F. E.

Frau Ford

Ihrer Exzellenz
Frau Betty Ford

FRAU DR. MILDRED SCHEEL

BITTET

Ihre Exzellenz Frau Betty Ford

ZUM Mittagessen AM Sonntag,

DEM 27. Juli 1975, UM 12 UHR

ANTWORT AUF BEIGEFÜGTER KARTE ERBETEN.

p. m.

HAUS DES BUNDESPRÄSIDENTEN
BONN, ADENAUERALLEE 135

Wed -
July 30th

Mrs Ford

Mrs Mark Austed

Luncheon at restaurant

DINNER

Consommé with Sherry

Robert Mondavi
Pinot Chardonnay
1972

Cornish Hen
Wild Rice
Bouquet of Vegetables

Hearts of Palm Salad Vinaigrette
Port-Salut Cheese

Mirassou au Naturel
1971

Chestnut Soufflé
Petits Fours

Demitasse

WILANOW PALACE
Warsaw, Poland
Monday, July 28, 1975

LUNCHEON
GIVEN IN HONOUR
OF HIS EXCELLENCY THE PRESIDENT
OF THE UNITED STATES OF AMERICA
AND
MRS. GERALD R. FORD

MENU

Turban of crabs

Mushroom soup

Trout fillet

Sirloin hunter style

Fruit soufflé

Wódka Wyborowa
Chablis 1972
Pommard 1971
Heidsieck Dry Monopole Brut

KRAKÓW, JULY 29, 1975

BEOGRAD — KALEMEGDAN

In Honour of

Mrs Elizabeth Ford

Belgrade
August 4, 1975

R u č a k

Jadranski potpuri

Vrtlarska simfonija

Šatobrijan
Odabrano povrće
Salata

Dinja na makedonski način

Sok od jabuke
Sok od borovnice
Sok od dunje

Smederevka, 1970.
Burgundac-Kutjevo, 1971.
Due de Slovénie, 1971.

Luncheon

Adriatic Potpourri

Garden Symphony

Chateaubriand
Assorted vegetables
Salad

Honeydew Melon, Macedonian Style

Apple Juice
Bilberry Juice
Quince Juice

Smederevka, 1970
Bourgogne-Kutjevo, 1971
Due de Slovénie, 1971

Speisenfolge

Mittagessen

von Frau Dr. Mildred Scheel

zu Ehren Ihrer Exzellenz

Frau Betty Ford

Haus des Bundespräsidenten

Bonn, 27. Juli 1975

Tortue "Alfa"

*

Hirschmedaillons "Chasseurs"

*

Crème "Boulet"

*

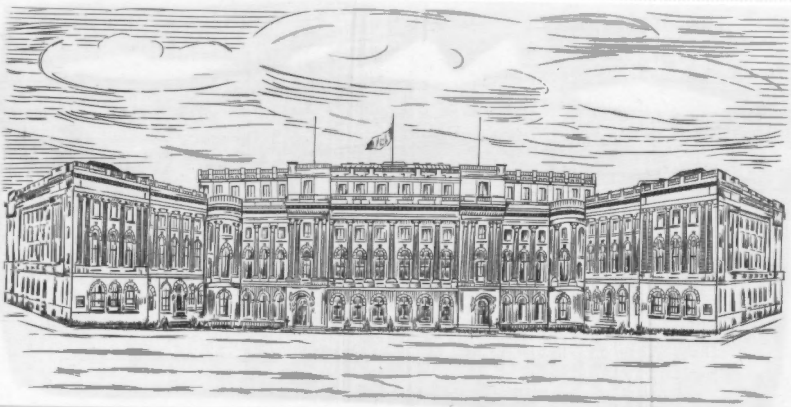
1973er Wittlicher Felsentreppchen
Kabinett

1971er Weinsberger Schemelsberg
Trollinger Spätlese

Geiling Privat
Prädikatssekt

*


ROMÂNIA



Dinner

in honour of

Mr. Gerald R. Ford,

President

of the United States of America

and

Mrs. Elisabeth Ford

Palace of the State Council

Bucharest, August 2, 1975

Galbenă de Odobești

Cabernet Sauvignon de Simburești

Jidvei Champagne

Tirnave Brandy – 1932

Caviar „Pearls of the Danube"

*

Consomé

*

Grilled Sturgeon of Tulcea

*

Turnedo – „București"

*

Coupe – Jacques

AVENUE FRANKLIN ROOSEVELT, 43

MENU

Le Consommé "Lady Curzon"

***

La Mousse de Saumon en Bellevue

***

Le Carré de Veau Truffé

***

La Jardinière de Légumes

***

La Macédoine de Fruits "Maison"

