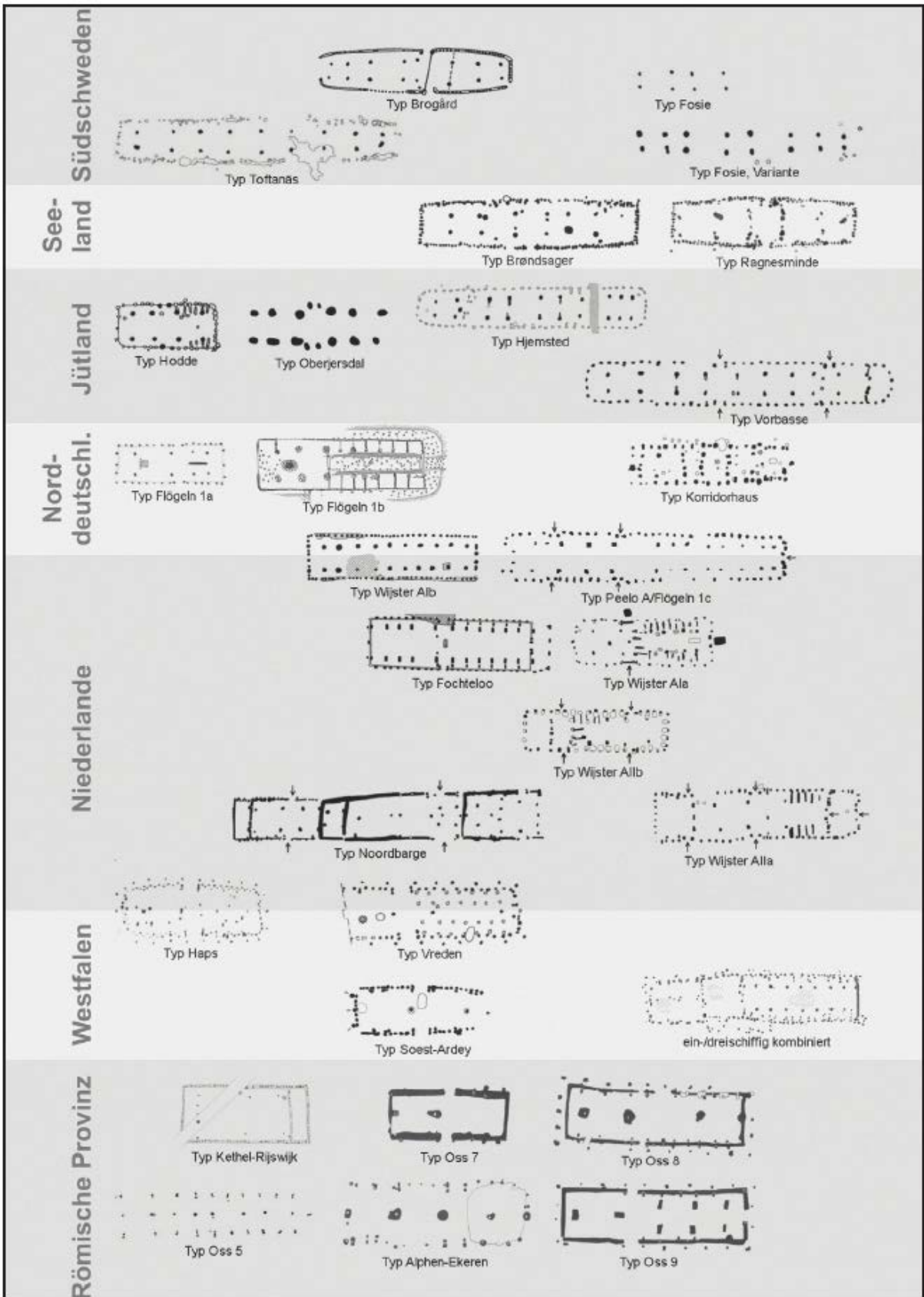


Fig. 11 . Comparison of structural typologies and their similarities across the region. Spanning from the 6th century to the 11th century (from left to right). Source: Karlsen 2012: 159.

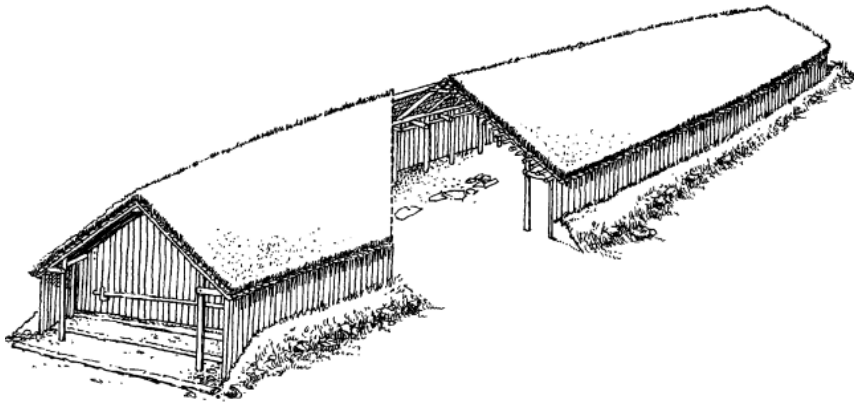


Fig. 12 Artist's rendition of a naust. Source: Stylegar and Grimm 2005:257.

