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Paintings by Swedish artists

Fig. 1 
**Oscar Björck** (1860–1929)  
*Summer Evening, Skagen*, 1880s  
Oil on canvas, 60 x 49.5 cm  
Hedda and N.D. Qvist Fund  
NM 7342  
For several summers, starting in 1883, the Swedish painter Oscar Björck resided in the Danish artist colony at Skagen on the northern tip of Jutland. The hard life in the fishing villages is one of his favourite subjects, along with the more care-free existence of the artists in the colony. For the Danish artists there, including P.S. Krøyer and Anna and Michael Ancher, the study of light was essential, as it was for Björk. His painting of a young man perched on a fence playing the accordion, turned away from the viewer, portrays the effects of the low, warm evening light on the sand dunes. The sun is reflected in the window on the side of the house.

**Eva Bonnier** (1857–1909)  
*Odalisque*, signed 1884  
Oil on canvas, 50.5 x 61 cm  
Hedda and N.D. Qvist Fund  
NM 7343  
(See article on p. 59, Portraits and Studies by Amanda Sidwell, Eva Bonnier and Hanna Hirsch Pauli.)

Fig. 2 
**Carl Fredrik von Breda** (1759–1818)  
*Portrait of the Actor Saint-Ange*, signed 1785  
Oil on canvas, 100 x 83 cm  
Axel Hirsch Fund  
NM 7380

Fig. 3  
**Ferdinand Fagerlin** (1825–1907)  
*Self-Portrait*, signed 1854  
Oil on canvas, 30.8 x 26.8 cm  
Rurik Öberg Fund  
NM 7356  
Ferdinand Fagerlin was known for his detailed, anecdotal interiors, with people engaged in a drama of a sentimental or humorous nature. He learned this style of painting when studying in Düsseldorf in 1853–56, and this was where he painted this exceedingly self-conscious self-portrait.

Fig. 4  
**Carl Gustaf Hellqvist** (1851–1890)  
*Monk having Oysters*, signed 1884  
Oil on canvas, 61.2 x 74.8 cm  
Axel Hirsch Fund  
NM 7355  
Carl Gustaf Hellqvist was one of the most successful, and probably most technically skilled, Swedish history painters of the late-19th century. This recently acquired painting is an example of historical genre painting, a category that is currently featured by few works in the Nationalmuseum collection. Witty motifs with monks were very popular in the late-19th century, and this new acquisition is therefore an essential contribution towards an accurate representation of the contemporary art taste.
Fig. 5 Per Krafft the Elder (1724–1793)  
*Boy Reading*, signed 1758  
Oil on canvas, 63.5 x 48.8 cm  
Axel Hirsch Fund  
NM 7314  
Per Krafft’s painting of a boy reading is part of a long tradition of morality pictures illustrating sloth. The boy appears to be on the verge of slumber. The composition, which is based on the Dutch style, was painted in 1757, when the artist was in Paris. It reveals influences from both Chardin and Greuze. The Museum already had a copy based on this original in its collection, from the old royal collections.

Fig. 6  
Nils Kreuger (1858–1930)  
*Young Boy, Motif from Holland*, 1883  
Oil on panel, 27.2 x 20.1 cm  
Axel Hirsch Fund  
NM 7381  
Amalia Lindegren (1814–1891)  
*Study of a Hand*  
Oil on paper-panel, 26.7 x 29.4 cm  
Axel Hirsch Fund  
NM 7377  
August Malmström (1829–1901)  
*Illustration for Njal’s Saga*, c. 1895–1900  
Oil on paper mounted on paper panel, 56.5 x 42.5 cm  
Axel and Nora Lundgren Fund  
NM 7369  
August Malmström (1829–1901)  
*Njal, Bergthora and Thord Karisson Decide to be Burned Alive. Illustration for Njal’s Saga*, ch. 129, c. 1895–1900  
Oil on paper mounted on paper panel, 54.5 x 41 cm  
Axel Hirsch Fund  
NM 7370  
August Malmström (1829–1901)  
*Illustration for Njal’s Saga*, c. 1895–1900  
Oil on paper mounted on paper panel, 36.5 x 52.5 cm  
Axel Hirsch Fund  
NM 7371  
Fig. 4 Carl Gustaf Hellqvist, *Monk Having Oysters*, NM 7355.
Hanna Pauli (1864–1940)
Study for Friends – Olga Björkgrun-Fihreus och Lisen Bonnier, signed 1903
Oil on canvas, 76 x 56 cm
Hedda and N.D. Qvist Fund
NM 7345
(See article on p. 59, Portraits and Studies by Amanda Sidwall, Eva Bonnier and Hanna Hirsch Pauli.)

Fig. 5 Per Krafft the Elder, Boy Reading, NM 7314.

Johan Gustaf Sandberg (1782–1854)
Gustaf Wasa in Sven Elfsson’s home in Isala 1520, signed 1831
Oil on canvas, 49 x 71.5 cm
Axel Hirsch Fund
NM 7351
Sandberg is famous for his many portraits of intellectuals and civil servants in the early 19th century. He also painted vernacular and historical subjects, including scenes from the history of King Gustav Wasa. Fleeing from the Danish soldiers, the nobleman Gustav Eriksson Wasa hid among the farmers in Dalarna in 1520–21. A later anecdote relates how Sven Elfsson’s wife in Isala saved him from being discovered by hitting the future king with a baker’s peel and driving him out of the cabin, leading the Danish swordsmen to assume he was a farm labourer. The painting is signed 1831, the year Sandberg embarked on his series of frescoes from the history of Gustav Wasa in the Wasa choir of Uppsala Cathedral.

The artist’s portrayals of the 16th century are based on Anders Fryxell’s Berättelser ur svenska historien, the first volume of which was published in 1823.