***

BRUXELLES, LE 30 MAI 1975

Helsinki Ladies dinner —

DÎNER

LE 30 JUILLET 1975

BISQUE D'ÉCREVISSES

PAUPIETTES DE SANDRE FARCIES DE POIREAUX

NOISETTES DE RENNE FORESTIÈRE

BAVAROIS AUX MÛRES DES MARAIS

MOKA

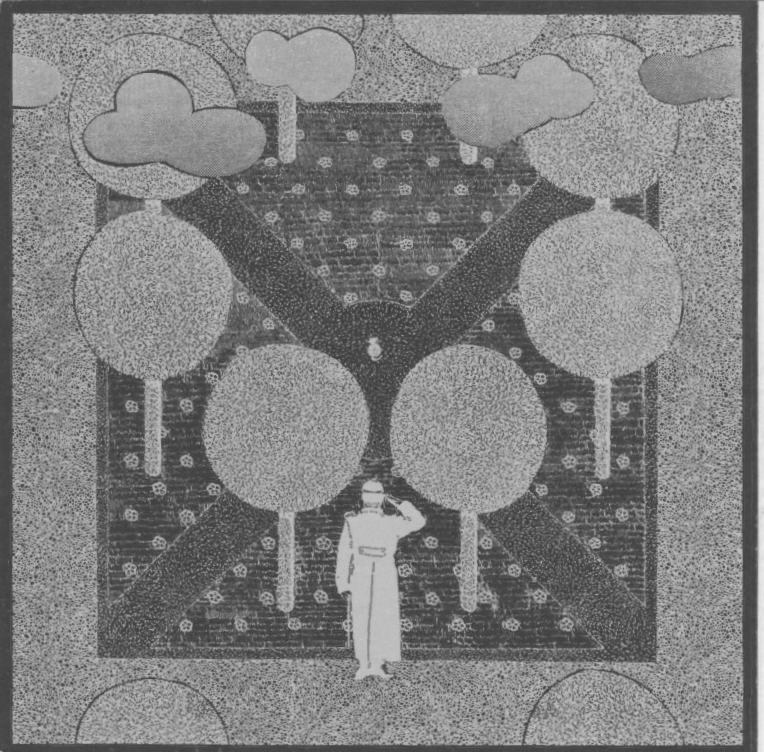
*

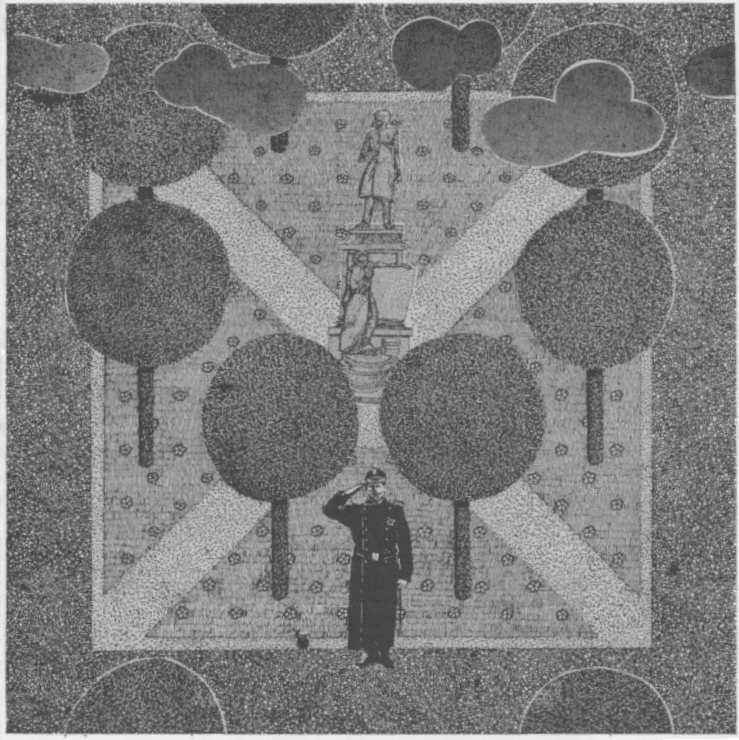
NIERSTEINER OELBERG SPÄTLESE 1970
CHAMBOLLE-MUSIGNY 1969
SOVETSKOJE IGRISTOJE

marimekko oy

POHJOISESPLANADI 31 NORRA ESPLANADEN

00100 HELSINKI 10 PUH. 13944 TEL.





ABENDESSEN

DES BUNDESPRÄSIDENTEN
UND FRAU DR. SCHEEL

ZU EHREN
IHRER EXZELLENZEN
DES PRÄSIDENTEN
DER VEREINIGTEN STAATEN
VON AMERIKA
UND FRAU BETTY FORD

Ausgebeizte Krebse
im Weinsud

—

Frische Steinpilze
mit Pfifferlingen

—

Kalbsfilet
im Blätterteig

—

Salatteller

—

Käsemarkt

—

Cassiscreme
mit frischen Waldbeeren

1973er Ayler Kupp
Kabinett, Trocken

1973er Kiesselner Rosenberg

1971er Weinsberger Schloßberg
Limberger Spätlese

Fürst von Metternich
Prädikatssekt

RHEINSCHIFF „DRACHENFELS“

27. JULI 1975

Ausgelöste Krebse
im Wurzelsud

—

Frische Steinpilze
mit Pfifferlingen

—

Kalbsfilet
im Blätterteig

—

Salatteller

—

Käseauswahl

—

Cassiseis
mit frischen Waldhimbeeren

1973er Ayler Kupp
Kabinett, Trocken

1973er Niersteiner Rosenberg
Riesling Kabinett, Trocken Dry

1971er Weinsberger Schemelsberg
Limberger Spätlese

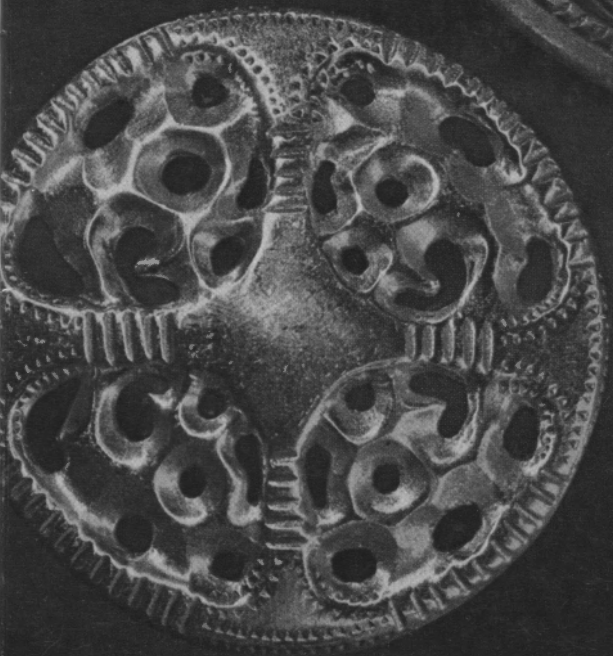
Fürst von Metternich
Prädikatssekt

Helmut Schmidt
federal Chancellor

Joachim Scheel

Chamoix (?)
gams

Kalevala Koru



Ornaments *Kalevala Koru, Helsinki Finland*
Photographs *Pauli Bergström / Pietinen*
Text and design *Pirkko-Liisa Lehtosalo*

ANCIENT FINNISH DESIGN

Fashion is, in a sense, universal. Remote peoples are influenced by the historic nations; the poor reproduce the models of the rich in cheaper materials. Thus the achievements of fashion are varied though the trend is uniform.

The way in which each nation adapts the prevailing fashion to its own needs, and creates from it something new, is a kind of yardstick to measure the people's creative spirit and level of development. The idea that a flourishing national handicraft springs entirely from native soil is very often false, for many models and influences have usually helped to mould it. But different nations, even different individuals of the same nation, see the details of fashion in different ways, and thus, from a common basic form, quite different versions may spring.

During the centuries after the birth of Christ, the Roman Empire stamped the whole of European material culture with its seal. Indeed, Roman manufactures, both from Rome itself and from the provinces, spread far beyond the confines of the Empire, and Rome dictated the trends of fashion. Trade made the Germanic tribes familiar with Roman articles, and their craftsmen were strongly influenced by the Roman world, as they were later influenced by Byzantine and Eastern styles.

Far from the centre of the Roman Empire, beyond the limits of the Germanic peoples, there lived the Finns, whose culture differed from that of neighbouring peoples. The special features of the articles of different Finnish tribes cannot yet be discerned, however. Thus among the ornaments of the people who had crossed the sea from Estonia to South-western Finland soon after the birth of Christ there is little that does not appear among the remains of the related tribes who stayed to the south of the Gulf of Finland. The situation did not change during the Roman Iron Age (A.D. 0—400), with new arrivals constantly moving into the country and thus keeping up the connection with the people south of the Gulf of Finland. Colour is given to Finnish archeological materials of this time by some articles brought from the West made of gold, and certain graves reminiscent of those of East Prussia reveal that the wealth of furs to be obtained in the vast forests of Finland attracted people of other races to the country besides the Finns; it is even thought that a Gothic trading settlement was situated at the mouth of the Aurajoki river.

When the Goths were at their mightiest, their influence spread from the Black Sea to the shores

of the Baltic. With the attack by the Huns on the Gothic lands in Southern Russia, the Barbarian Invasions began, sweeping over Europe in the fifth and sixth centuries and bringing several new tribes into historical ken. The movements of the Germanic peoples shattered the power of Rome and destroyed much that was of value, but during these years the special features of the material culture of the different tribes became more distinct, so that from this period onward their separate cultures can be archeologically distinguished. When the all-powerful influence of Rome no longer dictated the style of festal garb or workaday tools, the bent of individual peoples could better participate in the shaping of a new Europe.

The epoch of the Barbarian Invasions (A.D. 400—800), the latter part of which is also often known as the Merovingian period, after the dynasty ruling the land of the Franks, is also the time when an independent culture formed in Finland. The first really Finnish shapes appeared, and although they are based on foreign models their appearance is a sign that Finnish taste was developing and becoming independent, able to create new forms.

This can most clearly be observed in Southern Ostrobothnia, which came into the sphere of influence of the fur trade centre of Norrland in Northern Sweden. This increased the prosperity of the people living at the mouth of the Laihianjoki and Kyrönjoki rivers and thus created favourable conditions for cultural development. The mingling of Scandinavian influences with the old Eastern Baltic tradition gave rise to a number of ornaments,

which can be considered expressly Southern Ostrobothnian.