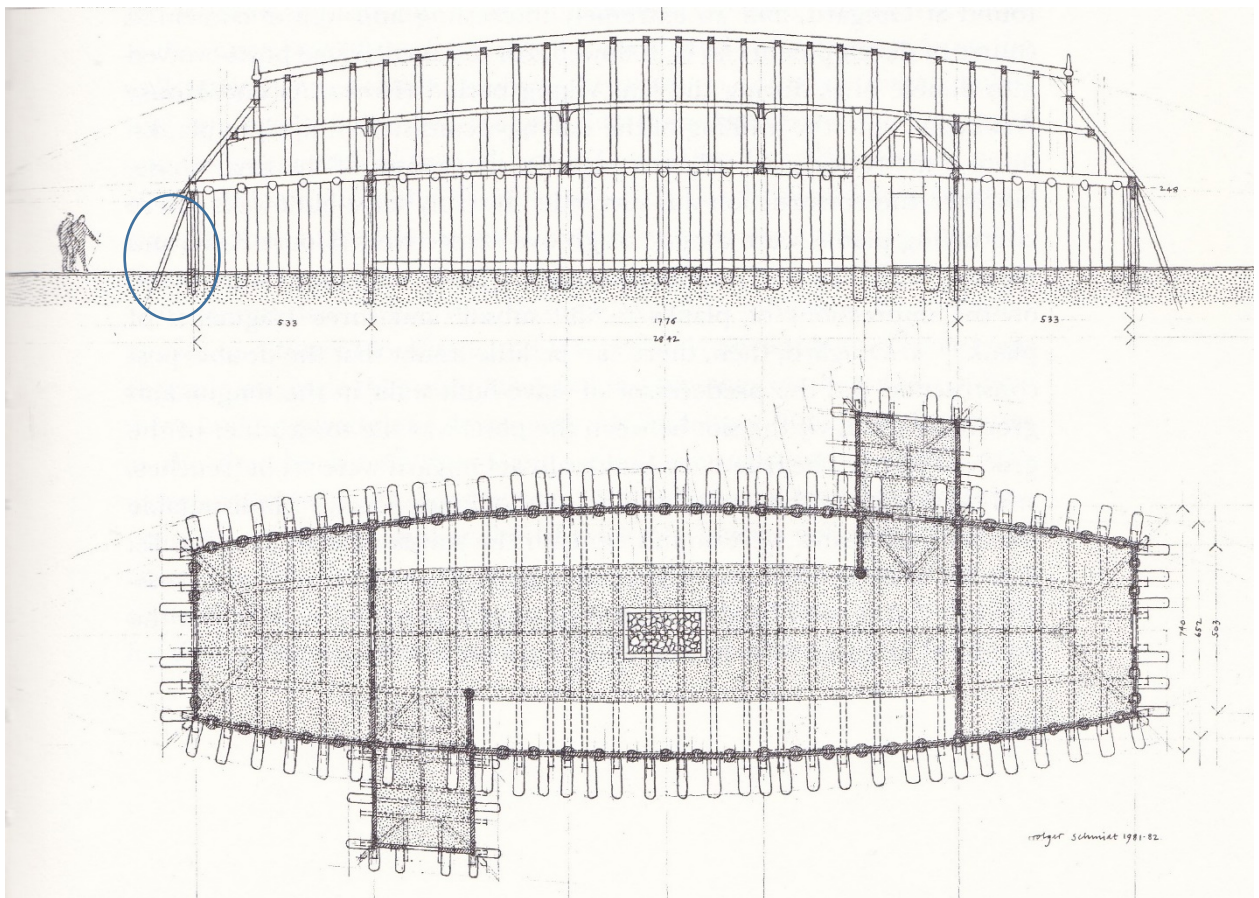


Fig. 13 Hall of the Fyrkat type. Source: Schmidt 1994:101.

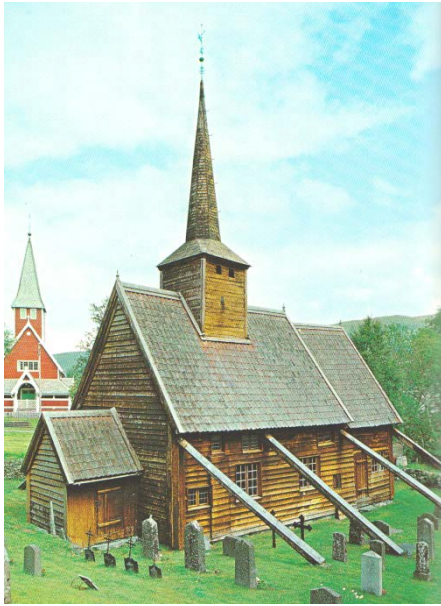


Fig. 14 Modern and medieval examples of skorder bracing. 15th-century Rødven Stave Church on the left and modern waterfront buildings in Copenhagen on the right. Both structures use braces (Nor *skorder*) to hold up the walls and roof. Rødven Stave Church photo source: Valebrokk and Thiis-Evensen 2001: 80.

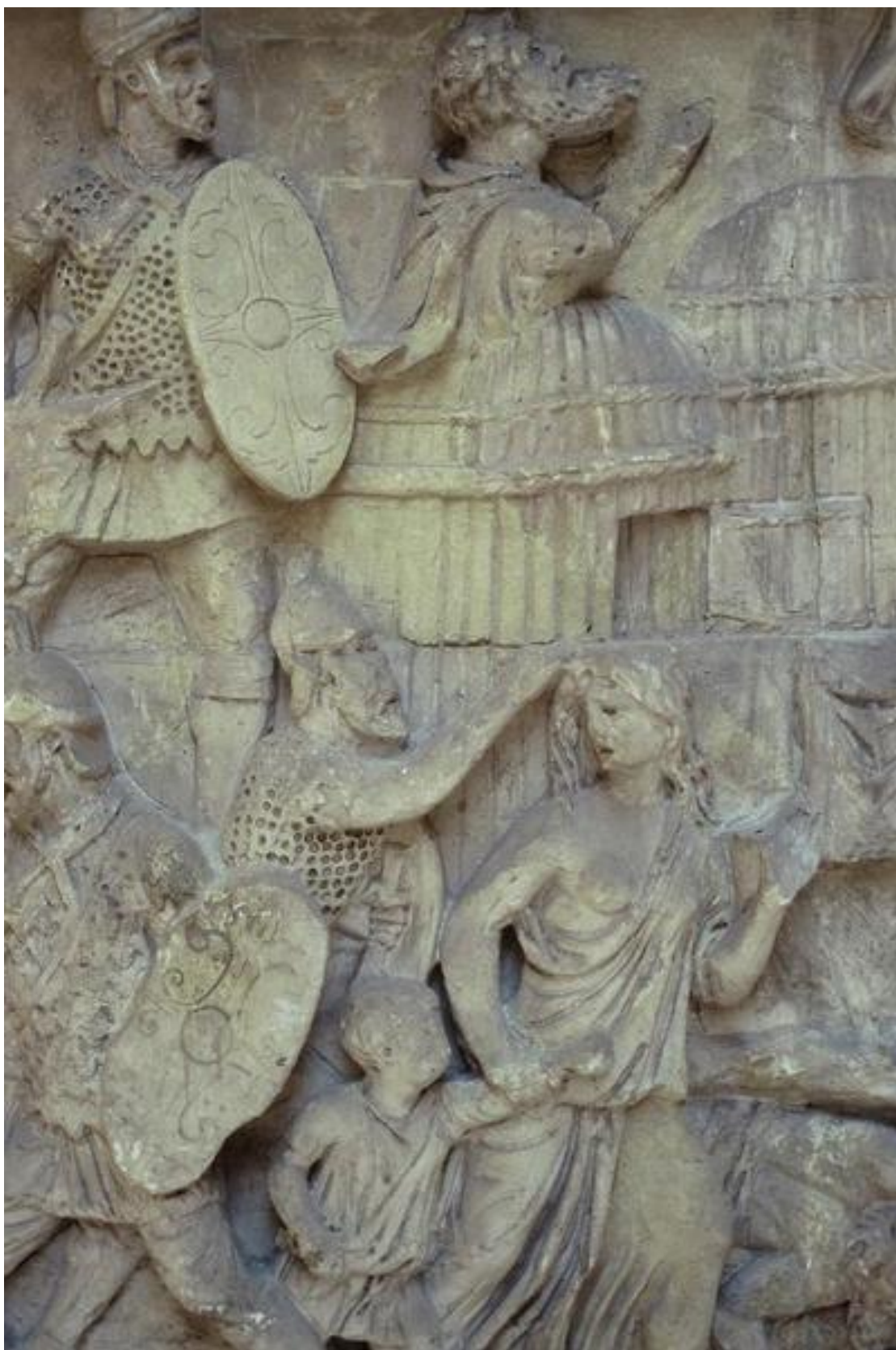


Fig. 15 Section XX from the column of Marcus Aurelius. Information source: Beckmann 2003:234.
Source: < http://www.livius.org/a/italy/rome/col_marcus/column_marcus04.JPG > [Accessed 9 April 2013]