Fig. 8
Johan Gustaf Sandberg (1782–1854)
Cupid Fires His Arrow, after a Relief by Johan Tobias Sergel, c. 1838
Oil on paper mounted on canvas, 31 x 31 cm
Ulf Lundahl Fund
NM 7353
Sandberg’s illusory rendering of a terracotta relief by the sculptor Johan Tobias Sergel, Cupid with Bow (NMSk 463).

Johan Adolf Sevén (1806–1870)
Theology Professor Carl Georg Rugberg (1780–1834)
Oil on wood, 19.3 x 16.9 cm
Gripsholmsföreningen Gift Fund
NM 7379

Amanda Sidwall (1844–1892)
Study for Friends – Olga Björkgrun-Fåhreus och Lisen Bonnier, signed 1903
Oil on canvas, 76 x 56 cm
Hedda and N.D. Qvist Fund
NM 7345
(See article on p. 59, Portraits and Studies by Amanda Sidwall, Eva Bonnier and Hanna Hirsch Pauli.)

Fig. 6 Nils Kreuger, Young Boy, Motif from Holland, NM 7381.

Fig. 7
Johan Gustaf Sandberg (1782–1854)
Gustaf Wasa in Sven Elfsson’s home in Isala 1520, signed 1831
Oil on canvas, 49 x 71.5 cm
Axel Hirsch Fund
NM 7351
Selina Tersmeden (1856–1938)
_Bavarian Peasant Girl_
Oil on canvas, 60.7 x 49.8 cm
Axel Hirsch Fund
NM 7378

Carl d’Unker (1828–1866)
_A Recruit’s Departure, signed 1862_
Oil on canvas, 29 x 23 cm
Axel Hirsch Fund
NM 7338

Carl d’Unker left Sweden in 1854 for Düsseldorf, where he lived and worked until his death. His major breakthrough came in 1858, when his _The Pawn Shop_ was shown in Amsterdam (an altered replica from 1859 is in the Nationalmuseum collection, NM 1256). The recently acquired _A Recruit’s Departure_ is intriguing partly because it highlights certain particularities in d’Unker’s artistic practice. The motif is largely extracted from his painting _Third and Fourth Class Waiting Room_ from 1860 (of which a copy is in the Nationalmuseum collection, NM 1025). This painting shows a young man saying farewell to an older man who is presumably his father, and a young woman, who is probably his fiancée. The reason is that he is going out to war. This is an illustration of love versus duty, accentuated by the rose on the young man’s jacket, and the medal on the old man’s jacket. It is worth noting that d’Unker himself was a volunteer in the Danish-German war in the 1840s. The painting is dated 1862, which is interesting in the context. In 1861, d’Unker was afflicted by a disease that disabled his right arm, and he was forced to learn to paint entirely with his left hand. His subsequent extraction and replication of parts of his earlier motifs could reasonably be assumed to have been a form of exercise or rehabilitation. The Nationalmuseum collection already includes one similar work, _In the Circus Box_ (NM 6922) from 1864. It was labelled as a study, but is actually an excerpt from the painting _An Equestrian Troup_ from 1857, now in Göteborgs konstmuseum (GKM 0146). D’Unker has applied the same formula – lifting a scene from a larger context to combine it with a deeper, brightly-lit background.

Kilian Zoll (1818–1860)
_Midsummer Dance in Rättvik, Dalecarlia, signed 1855_
Oil on canvas, 96 x 121.5 cm
Hedda and N.D. Qvist Fund
NM 7346

In 1924, the Nationalmuseum collection acquired a study in oil by Kilian Zoll, portraying a midsummer dance in Rättvik (NM 2428). Zoll’s finished version of the scene was sold many years ago to the USA but suddenly turned up at an auction in Stockholm in 2016. Together, the study and the larger painting are a fine example of Kilian Zoll’s skill in transferring motifs from smaller studies to larger canvases, without forfeiting vital qualities such as movement and the relationship of the parts to the totality. The contents of both images is more or less identical, so it can be assumed that the sketch was actually the last step in the work process before executing the larger painting. In the study, Zoll has not paid much attention to the atmosphere, which is a dimension in its own right in the larger painting, with its dramatic skies and advanced treatment of light.

Paintings by foreign artists

Andreas Achenbach (1815–1910), German
_Altenberg Cathedral. Study, 1831_
Oil on canvas mounted on cardboard, 20 x 23.3 cm
Wiros Fund
NM 7341
Andreas Achenbach was to become one of the most prominent landscape painters of the Düsseldorf school, and a seminal influence, not only on Swedish artists. This study is an early work, painted in 1831, when Achenbach was only 16. It is a view of the Altenberg Cathedral, to which the teachers Johann Wilhelm Schirmer and Carl Friedrich Lessing took their students at the Düsseldorf school to gather material for their romantic paintings of ruins. Four years after Achenbach did this study, a total refurbishment of the cathedral began.

**Andreas Achenbach** (1815–1910),
German
*Motif from Bohuslän, Sweden. Study, 1835*
Oil on canvas mounted on cardboard, 17.5 x 31.5 cm
Wiros Fund
NM 7392

**Knud Baade** (1808–1879),
Norwegian
*Dresden at Sunset, signed 1838*
Oil on wood, 16 x 22 cm
Wiros Fund
NM 7325

(See article on p. 39, *Three Paintings from Dresden and the New Concepts of Art of the Early 19th Century.*)

**Otto Bache** (1839–1863), Danish
*The Liner Shield in Christianhavn Dock, 1860*
Oil on canvas, 36.2 x 40.5 cm
Wiros Fund
NM 7362
(See article on p. 19, *The Danish Golden Age and the Nationalmuseum.*)

**Jules Bastien-Lepage** (1848–1884), French
*Portrait of Madame Waskiewicz, signed 1881*
Oil on canvas, 31 x 33.5 cm
Hedda and N.D. Qvist Fund
NM 7349
(See article on p. 47, *Two Examples of French Naturalism — the Primary Source of Inspiration for Swedish Art of the 1880s.*)

**Andreas Achenbach**

**Fig. 10** Carl d’Unker, *A Recruit’s Departure*, NM 7338.

**Fig. 9** Selima Tersmeden, *Bavarian Peasant Girl*, NM 7378.

**Fig. 13** Pierre-Nolasque Bergeret
(1782–1863), French
*Pietro Antino in the Studio of Tintoretto, 1822*
Oil on canvas, 59.7 x 49.1 cm
Axel and Nora Lundgren Fund
NM 7376

**Fig. 14** Antoine Felix Boisselier
(1790–1857), French
*View from a Loggia, c. 1810–30*
Oil on paper mounted on canvas, 27 x 22.5 cm
Axel and Nora Lundgren Fund
NM 7374
Fig. 11 Kilian Zoll, Midsummer Dance in Rättvik, Dalecarlia, NM 7346.