The equal-armed brooch with ends adorned with cross grooves and with angular middle part from the period A.D. 450—550 is an honourable representative of the oldest Finnish design. In its simple quiet lines can be seen the same purity of form that later Finnish artists have also striven to achieve. Fig. 1

During the same period the first original ornaments were made in Southern Finland, and before long copper workers began to let their fancies run free in many versions of the "crayfish" brooches. A woman's dress of the Merovingian period (A.D. 575—800) had a combination of three brooches: two small brooches at the shoulder to fasten the dress, and a crayfish brooch, perhaps to fasten the cloak in the centre of the breast. This last, because of its conspicuous position, greatly inspired the ornamental smiths of ancient times. Fig. 2

The earliest crayfish brooches were small and high-curved, with pretty ribbon coils at the top. In time, however, bigger and flatter brooches decorated with bull's eye stamps and lines began to appear. The lower part of these was widened out like a crayfish tail. Finally the claws of these crayfish grew into great additions to the sides of the brooches resembling elephant's ears, and the shape of the body had changed from a prettily rounded form to a raised convex shape. Thus someone not knowing the intermediate forms could hardly believe that Finnish crayfish brooches are in fact from the same source as the animal-head brooches of Gotland and the bird-beak brooches of Bornholm and Denmark.

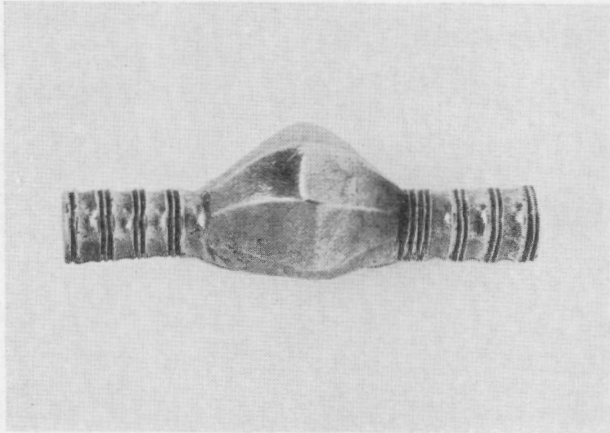


Fig. 1

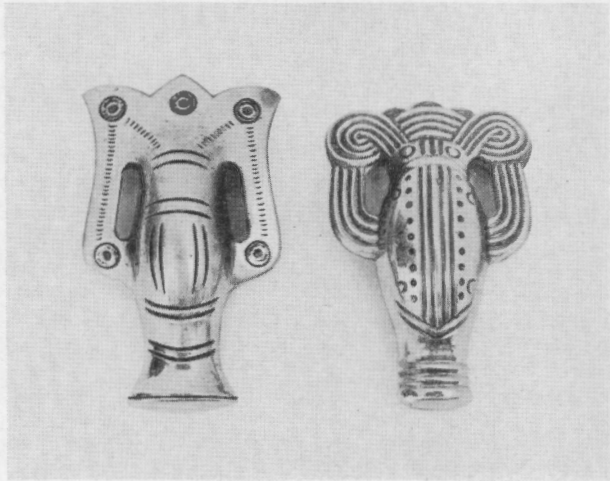


Fig. 2

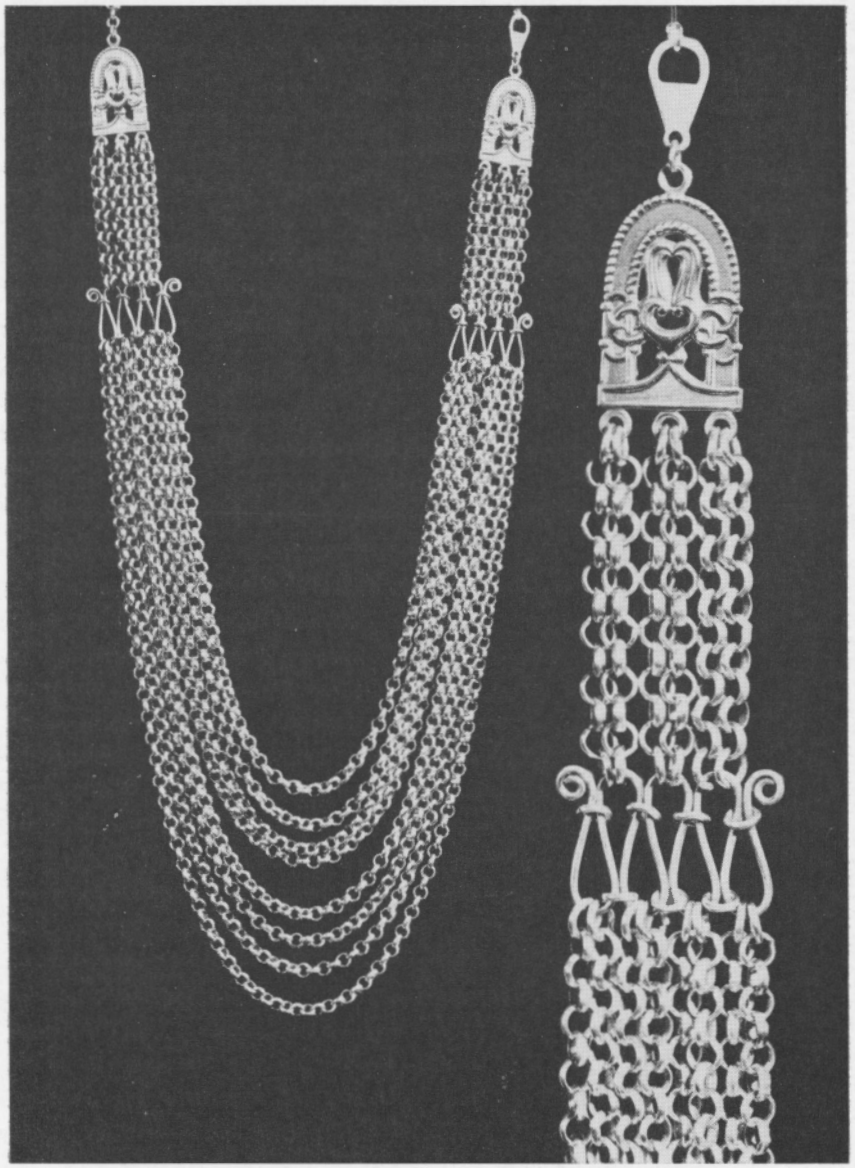


Fig. 3

In addition to fastening the dress at the shoulders, Finnish shoulder brooches supported ornamental chains. The chains were not hung round the neck, but attached by means of chain holders to hang across the breast from the shoulder brooches. Often only one chain was worn, but if there were several, there were also chain dividers, by means of which many chains could be kept separate with pleasing effect.

Fig. 3 Three treasure finds have been made in Häme dating from about A.D. 800. In these, besides other bronze ornaments there were unusually fine chain arrangements. In these chains there are eight rows in the middle, but these are changed to six rows at the ends by means of the chain dividers, and are fastened to perforated chain holders, which are ornamented with Finnish versions of the old Eastern motif of birds facing each other.

Strangely enough, these fine chains bring into the picture the ancient Permians of Eastern Russia, although they did not wear such chains. They did adorn themselves, however, with ornaments which might be called pendant holders, for they had various webfoot and bell charms attached to them by little chains, and among these ornaments there are some that greatly resemble the Finnish bird-motif chain holders.

From the Merovingian period onwards more and more features appear in Finnish articles that suggest contact with the Finnic tribes of Central and Eastern Russia, but how this contact was maintained is not explained by the finds. It has generally been supposed that these related tribes carried on an

extensive fur trade and acquired their wares from as far afield as the regions in which the Finns moved, but it may be that the people of Häme also travelled far to the East for hunting and trade, and that these contacts were made farther to the East than has been imagined. Later documents of Novgorod speak of the Jem people who lived in Russian Karelia, and the name Jem is usually associated with Häme.

We are not without justification in supposing that there may have been such long trading trips, for although when they first came to their present lands the Finns cultivated the soil, the furs of the forest were the source of their wealth throughout the Iron Age. The fur trade led to their making contact with tribes both to the East and to the West, and brought with it many foreign influences. Thus at the end of the Merovingian period the Finns became acquainted with the large round brooches of the Memel region, and admired them so much that they soon invented their own versions. The equal-armed shoulder brooches were changed for round buckles during the Viking period (A.D. 800—1050) and in fact round brooches dominated the fashion from the Merovingian period right up until the middle of the eleventh century.