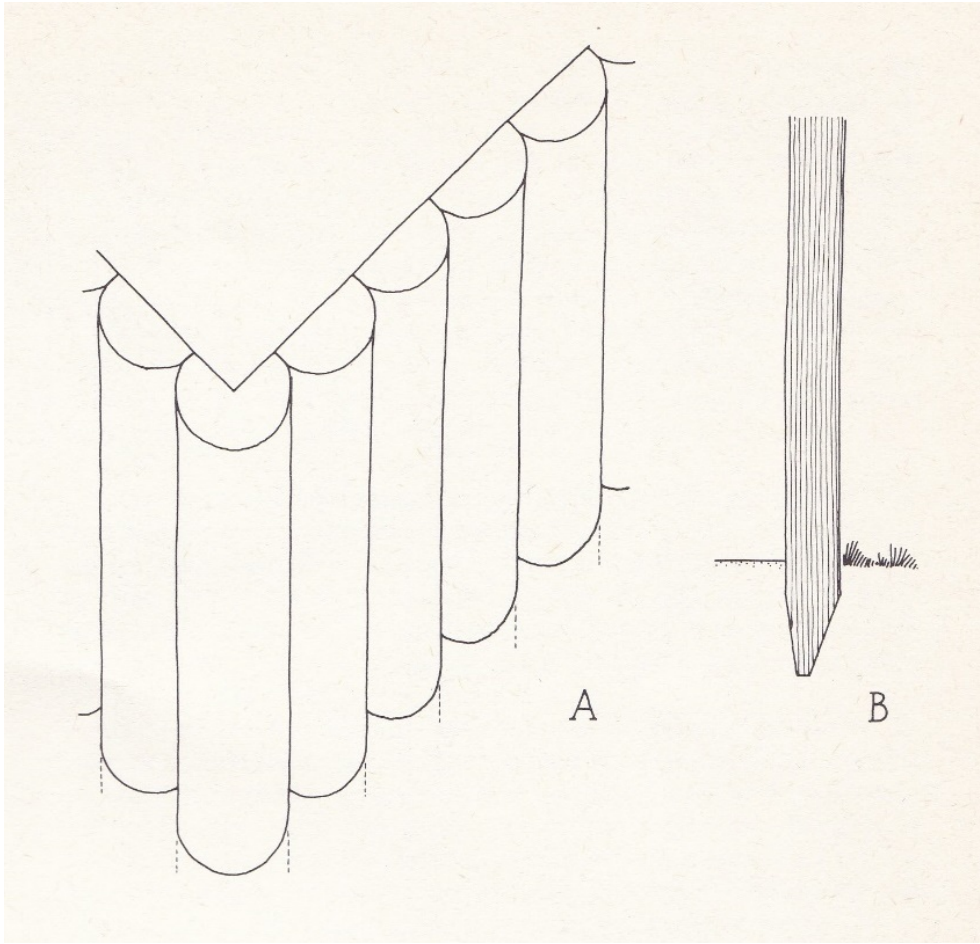


Fig. 16 Palisade Construction. Source: Christie 1976: 13

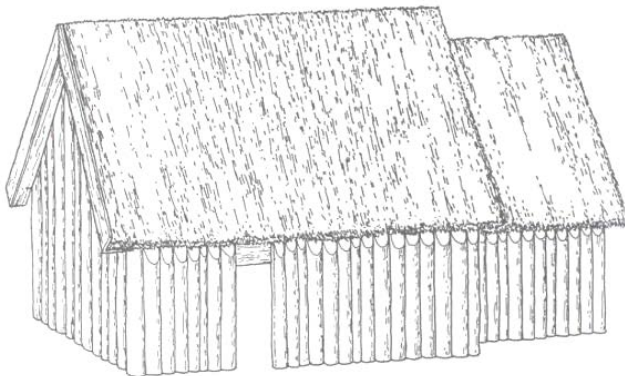
Greensted Church, Essex, England



The nave preserves its original stave structure.



Originally, the staves went directly into the ground. They were rebuilt in 1849 and placed on a sill and brick foundation.



A reconstruction of the churches original appearance. Source: Ahrens 2001: 102.

Fig. 17 Late 11th-century Greensted Church, Essex, England

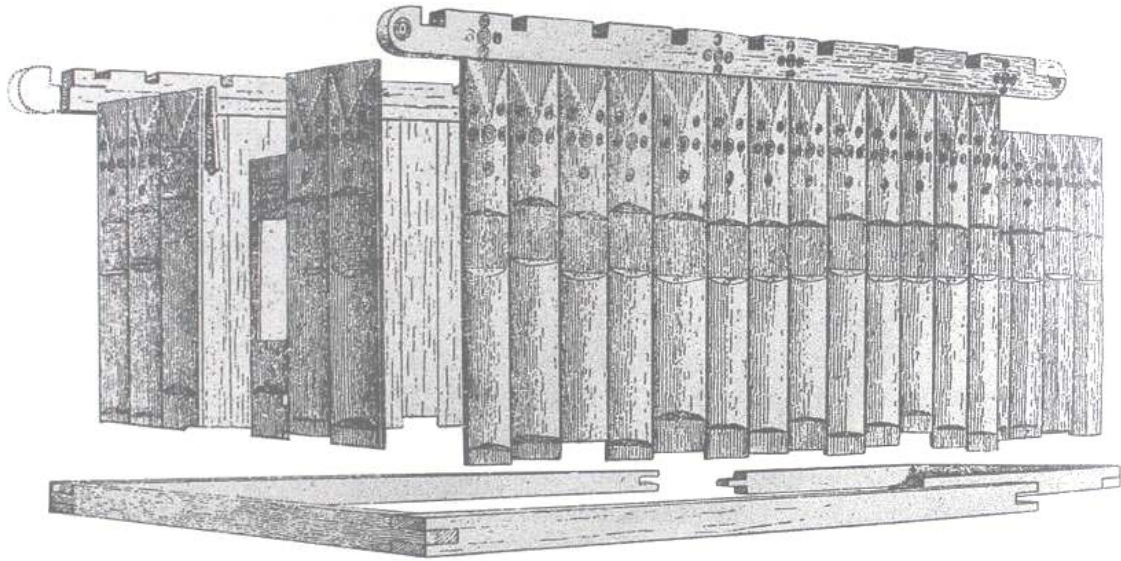


Fig. 18 Reconstruction of Hemse Stavekyka (Sweden). Note the wall consists of verticle staves placed in a sill. The cardinal staves (not shown in this plan) are earthset. Source Ekhoﬀ 1916: 124.