Fig. 12 Andreas Achenbach, Aalenberg Cathedral Study, NM 7341.

Fig. 13 Pierre-Nolasque Bergeret, Pietro Aretino in the Studio of Tintoretto, NM 7376.

Fig. 14 Antoine Felix Boisselier, View from a Loggia, NM 7374.
Simon Denis (1755–1813), Belgian
*Study from the Roman Campagna, c. 1800*
Oil on cardboard, 48.7 x 63.8 cm
Sophia Giesecke Fund
NM 7336
(See article on p. 51, *French Oil Studies in Italy.*)

Simon Denis (1755–1813), Belgian
*The Waterfall in Neptune’s Grotto at Tivoli, c. 1790*
Oil on canvas, 25.5 x 20.7 cm
Hedda and N.D. Qvist Fund
NM 7358
(See article on p. 51, *French Oil Studies in Italy.*)

Fig. 15
**Dankvart Dreyer** (1816–1852), Danish
*Mill with Two Wheels, Jutland, 1840s*
Oil on artist board mounted on plywood, 28.7 x 40.4 cm
Hedda and N.D. Qvist Fund
NM 7357

Christoffer Wilhelm Eckersberg (1783–1853), Danish
*Study of a Model*
Oil on canvas mounted on wood, 28.6 x 18.5 cm
Wiros Fund
NM 7315
(See article on p. 19, *The Danish Golden Age and the Nationalmuseum.*)

Fig. 16
**François-Marius Granet**, French
*Audience with Cardinal Aldobrandini in the Loggia of the Villa Belvedere in Frascati, c. 1822–23*
Oil on canvas, 57.5 x 82.5 cm
Axel and Nora Lundgren Fund
NM 7372

**Jan Fyt** (1611–1661), Flemish
*Still Life of Flowers and an Overturned Jug, c. 1659*
Oil on canvas, 52 x 46.5 cm
Wiros Fund
NM 7341
(See article on p. 19, *Two Paintings by Anne-Louis Girodet and Johann Heinrich Füssli.*)

Anne-Louis Girodet-Trioson (1767–1824), French
*Capaneus – Study called The Blasphemer*
Oil on canvas, 55 x 46 cm
Hedda and N.D. Qvist Fund
NM 7340
(See article on p. 19, *Two Paintings by Anne-Louis Girodet and Johann Heinrich Füssli.*)

Johann Heinrich Füssli (1741–1825), Swiss
*Leonora Discovers Alonzo’s Dagger*
Oil on canvas, 61.3 x 60 cm
Wiros Fund
NM 7326
(See article on p. 35, *Two Paintings by Anne-Louis Girodet and Johann Heinrich Füssli.*)

**Christoffer Wilhelm Eckersberg** (1783–1853), Danish
*Una Ciociara – Portrait of a Roman Country Girl, 1816*
Oil on canvas, 52 x 46.5 cm
Wiros Fund
NM 7341
(See article on p. 19, *The Danish Golden Age and the Nationalmuseum.*)

**Christoffer Wilhelm Eckersberg** (1783–1853), Danish
*Oedipus and Antigone, 1812*
Oil on canvas, 61.5 x 50 cm
Wiros Fund
NM 7340
(See article on p. 19, *The Danish Golden Age and the Nationalmuseum.*)

**Christoffer Wilhelm Eckersberg** (1783–1853), Danish
*Frederick VI of Denmark (1768–1839), signed 1820*
Oil on canvas, 46 x 37 cm
Magda and Max Etter Fund
NM 7324
(See article on p. 19, *The Danish Golden Age and the Nationalmuseum.*)

**Christoffer Wilhelm Eckersberg** (1783–1853), Danish
*Karen Margrethe Borch, 1837*
Oil on canvas, 46 x 30 cm
Sophia Giesecke Fund
NM 7330
(See article on p. 19, *The Danish Golden Age and the Nationalmuseum.*)

**Christoffer Wilhelm Eckersberg** (1783–1853), Danish
*Frederick VI of Denmark (1768–1839)*
Oil on canvas, 46 x 37 cm
Magda and Max Etter Fund
NM 7324
(See article on p. 19, *The Danish Golden Age and the Nationalmuseum.*)

**Christoffer Wilhelm Eckersberg** (1783–1853), Danish
*Karen Margrethe Borch, 1837*
Oil on canvas, 46 x 30 cm
Sophia Giesecke Fund
NM 7330
(See article on p. 19, *The Danish Golden Age and the Nationalmuseum.*)

**Anne-Louis Girodet-Trioson** (1767–1824), French
*Capaneus – Study called The Blasphemer*
Oil on canvas, 55 x 46 cm
Hedda and N.D. Qvist Fund
NM 7340
(See article on p. 19, *Two Paintings by Anne-Louis Girodet and Johann Heinrich Füssli.*)

Fig. 16
**François-Marius Granet**, French
*Audience with Cardinal Aldobrandini in the Loggia of the Villa Belvedere in Frascati, c. 1822–23*
Oil on canvas, 57.5 x 82.5 cm
Axel and Nora Lundgren Fund
NM 7372

François-Marius Granet belongs to a group of prominent French artists who worked for many years in Rome and its surroundings in the early 1800s. Although he devoted himself mainly to plein-air painting, a
narrative element frequently appears in his works with characters, often priests and monks. Occasionally, this resulted in veritable history paintings, with landscape views, as in *Audience with Cardinal Pietro Aldobrandini in the Loggia of the Villa Belvedere in Frascati*, painted around 1822–23. The scene is set in 1600s, but the view is of the garden as it looked when Granet visited a later relative of the cardinal, Prince Aldobrandini-Borghese, nephew of Napoleon’s sister, Pauline Borghese.