Fig. 4

The round brooch fashion which began at the beginning of the Viking period included the "lion" brooch, which was formed under the influence of the Carolingian style. The Finnish tendency to simplify, or the inability of Finnish smiths to understand the details of Western European animal ornamentation led, however, to the fact that it is often almost impossible to recognize the "gripping

Fig. 5

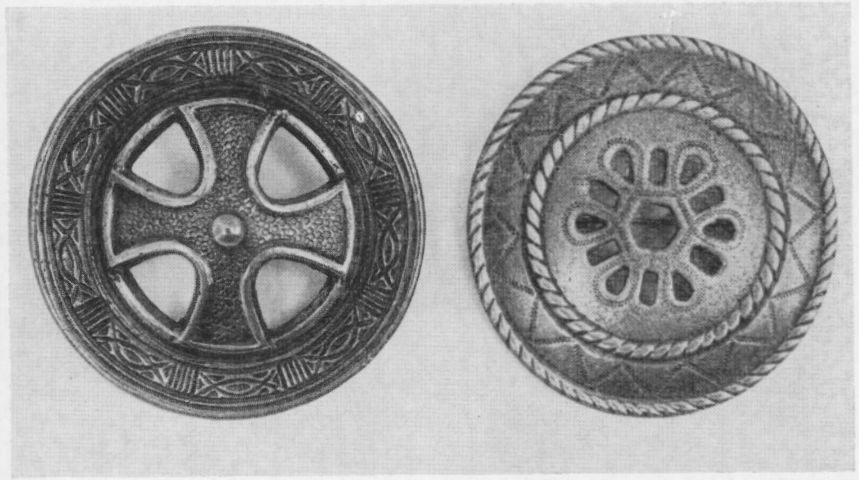


Fig. 4

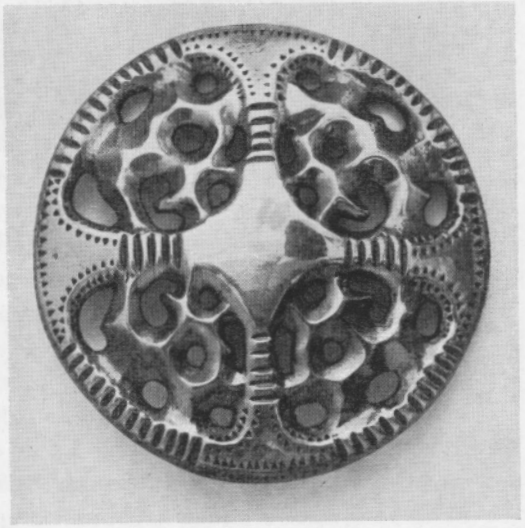


Fig. 5

Fig. 6—8

beasts" of the Carolingian style from the lacy triangular medallions of the lion brooches. The animals' heads, sinewy bodies and powerful paws have become no more than a game of light and shade round a cross-like frame, and the ends of the cross are emphasized by rows of small stamp triangles, so that patterns are formed reminiscent of Thor's hammer. Symbols of power, Christian belief and Scandinavian paganism are thus combined in this brooch.

Fig. 6—8 Bracelets were very popular ornaments in Finland throughout the Iron Age. Models for them were obtained chiefly from the Eastern Baltic lands, where such ornaments were much worn, but the shapes were easily assimilated by the Finns and were given national characteristics. During the earlier period of the Barbarian Invasions the many-ridged bracelets had the same simple elegance as the equal-armed brooches described above, but during the Merovingian period the concave-convex bracelets broadening towards the ends were ornamented with various stamps and engravings, and finally during the Viking period heavy bronze ornaments were cast throughout with designs.

The ornamental motifs were usually geometrical; bull's eye shapes, dotted lines, triangles, rhombi and squares decorated bracelets as well as other ornaments, and although ornamentation by casting or stamping was more common, bracelets were often engraved also, especially during the period of the Barbarian Invasions.

Women, moreover, were often not satisfied with a single ornament but might have two similar brace-

lets on either arm. This, especially in combination with the large ornaments of the Viking period, gave an effect of considerable ostentation.

The name of the Viking period brings the Viking expeditions at once to mind, but the mention of the dragon ships of the Northmen does not fill the Finns with such feelings of fear as it filled the inhabitants of the shores of the Continent in days of old. Although we do not know for certain whether the Finns actually took part in these expeditions, it is not impossible that some individuals went along with the Scandinavians to plunder the treasures of more southerly lands.

However this may be, it is clear that the Finns also benefited from the contacts, warlike and peaceful, which the Vikings made with far countries. The inhabitants of Finland knew the roving Scandinavians above all as traders, as a result of whose voyages they might buy in exchange for their furs Central European weapons and rare ornaments brought from remote lands. From being in touch with the Vikings' eastern route, they gained glimpses of general European fashions, the details of which they adapted to their own ornamental sets. Through Viking trade they also gained their first contact with the ornaments of the East, whose plant motifs were to be of great importance during the time of the Crusades in the development of Karelian ornamental art.

The Viking period is, nevertheless, said to be the most individual period during the Iron Age for the Finns, and this is undoubtedly true at least as far as ornaments are concerned. Thus the round buckle,

Fig. 9

Fig. 9

Fig. 10

whether it be found in Birka, the famous trading town of Mälar, or in the depths of Russia, is certainly from the hand of a Finnish smith, for the earlier versions of this form have only been found on Finnish soil.

It cannot be denied that Scandinavian animal motifs appear in the oldest round buckles, but in the Finnish milieu the serpentine ribbon animals changed to geometrical ornaments, which were often in the form of a swastika and sometimes a pattern almost resembling a flower, and the animal heads changed to little knobs, first four, then eight, and finally twelve. The Finns loved these little knobs and put them in various places, and thus they are one of the surest marks of recognition for genuinely Finnish ornaments.

Fig. 10 There are such knobs in the most exciting Finnish ornamental pendant of the Viking Age, which is a pleasant reminder of the many trends of style amidst which Finnish ornaments originated. The main motif, used in Scandinavia and perhaps everywhere in the Baltic world as a lucky amulet, is "Thor's hammer", the symbol of the god of thunder. Round its edge has grown, perhaps from the influence of the Baltic people's chain holders, a curious cluster of "branches", which makes the middle part of the brooch look like a tree.

Links have appeared in the head of the hammer, from which depend small charms borrowed from Permian sources, and finally in the front part of the ornament, as a "factory mark", are the little knobs which show that this splendid mixture of styles has occurred in Finland.

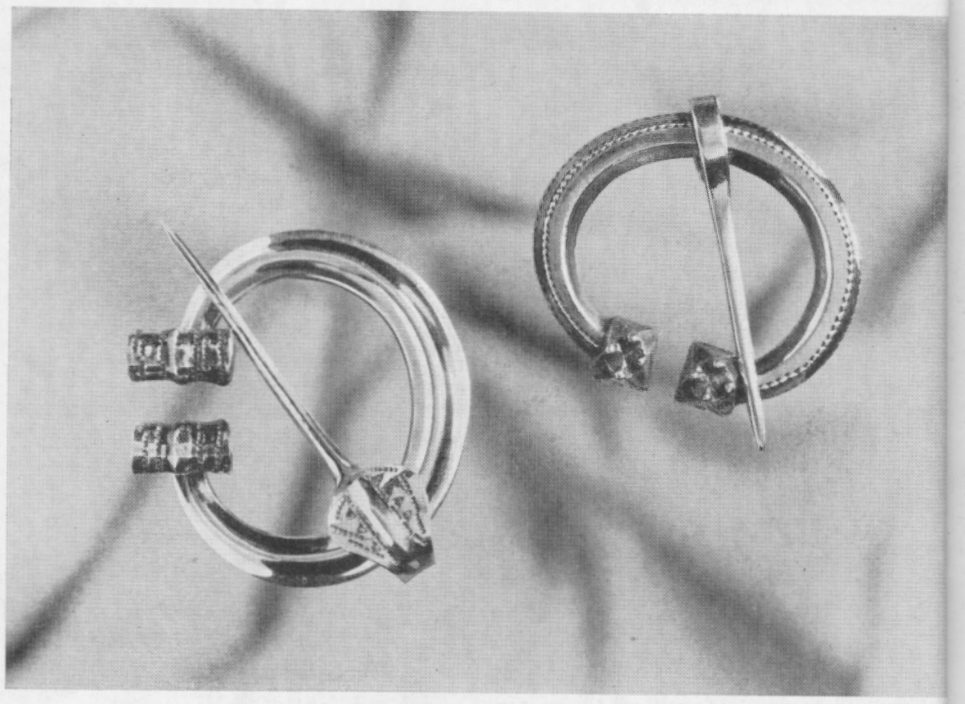
In this pendant are combined western, eastern and southern influences, and yet it must be considered purely Finnish. In fact, the very merging of the many influences is a part of the peculiar character of early Finnish ornaments.