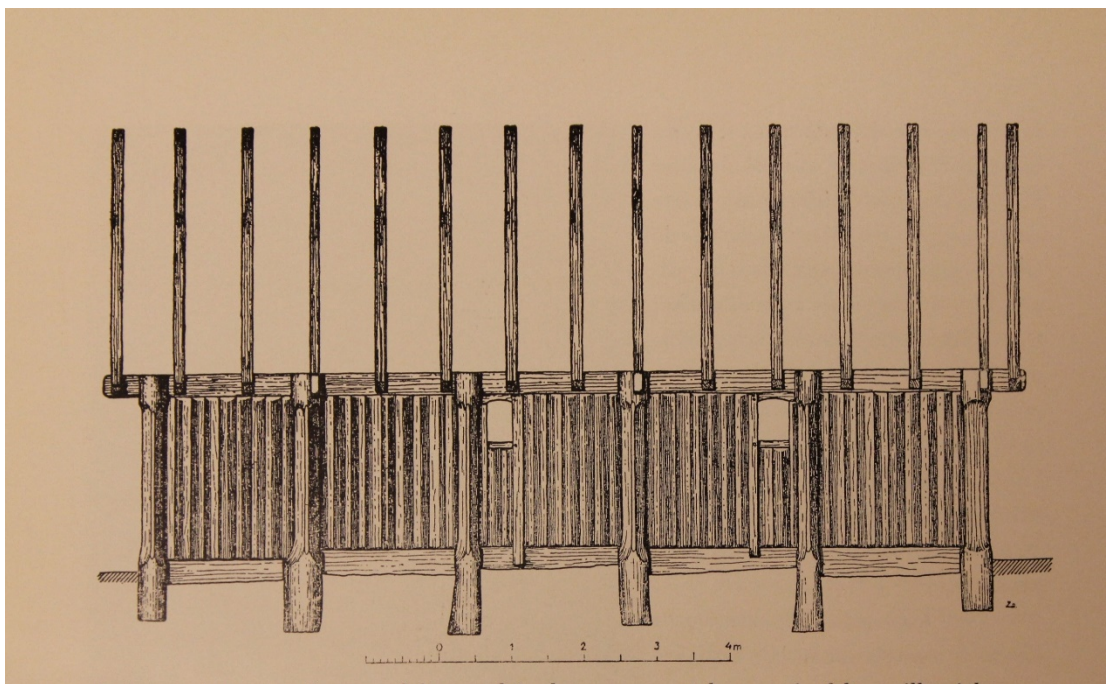


Fig. 19 An example of a Post structure. Posts were placed in the ground with the wall plates on a sill. The meter scale on the bottom is five meters. Source: Hauglid 1973: 44.

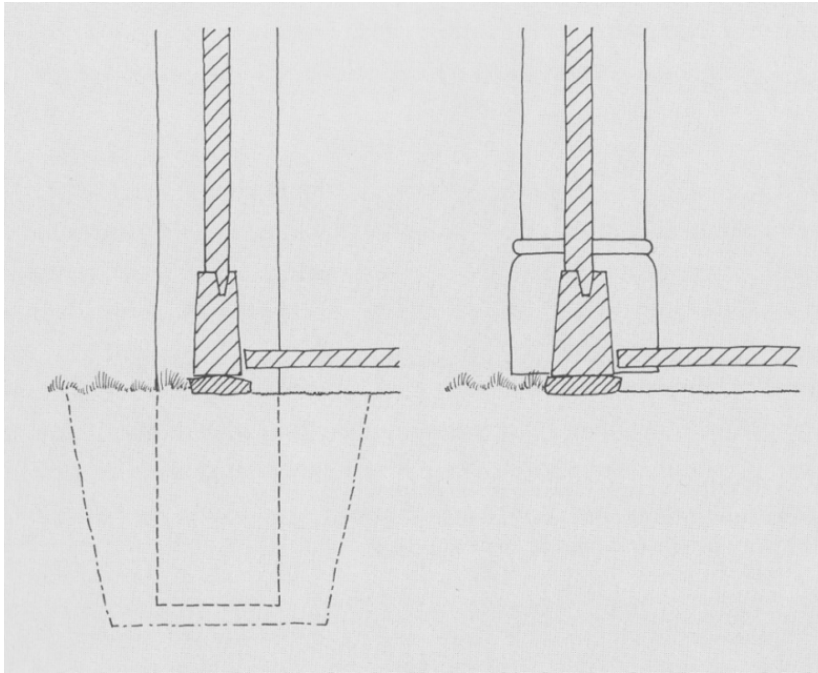


Fig. 20 Stave in a post-hole in comparison to a stave on a rock foundation. The left hand image shows the post buried in the ground. On the right is a stave church construction, the post is supported on a stone foundation. Source: Christie 1981: 193.

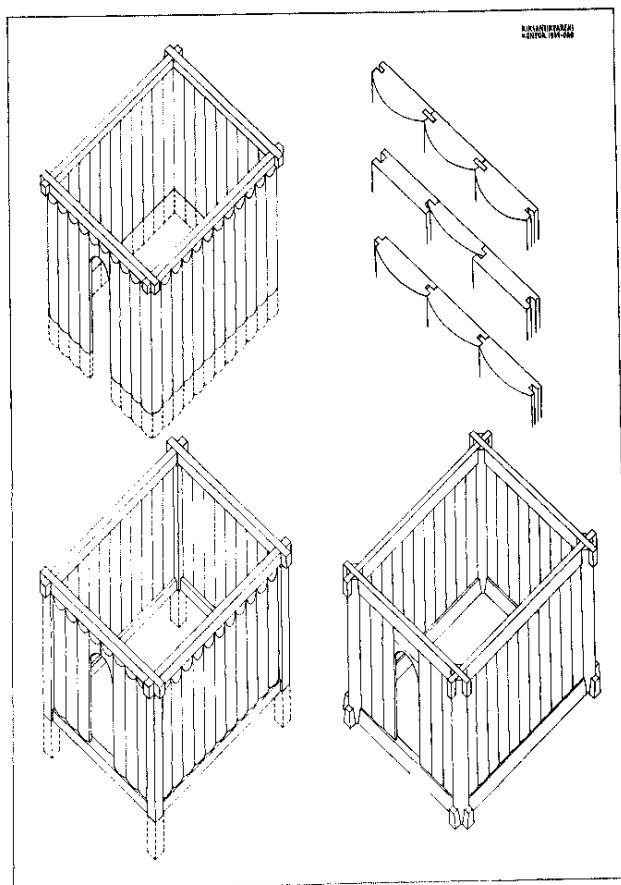


Fig. 21 The three types of construction compared. The upper left is palisade, the lower left is Post and the bottom right is stave (the staves are placed on a rock foundation). Source: Hauglid 1976: 7.