**Fig. 17**

**Hans Fredrik Gude** (1825–1903), Norwegian

*Husvik Landing Stage, Drøbak*, signed 1875

Oil on canvas, mounted on panel, 35 x 36 cm

Magda and Max Ettler Fund
NM 7347

From the reign of King Karl XIV Johan, and more or less throughout the 19th century, visual arts played an important role in the political manifestation of the natural resources and territory of the Norwegian-Swedish union. This project was launched with paintings by artists such as Peder Balke, Carl Johan Fahlcrantz and Thomas Fearnley. The purpose of these works was often to present certain historically significant buildings or monuments. Over time, however, these union paintings developed towards a more romantically-oriented nationalism. Hans Fredrik Gude’s study from the inner Oslofjord is a fine example of this. Rather than the plains and hills, the artist focuses his attention on the stillness and the experience of his own presence.

**Louis Gurlitt** (1812–1897), German

*View of Marina Piccola on Capri*, c. 1844

Oil on panel, 48 x 70.1 cm

Wiros Fund
NM 7322

(See article on p. 19, *The Danish Golden Age and the Nationalmuseum.*)

**Louis Gurlitt** (1812–1897), German

*Self-Portrait*, signed 1833

Oil on canvas, 24.3 x 18 cm

Wiros Fund
NM 7375

(See article on p. 19, *The Danish Golden Age and the Nationalmuseum.*)

**Constantin Hansen** (1804–1880), Danish

*The Temple of Minerva on the Forum of Nerva in Rome*, c. 1840

Oil on paper mounted on canvas, 35 x 27.5 cm

Wiros Fund
NM 7339

(See article on p. 19, *The Danish Golden Age and the Nationalmuseum.*)

**Constantin Hansen** (1804–1880), Danish

*A Male Model Playing Flute*, 1826–27

Oil on canvas, 118 x 94 cm

Donated by the Friends of the Nationalmuseum
NM 7395

(See articles on p. 11, *The Friends of the Nationalmuseum* and on p. 19, *The Danish Golden Age and the Nationalmuseum.*)

**Antoine-Cécile Hortense Haudebou-Lescot** (1784–1845), French

*Portrait of a Woman Sketching en Plein-air*, 1810

Oil on canvas, 40 x 55.9 cm

Axel and Nora Lundgren Fund
NM 7382

Antoine-Cécile-Hortense Lescot was a private student of Guillaume Guillon-Lethière’s. She accompanied her teacher to Rome when he became Director of the French Academy there in 1807. A nine-year stay in Rome was crucial for her continued focus on genre scenes. In *Portrait of a Woman Sketching en Plein-air*, Lescot also reveals that, since her stay in Italy, she was well-acquainted with plein-air painting. Married 1820 to the architect Louis-Pierre Haudebout, whom she had met in Rome.

**Fig. 18**

**Louis Gurlitt** (1812–1897), German

*Tyrolean Landscape. Study*, c. 1836

Oil on canvas, 29.4 x 23.8 cm

Wiros Fund
NM 7382

(See article on p. 19, *The Danish Golden Age and the Nationalmuseum.*)

**Christian Albrecht Jensen** (1792–1870), Danish

*Charles Robert Cockerell (1788–1863), architect*, 1838

Oil on canvas, 29.4 x 23.8 cm

Wiros Fund
NM 7321
Sentimentality could be said to have vanished from art towards the end of the 19th century, and has since then only appeared sporadically. Before then, however, sentimentality was a fundamental dimension in art, from history painting to vernacular scenes. When 20th-century historians wrote about 19th-century art, they did not devote much attention to this style of painting, and it was thus largely forgotten. The Nationalmuseum’s recently acquired painting depicts a young man daydreaming and looking up from the book he is reading. Lazerges calls his work a study, but presumably does not mean that it is a preparation for another painting but a study of a certain mood or youthful male beauty. The contents is reduced to the degree that the artist relies on treeless Roman Campania, the ruins can be identified as the remains of the Aqua Claudia south-east of Rome – it was joined to another aqueduct at a distance from the city, and had water conductors on two levels, as shown in the distant arch. The Finnish-Swedish painter Alexander Lauréus died in Rome in 1823, after spending nearly three years there.

**Frederik Christian Jakobsen**

**Kiærskou** (1805–1891), Danish

*At Bøllemose, Jægersborg*, c. 1850
Oil on canvas, 26.8 x 40.2 cm
Sara and Johan Emil Graumann Fund
NM 7385

**Frederik Christian Jakobsen**

**Kiærskou** (1805–1891), Danish

*Tyrolean Landscape*, 1843
Oil on paper mounted on paper panel, 41.9 x 54.7 cm
Axel Hirsch Fund
NM 7389

**Christen Kobke** (1810–1848), Danish

*Young Capri Boy*, c. 1839
Oil on canvas mounted on cardboard, 31 x 26 cm
Wiros Fund
NM 7333

**Jean Raymond Hippolyte Lazerges** (1817–1887), French

*Young Man Distracted. Study*, 1850
Oil on canvas, 73.5 x 60 cm
Wiros Fund
NM 7333