Many kinds of pendants were hung on chain arrangements during the Viking period, of which many may have had a magical significance. Thor's hammers, comb pendants, bears' teeth, bird figures, keys, bells, and many kinds of round and cross-shaped pendants decorated the woman of those days, while at least Thor's hammer and the bears' teeth were worn by men as lucky charms too. No doubt specially good luck followed the one who wore a combination of Thor's hammer and the cross, and many seem to have believed in the protective powers of the cross-shaped knot, for almost a hundred flat pendants decorated with that pattern have been found in Western Finland. Some of these small trinkets may have come from far away, but among them are also shapes that are not known at all beyond the Finnish frontiers.

Fig. 11—18

In the middle of the eleventh century the wearing of horse-shoe brooches at the shoulder was begun in Western Finland, and these became a very important type during the Crusades (A.D. 1050—1150, in Karelia 1050—1300). Horse-shoe brooches had, it is true, been worn earlier, but it was not until the Viking period that they really became popular as clasps for men's cloaks, and for women during the Crusades to be worn almost anywhere: on the neck of the blouse, the shoulder of the dress, to fasten the cloak and finally in Karelia to fasten the veil.

Fig. 11—18



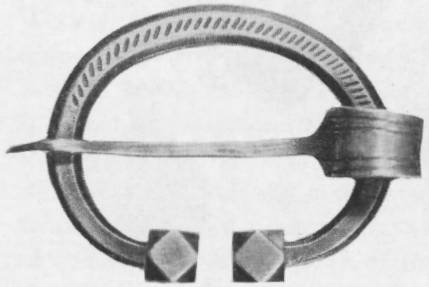


Fig. 19—21

Fig. 22—24

Fig. 19—21

Horse-shoe brooches were worn everywhere in the Baltic region, so that it is not always easy to say where a brooch has been made, but those at least that have the ends decorated with little knobs may have come from the forges of Finnish smiths. Also silver brooches with long rolled-over ends are thought to be characteristically Finnish, while small brooches with knob ends are national in that Finnish women used them as shoulder brooches for their folk dress.

The most beautiful horse-shoe brooches, however, were made during the time of the Crusades in Karelia. Cloak and veil brooches were made leaf-thin there, so as not to use up too much costly silver, but all the larger because the Karelian ornamental engravers had to have plenty of room for their plant and ribbon motifs. Large horse-shoe brooches are indeed the most conspicuous evidence of their art.

Fig. 21

The first crusade to the shores of Finland Proper was made from Sweden under the leadership of St. Eric in the middle of the twelfth century, but the first cross pendants had already reached Finland in the eleventh century, and they were certainly at first carried just like other lucky charms. Cross pendants seem to have chiefly been used by men, and it may be that for some they meant also the adoption of a new religion, but often they have been found in graves richly furnished in pagan style, from which it appears that at least the family of the deceased have adhered to former custom and believed in the old gods.

Fig. 22—24

Cross pendants came to Finland from both the West and the East, but to what extent the Finns them-

selves made them is not known. Although one cross has been found with decorative motifs characteristic of later Karelian ornamentation, it cannot for certain be claimed as Finnish before the origin of the Karelian decorative style has finally been discovered. Fig. 22

At the end of the Viking period a partial change in the material of which ornaments were made occurred. The heavy ornaments of earlier times were mainly made of bronze, but from the eleventh century onward more and more brooches, bracelets and rings were made of silver. In addition, silver coins from Arabian and Western lands were much used as pendants, and some foreign types of ornament, like the round flat silver brooches from Gotland, were brought into the country in such quantities that they actually came to belong to the folk dress. Fig. 34

The great importance of Gotland in Baltic trade from the eleventh century onward is witnessed by the many Gotland-style articles found on Finnish soil. A ring with stone, the edges of whose square mounting are decorated with Roman plant ornamentation, may be from Gotland. Rings like this have perhaps been the inspiration for Karelian smiths who made simpler rings with square centrepiece, met with in finds from the time of the Crusades. Fig. 27

In Western Finland rings with broad centre part were worn, decorated with ridges and stamped designs. This type of ring appears decorated in many different ways in all the neighbouring regions to Finland, so that, like the horse-shoe brooches, it Fig. 26

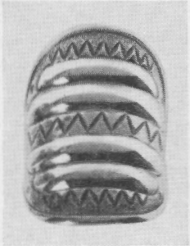


Fig. 25—27

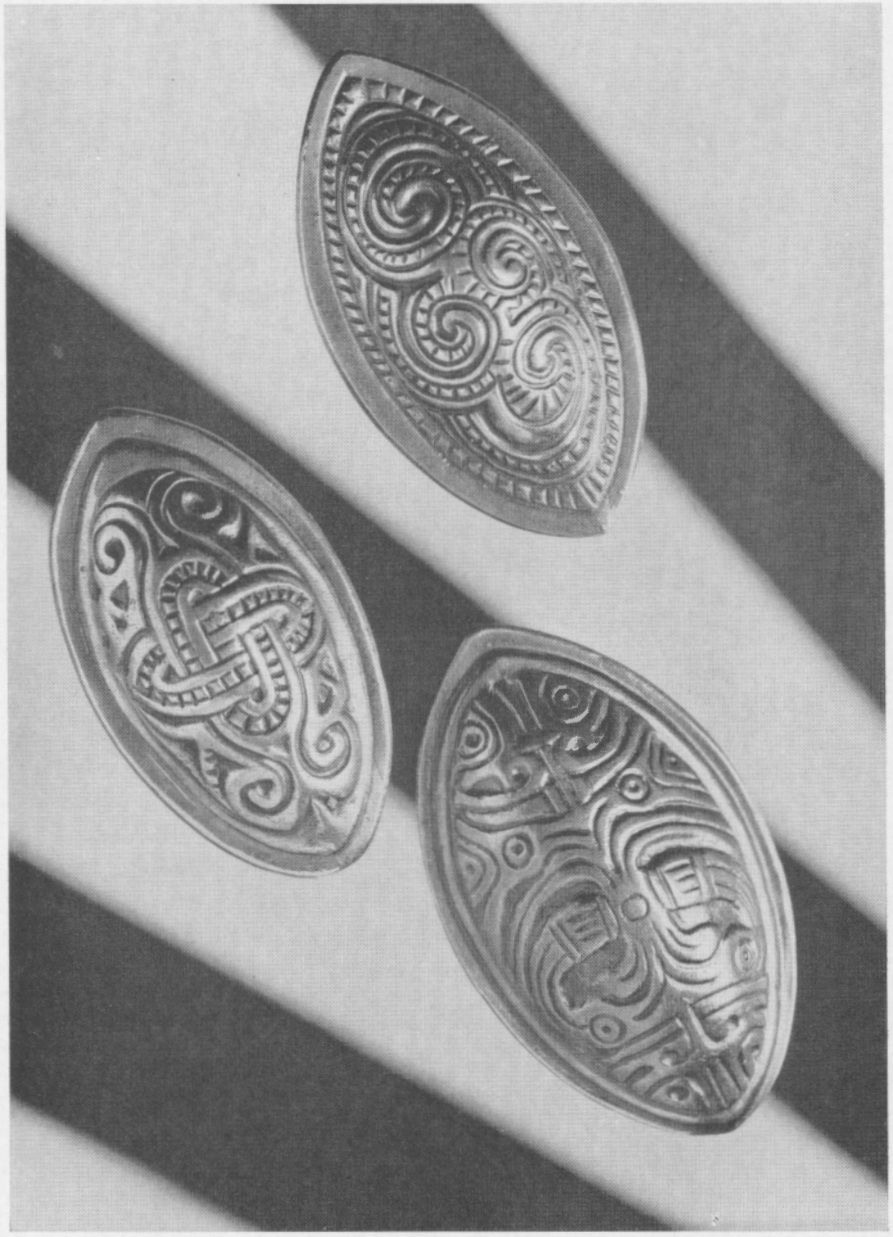


Fig. 28

must be counted among the group of fashionable ornaments belonging to the whole Baltic region.