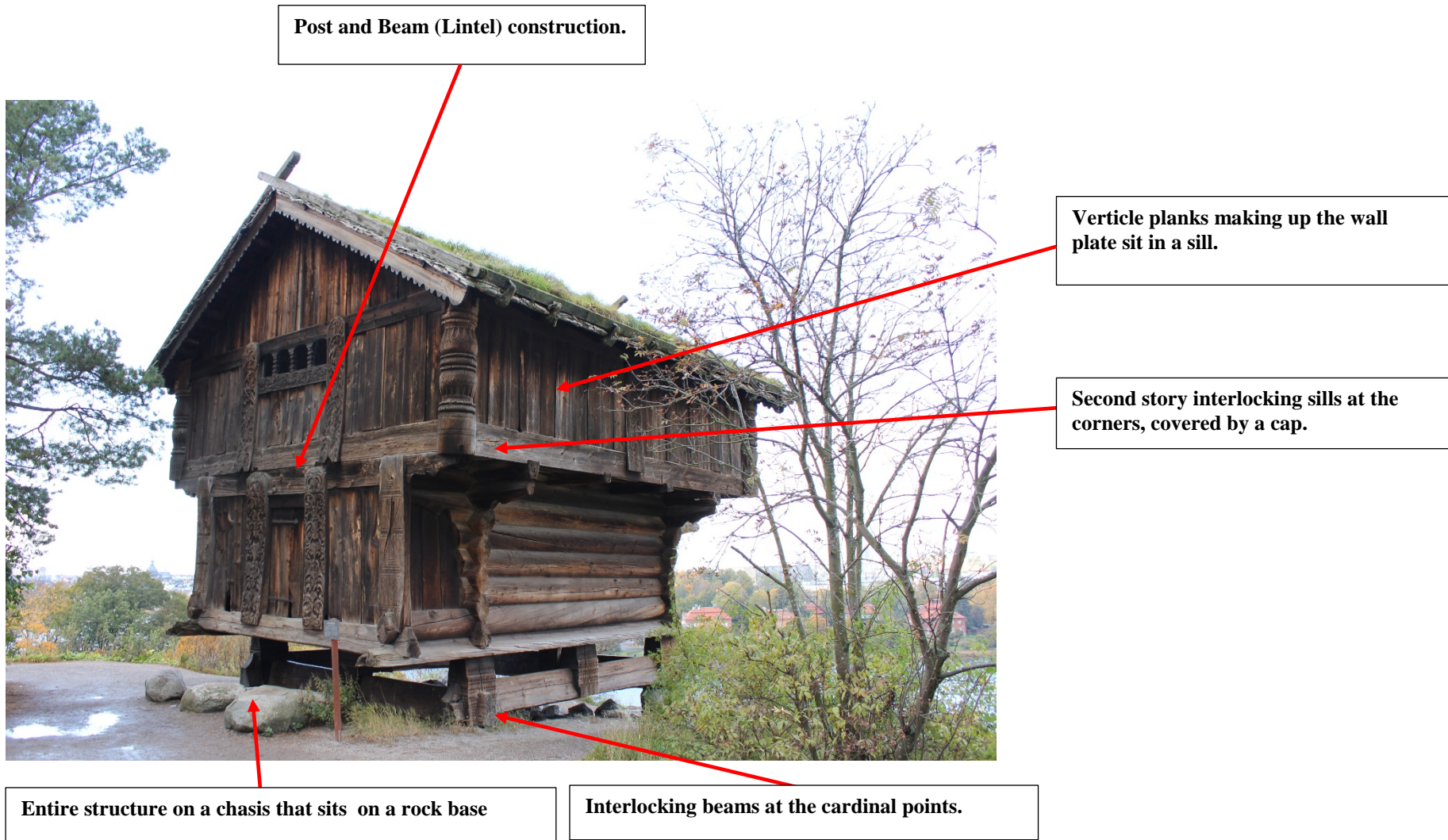
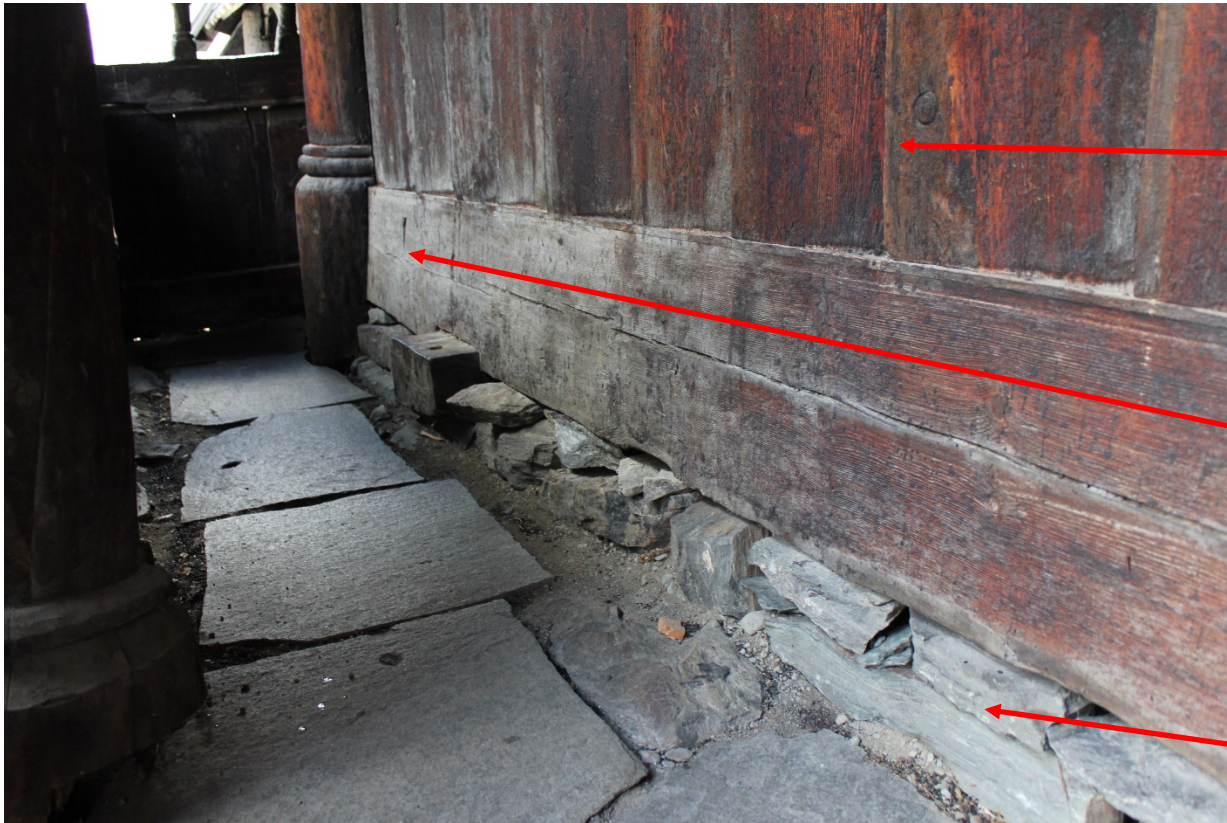