Hippolyte Lazerges’ painting belongs to a category that has been looked down upon for centuries. Sentimentality could be said to have vanished from art towards the end of the 19th century, and has since then only appeared sporadically. Before then, however, sentimentality was a fundamental dimension in art, from history painting to vernacular scenes. When 20th-century historians wrote about 19th-century art, they did not devote much attention to this style of painting, and it was thus largely forgotten. The Nationalmuseum’s recently acquired painting depicts a young man daydreaming and looking up from the book he is reading. Lazerges calls his work a study, but presumably does not mean that it is a preparation for another painting but a study of a certain mood or youthful male beauty. The contents is reduced to the degree that the artist relies on

![Antoinette Cécile Hortense Haudebourt-Lescot, Portrait of a Woman Sketching en Plein-air, NM 7383.](image1)

![Christen Albrecht Jensen, Charles Robert Cockerell (1788–1863), architect, NM 7321.](image2)
Xavier LePrince became well-known for his many topographical motifs, often spiced up with a rich flora of anecdotal vernacular scenes. The studies for this painting featuring Ledoux’s monumental custom house at La Villette in northern Paris, kept in a sketchbook in the Louvre, show that LePrince was systematic in his approach. Here, the two punctilious customs officers are inspecting carts of goods bound for Paris, and a soldier is showing a mother and child a puppet theatre in the background.

**Figure 23**

**Marie-Victoire Lemoine**
(1754–1820), French
*Portrait of a Woman Artist in a Studio*, c. 1790
Oil on canvas, 91 x 73.5 cm
Hedda and N.D. Qvist Fund
NM 7332

Marie-Victoire Lemoine’s portrait of a young woman artist, from the 1790s, is no ordinary studio painting. It features several details with hidden meanings. The bust of a man with a turban-like headdress obviously portrays an intellectual/artist, perhaps the teacher himself. The enigmatic quality is enhanced by the sphinx in the background.

**Figure 24**

**Auguste-Xavier LePrince**
(1799–1826), French
*At Barrière de la Villette, Paris*, c. 1820
Oil on canvas, 37 x 45.5 cm
Wiros Fund
NM 7329

Despite his short career, Auguste-Xavier LePrince became well-known for his many topographical motifs, often spiced up with a rich flora of anecdotal vernacular scenes. The studies for this painting featuring Ledoux’s monumental custom house at La Villette in northern Paris, kept in a sketchbook in the Louvre, show that LePrince was systematic in his approach. Here, the two punctilious customs officers are inspecting carts of goods bound for Paris, and a soldier is showing a mother and child a puppet theatre in the background.

**Figure 23**

**Marie-Victoire Lemoine**
(1754–1820), French
*Portrait of a Woman Artist in a Studio*, c. 1790
Oil on canvas, 91 x 73.5 cm
Hedda and N.D. Qvist Fund
NM 7332

Marie-Victoire Lemoine’s portrait of a young woman artist, from the 1790s, is no ordinary studio painting. It features several details with hidden meanings. The bust of a man with a turban-like headdress obviously portrays an intellectual/artist, perhaps the teacher himself. The enigmatic quality is enhanced by the sphinx in the background.

**Figure 24**

**Auguste-Xavier LePrince**
(1799–1826), French
*At Barrière de la Villette, Paris*, c. 1820
Oil on canvas, 37 x 45.5 cm
Wiros Fund
NM 7329

Despite his short career, Auguste-Xavier LePrince became well-known for his many topographical motifs, often spiced up with a rich flora of anecdotal vernacular scenes. The studies for this painting featuring Ledoux’s monumental custom house at La Villette in northern Paris, kept in a sketchbook in the Louvre, show that LePrince was systematic in his approach. Here, the two punctilious customs officers are inspecting carts of goods bound for Paris, and a soldier is showing a mother and child a puppet theatre in the background.

**Figure 23**

**Marie-Victoire Lemoine**
(1754–1820), French
*Portrait of a Woman Artist in a Studio*, c. 1790
Oil on canvas, 91 x 73.5 cm
Hedda and N.D. Qvist Fund
NM 7332

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Fig. 22 Jean Raymond Hippolyte Lazerges, Young Man Distracted. Study, NM 7333

Hieronymus van der Mij
(1687–1761), attributed to, Netherlands
Portrait of an Unknown Man, c. 1715–30
Oil on wood (oak), 74 x 58.5 cm
Axel and Nora Lundgren Fund
NM 7337
See article on p. 13, Two Male Portraits by Dutch Artists.

Eugen Napoleon Neureuther
(1806–1882), German
View of the Pincio and Palazzo Zuccari, Rome, c. 1836–37
Oil on paper-panel, 52.5 x 75.5 cm
Wiros Fund
NM 7350
(See article on p. 131, Eugen Napoleon Neureuther, View of the Pincio and Palazzo Zuccari, Rome.)

Fig. 28
Jean Ranc (1674–1735), attributed to, French
The Crucifixion
Oil on canvas, 91.8 x 61 cm
Hedda and N.D. Qvist Fund
NM 7313
Jean Ranc is one of the lesser-known, but nonetheless important, French painters from the early 18th century. He was a student of Hyacinthe Rigaud, and married to Rigaud’s niece. Stylistically, Ranc adhered closely to his mentor, as seen in this crucifixion, with its sublime chiaroscuro rendering. It was made just before Ranc left to become a royal court painter in Madrid in 1722. The richly sculpted and gilt frame, which is an integral part of the work, is a masterpiece from the Régence period.

Fig. 29
Laurits Andersen Ring (1854–1933), Danish
An Evening Gathering, 1886
Oil on canvas, 45 x 51.8 cm
Wiros Fund
NM 7320
In the mid-1880s, Laurits Andersen Ring was uncertain about his choice of career. It was hard for him to earn a living as an artist, but he met Christian Clausen (1862–1911), who introduced him to affluent intellectual circles. The Nationalmuseum’s new acquisition portrays an evening gathering of that kind. The group includes the art dealer Peter Magnussen. This painting is an early example of social scenes set in artist circles that was made popular towards the end of the century by painters such as Viggo Johansen and Hanna Pauli.