Bracelets were rather rare during the time of the Crusades, for they have been discovered outside the most westerly parts of Finland only in treasure-finds, and they have perhaps been used as money rather than as ornaments. Also treasure-finds in Lapland have contained some ribbon-like silver bracelets decorated with stamped designs, the ends of which have been twisted round each other into a decorative circle. The place where these ornaments were made has been sought in the Eastern Baltic regions, and it is thought that Karelian traders brought them to the place where they were found.

Fig. 25

When round buckles went out of fashion, small horse-shoe brooches generally took their place in Western Finland, but in Häme a new form of brooch also appeared as a shoulder fastening. These oval brooches got their shape from the Scandinavian brooches of the Viking period, but the smiths of Häme soon added their own motifs, which they borrowed chiefly from plant ornamentation on Eastern sword hilts. In the middle of a palmette a protective cross-like knot might be placed, and a garland of acanthus was formed into a spiral row of beading.

Fig. 28

In Häme this new form of brooch decorated not alone women's shoulders, but the horse-shoe brooches of Western Finnish fashion were also worn and some other, less common types of brooch. In Savo and Karelia, on the other hand, oval buckles became an essential part of a woman's costume, and the most popular model was the version christened

by archeologists the "brooch with crayfish ornament", the surface decoration of which is in fact formed by two palmettes turned in different directions, stemming originally from Byzantine plant ornamentation.

The popularity of brooches with crayfish ornament is one of the puzzles of the time of the Crusades in Karelia, for these ornaments were by no means representative of the best of their time, nor can their patterns hold any magical significance, such as sometimes may account for the widespread use of artistically inferior decorative motifs. One explanation is that during the culminating period of engraved ornamentation, no special attention was paid to ornaments made by casting. For this reason buckles were repeated in the same old pattern until a change of fashion made the smiths try again to achieve beauty in cast ornaments.

Oval buckles were joined by thick chains which in Eastern Finland were generally made of iron, and at the sides — from thinner chains — hung articles of use, such as a beautifully decorated knife in its sheath and an "ear spoon", the surface of which was covered with Karelian plant ornamentation made during the casting or engraved later. Whether these ear spoons were used to clean the ear in Finland as in the East, whence it is thought that their use spread through trade to Northern Europe, is uncertain. From the fact that many of these pendants are not really spoons, it seems more likely that they were purely ornamental. Fig. 30

An attractive detail coming from related tribes in the East was the single or double-headed animal Fig. 29, 31, 32

Fig. 29—32

Fig. 33

pendant, with small tinkling bells hanging from it. The Volga Finns usually decorated these pendants with birds' heads, whereas in Karelia the pendants often looked like horses, though those resembling geese and ducks have been found there also. What their significance was in Karelia it is hard to say, but since we know that some Finnic tribes considered birds as symbols of fertility, it is not impossible that the animal pendants which hung from the chains of Eastern Finnish women have had a more important task than that of decorating their costume.

Fig. 33 The women's knives are sometimes very impressive. Bone-handled knives were adorned with silver plates, and very often the hafts were cast from bronze with designs all over, using artistic ribbon-winding motifs, sometimes mixed with features borrowed from plant ornamentation. Besides simple leather sheaths, there were also splendid bronze-plated sheaths, whose metal parts were chased, decorated with rows of stamps and with skilfully engraved plant ornamentation. The contrast between the highly-decorated plates and the smooth leather showing through made the sheath still more decorative, and thus it might be the finest detail of the whole ornamental set.

The plentiful decoration of knives and knife sheaths was natural, since the knife hung in a conspicuous place, often on the left of the breast. The fact that the knife was always carried had of course a practical significance, for the knife was an important tool, needed by the woman many times daily for everyday tasks, but also when she sat at the festive board, dressed in her best. The loss of a

valuable knife would have been a sad blow, and consequently the sheath — and often the knife too — was fastened by a metal chain to other ornaments.

Around Mikkeli, which was one of the centres of Eastern Finnish culture, side chains carrying pendants and useful articles were of bronze, but in Karelia of iron like the breast-chains, to obtain which even chain armour was cut into pieces. It seems that this enthusiasm for using iron chains, which easily rust, could not have been because of the lack of other metals, but apparently it was believed that iron would shield one from other evil things besides enemy weapons.

An abundance of influences may lead to confusion and impurity of style, but it may also considerably enrich a culture. As we have already seen, strong influences from various quarters during the time of the Crusades led to the rise of an original ornamental art in Eastern Finland. Fur hunting and taxation of the Lapps, along with lively trade with the Gotlanders and the people of Novgorod, gave Karelia the prosperity needed for cultural advancement.

Building on the basis created in Western Finland during the Viking period, and receiving influences from the regions of the Finnic peoples in the East and the population centres of Russia, the Eastern Finns developed a culture during the twelfth and thirteenth centuries whose artistic achievements are considered the highest to be found during the Iron Age in Finland. The art of ornament created then, in which Eastern plant motifs merged with the Scandinavian ribbon-winding, is evidence of a devel-