Fig. 22 The 14th-century Vastveitloftet *loft*, SKS, Sweden

Fig. 23 Illustrations of stave church features



Borgund Stave Church



**Walls consist of vertical planks (smooth on both sides) connected to each other via tongue and groove, with their ends fitted into a groove in the floor sill, or wall plate
Borgund Stave Church wall, inside corridor (looking down)**

Sills interlock into supporting staves

Stone foundation elevates the entire structure.



“Knee” or Quadrant brace used to connect verticle and horizontal surfaces. Urnes Stave Church, looking upwards.

The upper wall plates are placed into recessed grooves



Raised Central Room, Borgund Stave Church



Semi circular braces

Spandrels

Raised canopy

This is a *kniplingskrave*. It is a series of varying types of braces that form an elevated ceiling. This image is from the Fantoft Stave Church reconstruction (the lighter newer wood allows clearer photographs).

Illustrations of stave church features

A comparison of stave churches and secular stavework structures.

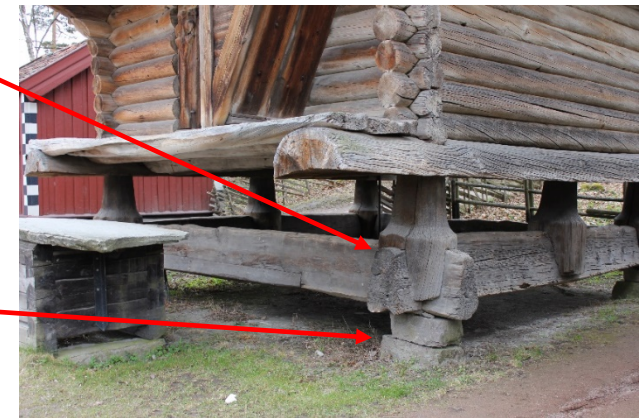


Upper wall farms placed in recessed groves

Verticle wall planks are smooth on both inside and out. .

Frame morticed into a corner post.

Both are built on a Rock Foundation



Urnes Stave Church is on the left, the structure on the right is Building 133, a *loft* from c. 1300 (KDS).



The quadrant bracket (also known as a 'knee' bracket) on the left is from Urnes Stave Church. The quadrant bracket on the right is from the 14th century Bryggen Hanseatic wharf, Bergen.

Fig. 24 Indigenous construction techniques on stave churches.



Enrockment foundation

Supporting stave

Sill structure

Fig. 25 Undredal Stave Church during reconstruction in 2012.



Fig. 26 The Guggenheim Museum Bilbao.

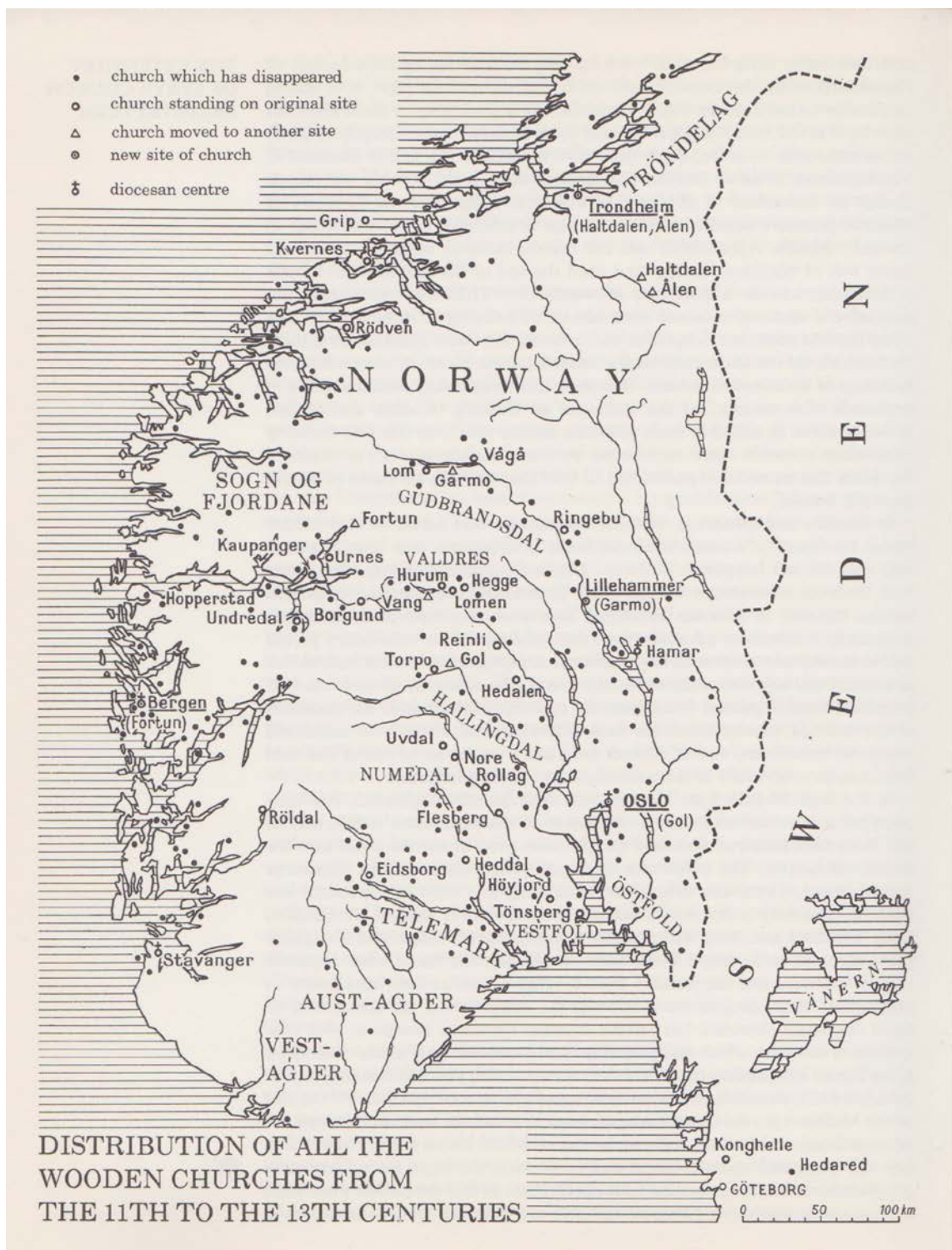


Fig. 27 Distribution map of Norwegian stave churches. Source Anker 1970: 392.