Fig. 30
Laurits Andersen Ring (1854–1933), Danish
Foggy Winter Day. To the Left a Yellow House. Deep Snow, signed 1910
Oil on canvas, 39 x 45.1 cm
Wiros Fund
NM 7366
The Nationalmuseum’s recently acquired painting by Laurits Andersen Ring places the viewer in the middle of the road leading to the small village of Baldersbrønde, where the artist lived from 1902. In his paintings, he transformed this straightforward and rather insignificant place into suggestive imagery, often repeating the same scene many times, but varying the perspective, weather and season. His unfaltering dedication is especially fascinating. The result is rarely weak...
Fig. 25. Johan Thomas Lundbye, Grazing Red Heifer, Study, NM 7361.

Fig. 26. Thorald Læssøe, Ships on a Fiord, NM 7394.

Fig. 29. Laurits Andersen Ring, An Evening Gathering, NM 7320.

Fig. 30. Laurits Andersen Ring, Foggy Winter Day. To the Left a Yellow House, Deep Snow, NM 7366.
or uninspired. This painting is a fine example of Ring’s ability to imbue something fairly commonplace with atmosphere. His dry, precise brushwork is sometimes reminiscent of old al fresco painting, with the same timeless, ethereal quality. Recently, Laurits Andersen Ring has gained greater recognition, partly because several major museums have purchased works by him. One example is the larger version of this motif painted two years later, acquired by the National Gallery in London in 2015.

**Fig. 31**

**Jørgen Roed** (1808–1888), Danish
*The Coast at Hellevæk, Study*, 1850
Oil on paper mounted on cardboard
Wiros Fund
NM 7387

**Fig. 32**

**Jørgen Roed** (1808–1888), Danish
*Portrait of Ms Gad, born Tvermoes*
Oil on canvas, 43.2 x 33.5 cm
Sara and Johan Emil Graumann Fund
NM 7388

**Fig. 33**

**Peter Christian Skovgaard** (1817–1875), Danish
*Cow Parsley, Study*
Oil on paper mounted on cardboard, 18.9 x 22.5 cm
Sara and Johan Emil Graumann Fund
NM 7384

**Fig. 34**

**Ludvig August Smith** (1820–1906), Danish
*Woman Braiding her Hair, 1839*
Oil on canvas, 74 x 60 cm
Wiros Fund
NM 7317

**Fig. 35**

**Ludvig August Smith** (1820–1906), Danish
*Mother and Daughter by the Window, signed 1853*
Oil on canvas, 47.5 x 41 cm
Wiros Fund
NM 7318
Fig. 35 Ludvig August Smith, *Mother and Daughter by the Window*, NM 7318.

Fig. 36 Frederik Hansen Sødring, *The Ruins of Brahehus near Jönköping, Sweden. Study*, NM 7386.

Fig. 31 Jørgen Roed, *The Coast at Hellebæk. Study*, NM 7387.

Fig. 33 Peter Christian Skovgaard, *Cow Parsley. Study*, NM 7384.
Fig. 37 Gillis van Tilborgh, *Music-Making Company*, NM 7352.

Fig. 38 Lodewijk Toeput, il Pozzoserrato, *Mountain Landscape with a Cataract, Classical Ruins and Shepherds*, NM 7312.

Fig. 34 Ludvig August Smith, *Woman Braiding her Hair*, NM 7317.

Fig. 32 Jørgen Roed, *Portrait of Ms Gad, born Tvermoes*, NM 7388.
The Flemish painter Lodewijk Toeput lived and worked in Italy from the mid-1570s, where he was known as “Il Pozzoserrato”, a literal translation of “Toeput”, which means “closed well”. He moved to Treviso near Venice in 1582. In his landscapes in frescoes and on canvas, Toeput combines traits from Flemish and Venetian art. A lively river runs through Nationalmuseum’s fantasy landscape, with steep, forested mountains and a slope with grazing goats. A stone bridge leads to classicist ruins on a hilltop, including the Temple of Vesta in Tivoli. In the foreground to the left, an artist sits drawing, while his companion points and singers outside an inn is a typical example from this period of high-quality Flemish genre painting after 1650. It was formerly in the Imperial Russian Collection and was bought by the Swedish diplomat Vilhelm Assarsson (1889–1974), who was stationed in the Soviet Union in the 1930s and 40s.

Fig. 38
Lodewijk Toeput, il Pozzoserrato (1550–1603/5), Flemish Mountain Landscape with a Cataract, Classical Ruins and Shepherds, 1590s
Oil on canvas, 96 x 125.5 cm
Ulf Lundahl Fund
NM 7312

Jørgen Sonne (1801–1890), Danish
Village Street in the Sabine Mountains, 1830s
Oil on canvas, mounted on panel of cardboard, 25 x 29.1 cm
Wiros Fund
NM 7353

Frederik Hansen Sødring (1809–1862), Danish
The Ruins of Brahehus near Jönköping, Sweden. Study
Oil on canvas, 47 x 38 cm
Wiros Fund
NM 7386

Fig. 37
Gillis van Tilborgh (1625–1678), Belgian
Music-Making Company, c. 1655–60
Oil on canvas, 58.8 x 71.1 cm
Axel and Nora Lundgren Fund
NM 7352

Gillis van Tilborgh established himself as a master in Brussels in 1654. His style and choice of subject matter related to the somewhat older master David Teniers the Younger (1610–1690), who was probably his teacher. Tilborgh was not previously represented in the Nationalmuseum collection. This painting of musicians and singers outside an inn is a typical example from this period of high-quality Flemish genre painting after 1650. It was formerly in the Imperial Russian Collection and was bought by the Swedish diplomat Vilhelm Assarsson (1889–1974), who was stationed in the Soviet Union in the 1930s and 40s.