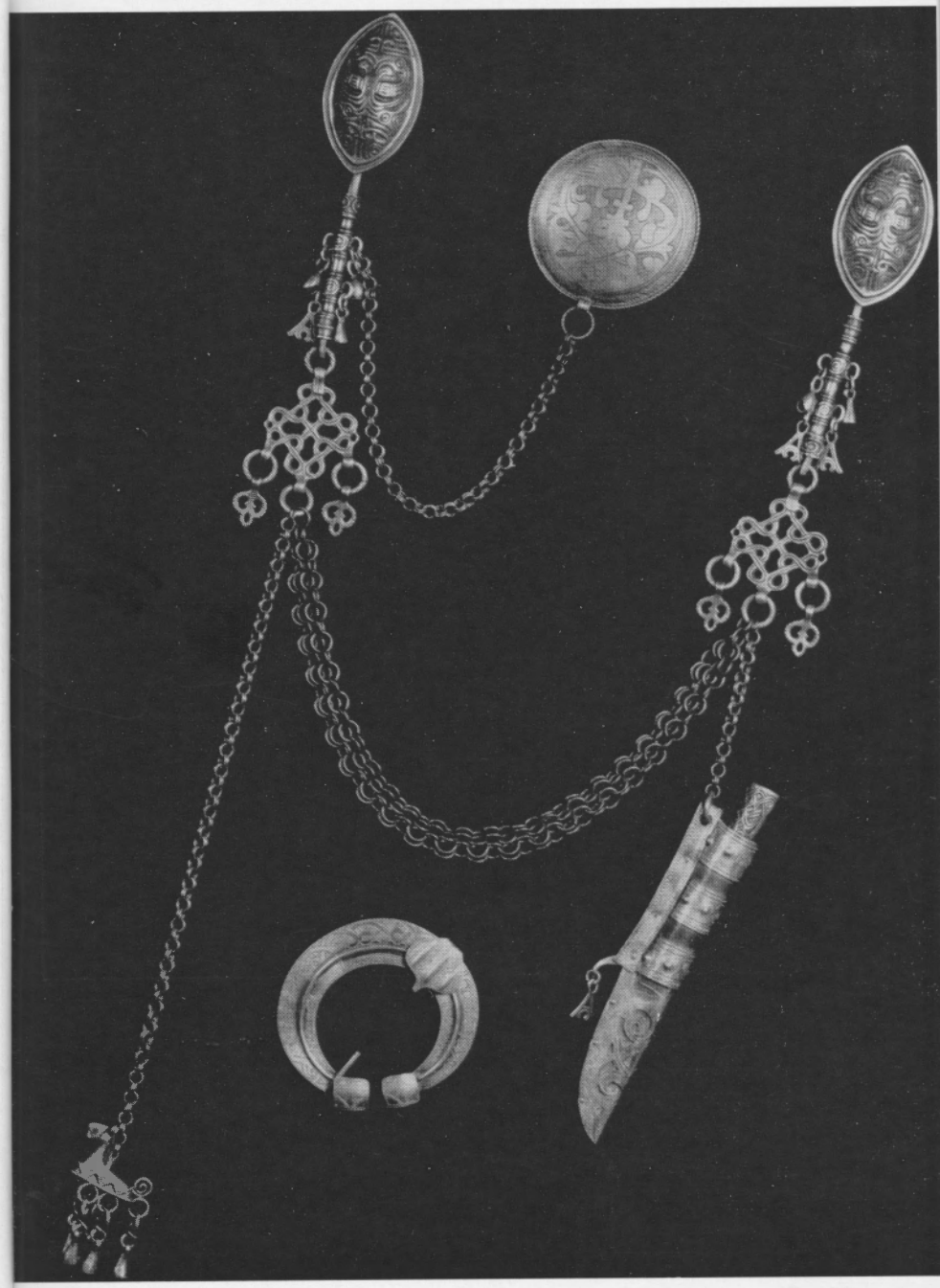


Fig. 34

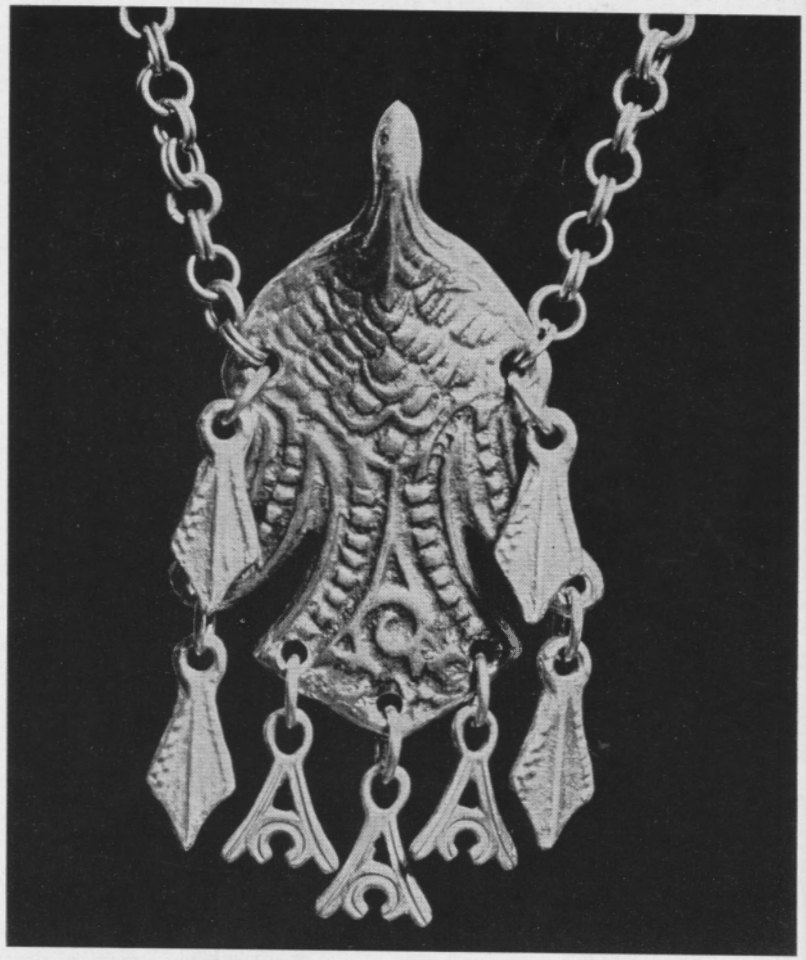


Fig. 35

oped artistic sense and an ability to find original means of expression based on foreign motifs.

There is no doubt that in olden days this ornamentation was used to decorate articles made from many different materials, but it has been best preserved in metal articles, above all in ornaments. To judge from these, its development attained its peak about the year 1200, when Western Finland had already been converted to Christianity as a result of the first crusade. The fine adornment of a Tuukkala woman shows how those motifs borrowed from many quarters were moulded in the hands of the smiths of those days and combined into an imposing whole.

Fig. 34

The modern frontiers of states and provinces were not the frontiers of ancient culture. National names cannot always be applied to the events of early history, for as has been said, the earliest Finnish iron age culture may have been partly moulded by Germanic people, and it has sometimes been suggested that the flourishing period of Southern Ostrobothnia can be attributed to settlers coming from Sweden. On the other hand, the Finnish Karelia of today forms only a small part of the region within which the ancient Karelian tribe roamed, as is witnessed for instance by an ornament found at Uhtua, in Russian Karelia, in which many of the details resemble the Eastern Finnish culture.

Fig. 35

This bird figure shows at the same time the combination of influences from which ornaments in the wilds of Karelia originated. The motif of the pendant, a bird with spread wings, is Permian, but the plant motifs of the tail and nape are familiar Kare-

lian ornamental forms. The position of the head and the shaping of the neck reveal the hunter's sensitive perception, while the tiny bird feet at the back of the ornament are touching in their naiveté.

In this bird the decorative and stylizing efforts of a child-like copier of nature are combined in a remarkable way, and the ornament has sometimes been thought to have been made by a backwoods dweller familiar with the fashions of the time. One detail links it with the Mikkeli district, however: the stylized webfoot pendants hanging from the tail are just like charms found at Tuukkala near Mikkeli. Either those small pendants have been separate trading articles, or then we must suppose that this curious bird was made in the Mikkeli district.

Eastern Karelia is not, however, the only region to which Eastern Finnish ornaments and ornamental motifs penetrated. They have been found in the North right up as far as Swedish Lapland, in the South in Estonia and Inkeri, and in the East as far as the region of Kostroma. Thus it is possible that at the end of the Iron Age Finland was not only a receiver, but also a transmitter and giver of cultural influences.

List of photographs

1. Equal-armed brooch, model found at Lapväärti. There are several similar brooches from districts of Southern Ostrobothnia and two from Southern Finland. — *KK 1439.
2. Crayfish brooches. Model for brooch on left-hand side from Yläne, for that on right from Sääksmäki. There are about 70 brooches of this type from Southern Finland. — KK 1179, 22.
3. Breast chains, model found at Janakkala in Southern Häme. Similar chains also found at Kuhmoinen and Nastola. — KK 218.
4. Round brooches, models belong to Eastern Häme finds at Papinsaari, Kuhmoinen. — KK 1342, 1343.
5. "Lion" brooch, model found at Huittinen (Satakunta). — KK 1438.

6—8. Bracelets. Models for two nearest top from Vöyri (Southern Ostrobothnia), at bottom from Kalanti (Southwestern Finland). — KK 1493, 207, 90.