This map details the wooden churches from the 11-13th centuries. No longer extant structures are represented by dots (based on documents that mention wooden churches recorded in: Dietrichson 1892: 442-512, this is examined in the Section: Stave Church Research: Cautions and Controversies), and has the standing stave churches in both their original and present location. Regions are in all capitals. Cities are in all capitals and underlined. The names in smaller script represent the name of a standing stave church. If the name of the stave church is not the same as the village it is located in, it is placed in parenthesis (such as Oslo: Gol). As can be seen by this map, the churches are almost always placed near waterways. This map has been used to argue that stave churches were not built in large cities (as Anker 1970: 393-4, does). However the sample size of standing structures, and how little documentation actually remains regarding torn down structures, makes general statements difficult.



Fig. 28 J.C. Dahls published drawing of Urnes Stave Church. Source: Dahl 1837: Plate 2



Fig. 29 Bridal Procession on the Hardangerfjord by Hans Guide and Adolph Tidemand 1848 (Nasjonalgalleriet, Oslo).



Fig. 30 Bracket mask from 1200 in Hegge Stave Church. Source: Blindheim 1966: Image 142.



Fig. 31 Contemporaneous tongue protruder from Durham Cathedral.

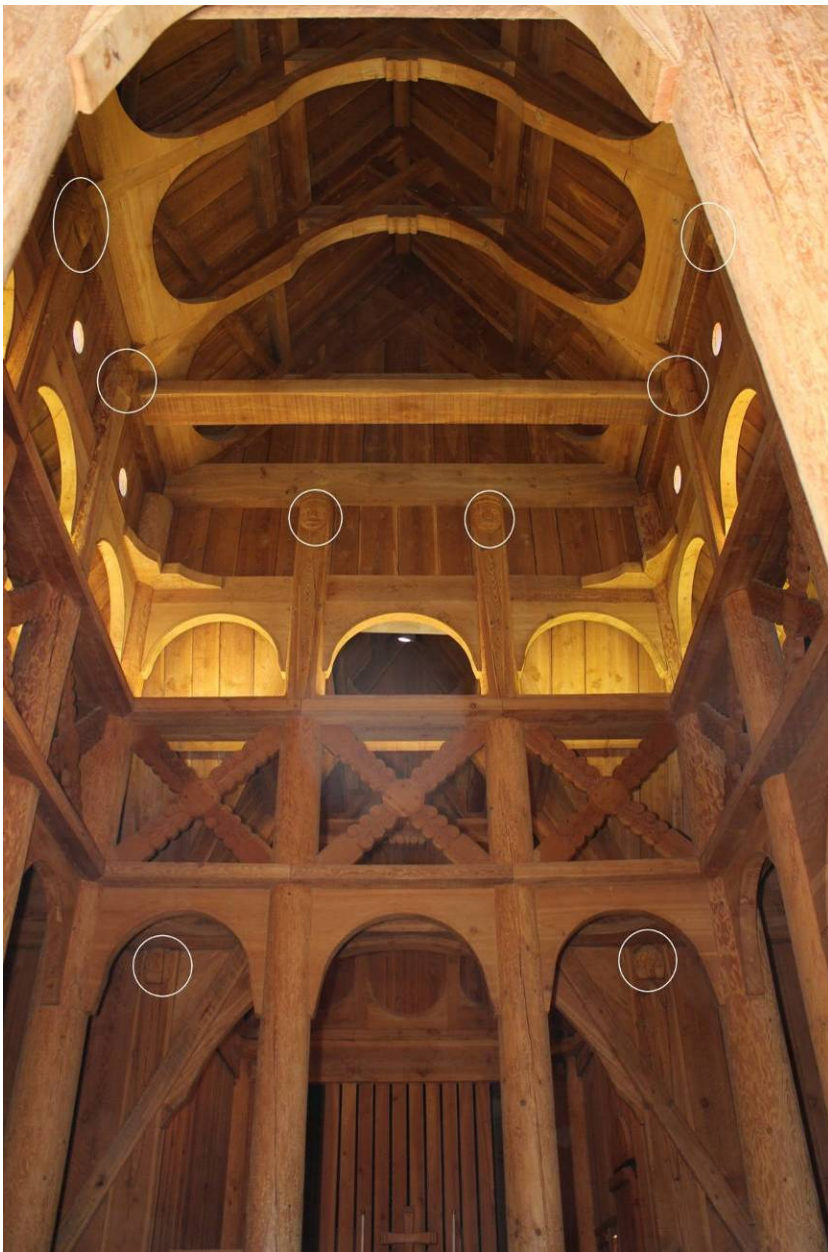


Fig. 32 Chapel in the Hills (Borgund Stave Church copy), faces in the dark.