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Oil on canvas, 96 x 125.5 cm
Ulf Lundahl Fund
NM 7312

Fig. 39 Jan Weenix, Still Life with a Dead Swan, a Peacock and a Dog by a Garden Fountain, NM 7310.
at the scene that spreads before the beholder. Strong sunlight alternates with dark sections, creating dramatic effects in the landscape.

**Pierre Henri de Valenciennes**  
(1750–1819), French  
*View of the Roman Campagna near Subiaco*, c. 1782  
Oil on paper mounted on canvas, 34 x 49.1 cm  
Wiros Fund  
NM 7359  
(See article on p. 51, French Oil Studies in Italy.)

**Jan Weenix** (1640–1719), Dutch  
*Still Life with a Dead Swan, a Peacock and a Dog by a Garden Fountain*, signed 1684  
Oil on canvas, 178.4 x 137.8 cm  
Axel and Nora Lundgren Fund  
NM 7300

**Unknown artist, Italian**  
*Allegorical Portrait of Marchese Niccolò Maria Pallavicini*  
(1650–1714), c. 1700  
Oil on canvas, 261 x 177 cm  
Transferred from Lantmäteriet, Gävle  
NM 7373

**Unknown artist, German**  
*Plein-air Painter at the Outskirts of the City*, c. 1840  
Oil on canvas, 19.7 x 29 cm  
Wiros Fund  
NM 7390

**Unknown artist, 19th century, French**  
*Italian Woman Making Conversation with a Brigand*  
Oil on canvas mounted on masonite, 37 x 47 cm  
Wiros Fund  
NM 7396

**Sculptures by Swedish artists**

**Hugo Elmqvist** (1862–1930)  
*Seated Woman*  
Signed on the bottom, right side: “HUGO ELMQVIST”; inscribed on the bottom left side: “O. Elmqvist fund.”  
Bronze, 33 x 14.5 x 13.9 cm  
Axel Hirsch Fund  
NMSk 2552

**Nils Fougstedt** (1881–1954)  
*Woman with Child*, 1891  
Signed on the bottom left-hand side of the base “nils fougstedt”; on the back “Herman Bergman Fud”  
Bronze, 14.6 x 10 x 10 cm (with base)  
Axel Hirsch Fund  
NMSk 2556

**Ida Matton** (1863–1940)  
*Sculpted Portrait of a Woman*, 1891  
Signed and dated on the right-hand side of the base: “Ida Matton Paris 1891”  
Terracotta, 35 x 40 x 30 cm  
Axel Hirsch Fund  
NMSk 2553  
(See article on p. 97, A Portrait Sculpted by Ida Matton.)

**Otto Strandman** (1871–1960)  
*The Dance*, signed 1909  
Bronze, gold patina, 27 x 18.5 x 14.7 cm  
Axel Hirsch Fund  
NMSk 2551

**Artistic utensils**

**Palette**, reputedly owned by the artist  
**Richard Bergh**  
Wood  
Carl Adolf Weber/Johan Henrik and Clara Scharps/ Kjell and Márta Beijer Fund  
NMU 430

**Miniatures by Swedish artists**

**Eva Christina Barckenbom** (1765–1844)  
*Leonard Fredrik Cederschild (1768–1829), Captain*  
Watercolour on ivory, secondary frame silver, 7 x 5.5 cm  
Hjalmar and Anna Wicander Fund  
NMB 2711

**Eva Christina Barckenbom**, née Wendel, was one of the many amateur miniaturists who were prolifically active around 1800. The Nationalmuseum archives contain a list that includes these miniatures. This enables us to reconstruct the oeuvre of a forgotten woman artist.

**Johan Erik Bolinder** (1768–1808),  
attributed to  
*Catharina Charlotta Hedendahl (1765–1830), married Röhl*  
Gouache on ivory, frame painted wood and metal, a.t. plaited hair, 7 x 7 cm  
Hjalmar and Anna Wicander Fund  
NMB 2718

**Elias Brenner** (1647–1717),  
attributed to  
*Unknown man, Baron and Officer*  
Watercolour on parchment, a.t. blue enamel, 3 x 2.4 cm  
Hjalmar and Anna Wicander Fund  
NMB 2713

Elias Brenner, court miniaturist, who also worked in enamel, is believed to have made the original mounting’s enamel back with the luxuriant double monogram “J.G.”. This could refer to the baron and lieutenant colonel Johan Grothusen (1673–1701), but it is not possible to ascertain this.

**Miniatures by foreign artists**

**Joseph Brecheisen** (active 1748–1764), Austrian  
*Frederick II (1712–1786), King of Prussia*  
Enamel, 3.2 x 2.7 cm, frame base metal and gold, 4.5 x 3.7 cm  
Hjalmar and Anna Wicander Fund  
NMB 2709

The Austrian enamel and porcelain painter Joseph Brecheisen attained international fame mainly as a court painter in Berlin and Copenhagen. The miniature enamel portrait of Frederick the Great is most probably based on an original by Antoine Pesne. It is believed to have been made while Brecheisen was living in Berlin in 1748–57.
Fig. 41 Eva Christina Barckenbom, Anna Beata Christina Chierlin (1775–1827), married Cederschiöld, NMB 2712.

Fig. 42 Elias Brenner, attributed to, Unknown man, Baron and Officer, NMB 2713.

Fig. 43 Johan Way, Karl XV (1826–1872), King of Sweden and Norway, NMB 2701.

Fig. 44 Joseph Brecheisen, Frederick II (1712–1786), King of Prussia, NMB 2709.

Fig. 45 Bernard Lens, after Godfrey Kneller, Isaac Newton (1642–1727), English mathematician, astronomer and physicist, NMB 2705.
Fig. 46 Jeremiah Meyer, *George IV, King of the United Kingdom of Great Britain and Ireland and of Hannover, when Prince of Wales*, NMB 2706.