9. Round buckles. The two on left are so-called Finnish buckles, over 200 of which have been found in Finland; model of smallest from Iitti (near Lahti), of largest from Kuopio. The third brooch is a rarer type, model from Pielisjärvi (Northern Karelia). KK — 1483, 163, 185.
10. Pendant, model found at Karkku (Satakunta); there are similar ones from Maaria and Raisio (near Turku). KK 70.
11. Comb pendant, model from Kokemäki (Satakunta). KK 1239.
12. Cross-like pendant, model from Nousiainen (near Turku). — KK 189.
13. Sleigh bell pendant, model from Pertunmaa (Eastern Häme). — KK 1461.
14. Thor's hammer, model from Laitila (Southwestern Finland). — KK 217.
15. Key pendant, model from Huittinen. — KK 1469.
16. Pendant decorated with cross-shaped knot, model found at Lieto (near Turku). There are nearly 100 such ornaments from Finland. KK 1462.
17. Bird pendant, model found at Hattula (near Hämeenlinna). — KK 1475.

*KK = Kalevala Koru — Kalevala ornament

18. Ball-shaped pendant, model from a charm belonging to treasure-find at Hämeenlinna. — KK 1466.

19. Horse-shoe brooches. The model for the roll-end brooch is from Eura (Satakunta), for the brooch decorated with knobs from Sääksmäki (Häme). — KK 1444, 1484.

20. Horse-shoe brooch, belonging to Southwestern Finnish Perniö costume designed on basis of ancient finds.

21. Large brooch decorated with plant motifs, belonging to ancient costume designed on basis of finds at Tuukkala, Mikkeli, and horse-shoe brooch with knob ends, model found at Maaria near Turku. — KK 1339 (Maaria).

22. Cross pendant, model from Eastern Häme treasure-find at Voipala, Sysmä. — KK 1345.

23. Cross pendant, model from Mikkeli; two similar ones found at Maaria and one at Laitila. — KK 201.

24. Cross pendant, model from Räisälä (Karelian Isthmus). — KK 52.

25. Bracelet, model from ornament belonging to treasure-find at Aatservainen, Salla in Lapland. — KK 1405.

26. Ring with stone, model from Mikkeli. KK 650.

27. Ring, model found at Perniö. — KK 111.

28. Oval buckles, models from Janakkala and Tuulos (near Hämeenlinna) and Mikkeli. Over 100 brooches of this shape have been found from Finland's present territory, and about 90 from what was formerly Finnish Karelia. — KK 18, 1480, the third belongs to the Tuukkala ancient costume.

29. Bird pendant, belonging to the Tuukkala ancient costume.

30. "Ear spoon", belonging to ancient Karelian costume designed on basis of Kaukola finds.

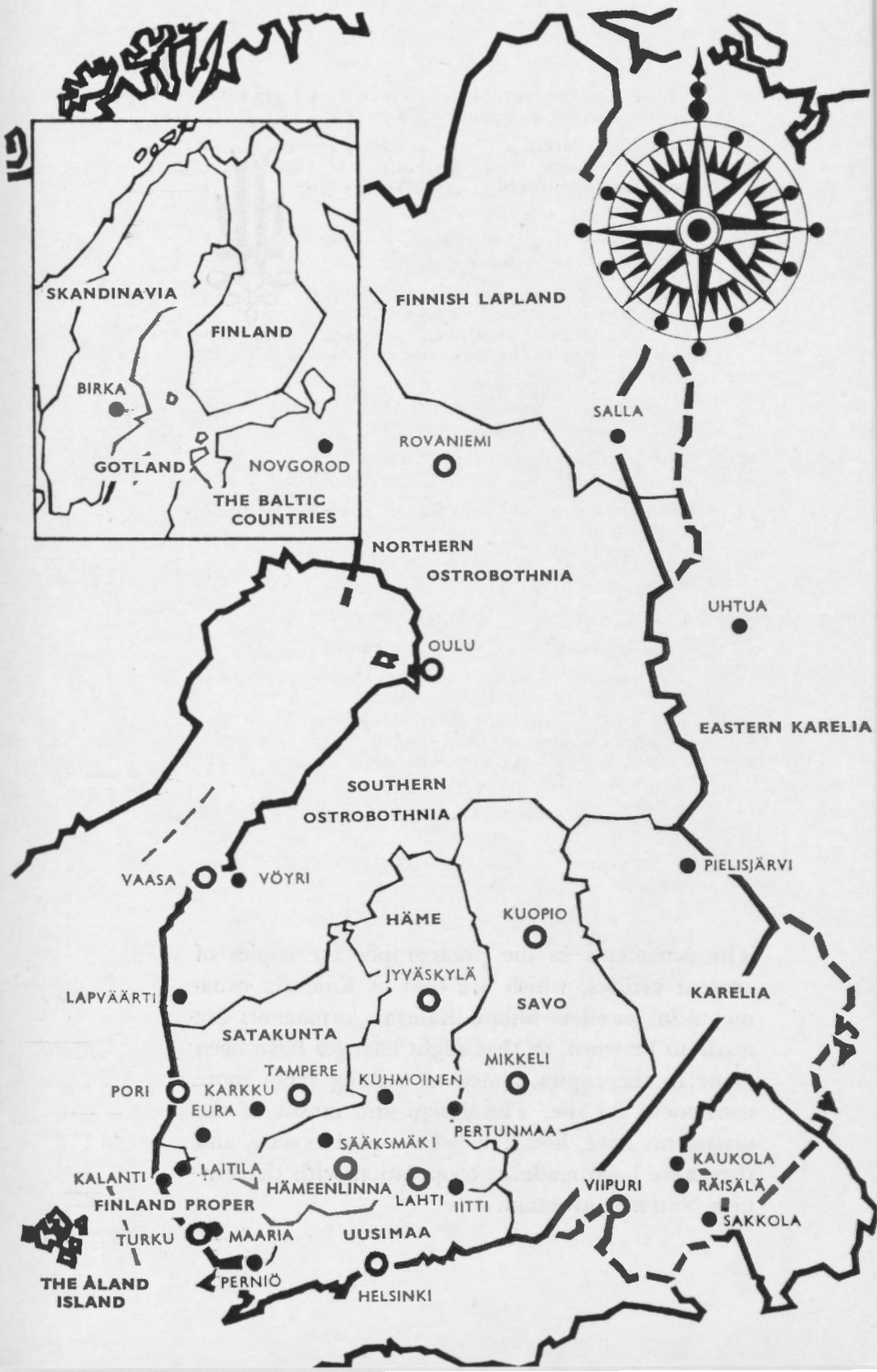
31. Animal pendant with two heads belonging to ancient Karelian costume.

32. Bird pendant, model from Sakkola (Karelian Isthmus). — KK 1476.

33. Women's knives. The left-hand knife belongs to ancient Karelian costume, the right-hand one to Tuukkala costume.

34. Ornaments of a Tuukkala woman according to finds made at Tuukkala, Mikkeli. All the ornaments belonging to the set have been the property of the same person.

35. Bird pendant, model found at Uhtua (Eastern Karelia). KK 73.



The ornaments in the photographs are copies of ancient articles, which are sold as Kalevala ornaments in jewellers' shops. Kalevala ornaments are made to be worn, so that slight changes have been made in the copies, aimed at making them more convenient for use. The design and motifs of the ornaments have, however, been copied exactly, and they have been made in cooperation with the Finnish National Museum.

Printed in Finland by Tilgmann, Helsinki 1967

Pani Gerald R. FORD

To

PRESIDENT AND MRS. FORD

Best wishes for a happy journey home

from the Berea College Country Dancers

John Ramsay Larry Blondell

Stephanie Tetzloff

Julia Hall William Erich

Karen Greene Garnet Kindel

Glenn Fugate Laura Menefee

Holly Stovall Terry Catherine Thorp

Charles Chrisman Cora Crandall

Ada Coffman Ralph Compton Jr.

Nick Miller

Donna Lamb

Clyde Stevens

Bunny Cook

Roger Hall

Lewis Lamb

Pamela Honeycutt

Robert R. Anderson

Poamna

Elisabeth Ford