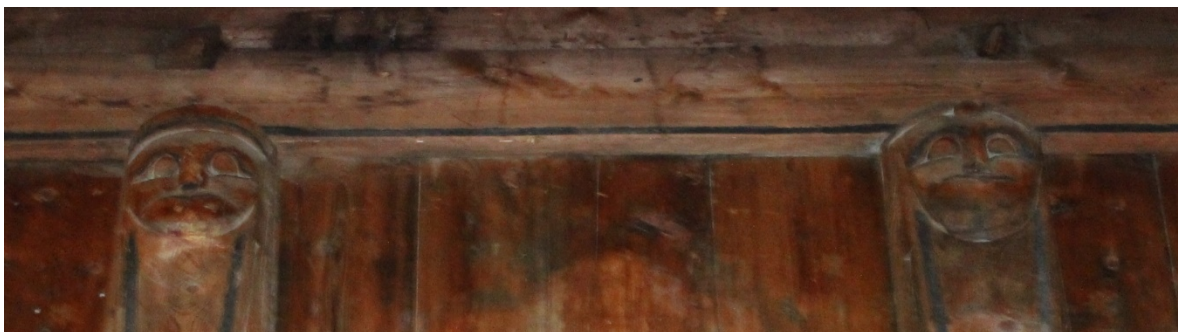
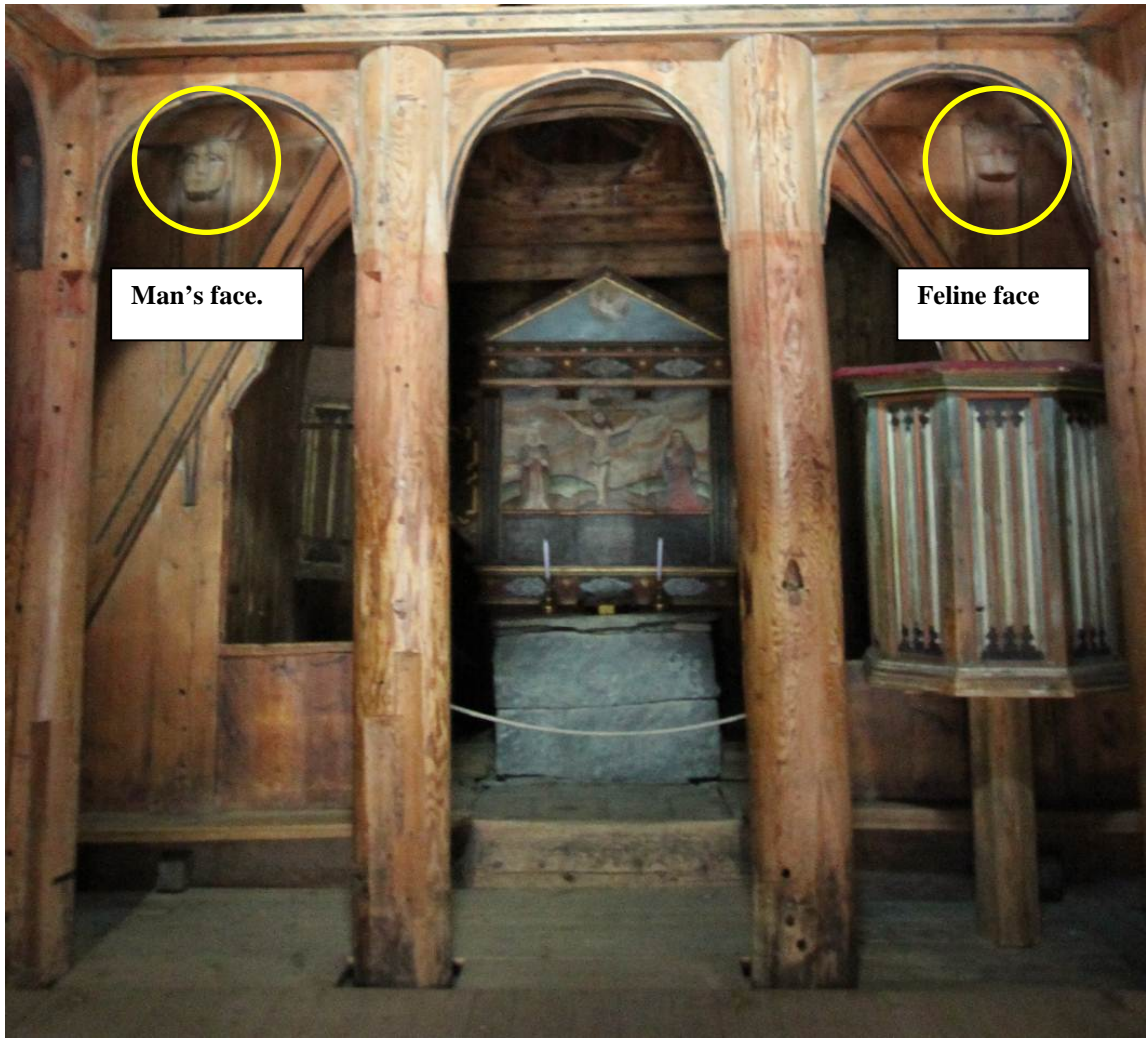


Fig. 33 Faces located on top of the pillars in Borgund Stave Church. These are the original faces carved on top of the twelve pillars. They are generic, with no identifiable features.



Man's face.

Feline face

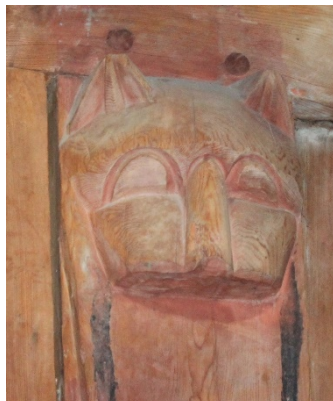


Fig. 34 Borgund Stave Church interior, facing the altar.

Panel Five: Sigurd kills Regin by running his sword through his chest (blood is coming out of his mouth). Regin is shown dead in the panel just above.

Panel Four: Sigurd is roasting the heart of the dragon for Regin. He accidentally burns his thumb and instinctively puts his thumb into his mouth. The magic dragon blood allows him to understand the language of birds (above Sigurd's head in the stylized tree). The birds warn him that Regin is going to betray him and kill him to get all of the treasure for himself



Panel Three: Sigurd has slain the dragon. The dragon's head can be seen next to the shield.

Panel Two: Sigurd holds the reforged sword. The sword is a special one, named Gram, composed of pieces of an older sword owned by his father

Panel One: Sigurd is working a forge, creating a sword to destroy the dragon Fáfnir. His foster father (Regin) and he plans to kill the dragon, and pillage the dragon's lair.

Fig. 35 Portal from Hylestad Stave Church. HMN



Fig. 36 Hopperstad Stave Church. Hopperstad Stave Church is on top (source: Anker and Havran 2005: 128). Borgund Stave Church is below (photo by author).



Fig. 37 Vang church before and after reconstruction. The image on the left is a drawing of Vang Stave Church as it appeared in 1841 in a drawing by Franz Wilhelm Schiertz (Image used with permission from Riksantikvaren, Directorate for Cultural Heritage). On the right is Vang Stave Church (Photo source: <<http://www.panoramio.com/photo/54339467>> [Accessed 11 February 2013]).



Fig. 38 Røldal Stave Church before and after reconstruction. The image on the left is c. 1900 (Source: used with permission from Riksantikvaren Røldal Stave Church. The image on the right is current. Source for both images: Anker and Havran 2005: 156.



Fig. 39 Gol Stave Church before and after reconstruction. The image on the left is a drawing done by J.N. Prahm in 1846 (Image used with permission from Riksantikvaren, Directorate for Cultural Heritage). Image on the right is the how the structure appeared in 2005, it is currently undergoing renovations. Source: Anker and Havran 2005: 216.