Fig. 48 William John Newton, *Unknown woman*, NMB 2708.

Fig. 47 Lizinka Aimée Zoé de Mirbel, *Unknown man, unfinished portrait*, NMB 2715.

Fig. 49 Louis Marie Sicard, known as Sicardi, *Marquis de Bouvier de Cepoy, presumed portrait*, NMB 2714.

Fig. 50 Unknown artist, *Dorothea Jordan, née Bland (1762–1816), Irish actress, active in England, mistress of William IV of Great Britain*, NMB 2707.

Fig. 54 Joseph Ducreux, *The artist’s mother Mme Anne Ducreux, née Béliard*, NMB 2703.
Richard Crosse (1742–1810), English
Unknown Woman
Watercolour and gouache on ivory, 3.6 x 3.1 cm
Hjalmar and Anna Wicander Fund NMB 2721

Richard Crosse (1742–1810), English
Unknown Man
Watercolour and gouache on ivory, 3.6 x 3.1 cm
Hjalmar and Anna Wicander Fund NMB 2722

John Downman (1750–1824), British
A Lady Called the Hon. Catherine Harbord (1773–1857), Daughter of Harbord Harbord, 1st Baron Suffield (1734–1810), Married to John Petre (formerly Varlo)
Ivory, 8.2 cm (h)
Hjalmar and Anna Wicander Fund NMB 2725

Bernard Lens (1682–1740), English, after Godfrey Kneller (1646–1723), German, active in England
Isaac Newton (1642–1727), English mathematician, astronomer and physicist, 1709
Signed “BL”, “Sr Isaac Newton B Lens Fecit 1709”
Watercolour on ivory, 8.3 x 6.3 cm, frame gilded wood, 12.4 x 9.1 cm
Hjalmar and Anna Wicander Fund NMB 2705
Bernard Lens’ miniature portrait of the famous physicist Isaac Newton is based on Godfrey Kneller’s oil portrait painted seven years previously and now in the National Portrait Gallery in London. It was formerly part of a series of miniatures of famous men. Interestingly, Lens chose to paint it on ivory. He was considered to be the first miniaturist in the UK to use this material as his base.

William John Newton (1785–1869), British
Unknown woman, c. 1814
Watercolour on ivory, 7 x 5.7 cm, frame gold, 10 x 6.4 cm
Hjalmar and Anna Wicander Fund NMB 2708
Sir William John Newton was one of the leading British miniaturists in the first half of the 19th century, with his exceptional technical skill. He is said to be the first to have produced large ivory plates by employing a veneer technique. Newton was appointed court miniaturist to William IV, but was outshone in the Victorian era by Sir William Charles Ross, who was the Queen’s favourite. Newton was not previously represented in the collection.

Louis Marie Sicard, known as Sicardi (1745–1825), French
Marquis de Bouvier de Cepoy, presumed portrait, 1792
Signed “Sicard 1792”
Watercolour on ivory, frame base metal, diam. 6 cm
Hjalmar and Anna Wicander Fund NMB 2714
Louis Marie Sicard was the leading miniaturist in the late period of the Ancien régime, as main supplier of official portraits of the royal couple, often mounted on gold boxes. With the Revolution, he lost his dominant position. This portrait of a nobleman shows that an aristocrat on the brink of the Reign of Terror did best not to stand out from the crowd and to behave like a good patriot.

John Smart (1741–1811), English
Self-Portrait
Pencil and watercolour on cardboard, 9.1 x 6.9 cm
Hjalmar and Anna Wicander Fund NMB 2724

Fig. 46
Jeremiah Meyer (1735–1789), English
George IV (1762–1830), King of the United Kingdom of Great Britain and Ireland and of Hannover, when Prince of Wales
Watercolour on ivory, 6.2 x 4.7 cm, secondary frame silver and glass paste, 9.6 x 6.1 cm
Hjalmar and Anna Wicander Fund NMB 2706
German-born Meyer was to impact deeply on British miniature painting in the late-18th century, not least by introducing cross-hatching, which became the dominant technique, and is clearly visible in this unfinished portrait of the Prince of Wales, who later became King George IV.

Fig. 47
Lizinka Aimée Zoé de Mirbel (1796–1849), French
Unknown man, unfinished portrait
Watercolour on ivory
Hjalmar and Anna Wicander Fund NMB 2715
Mme de Mirbel, née Lizinka Rue, was the leading French miniaturist of her time, and was court miniaturist during the Restoration and the ensuing July Monarchy. This new acquisition, an unfinished male portrait, is an example of the freer style that is characteristic of her late works.

Fig. 48
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Unknown woman, c. 1814
Watercolour on ivory, 7 x 5.7 cm, frame gold, 10 x 6.4 cm
Hjalmar and Anna Wicander Fund NMB 2708
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Fig. 49
Carl Ludwig von Plötz (1803–1849), Danish
Eric Gustaf Göthe (1779–1838), sculptor, Professor at the Academy of Art, married to 1. Anna Elisabeth Fris, 2. Wilhelmina Albertina Böhl, 1833
Signed “Carl v Plötz 1833”
Gouache, mounted on wooden panel, frame gilded wood, 22 x 18 cm
Hjalmar and Anna Wicander Fund NMB 2716

Daniel Saint (1778–1847), French
Unknown Man
Watercolour and gouache on ivory, 5.7 cm (diam)
Hjalmar and Anna Wicander Fund NMB 2723

Charles Shirreff (1750–1831), Scottish
An Officer, in Army Uniform
Ivory, 6.1 x 5.2 cm
NMB 2726
Hjalmar and Anna Wicander Fund

Fig. 51 Ivar Arosenius, The Broken Heart (self-portrait), NMB 2710.
In the 1880s, a pivotal event took place in Sweden’s art history: Young students at the Royal Academy of Fine Arts turned against its instruction and academic ideals. They wanted to break away from the dark history painting in oil, modelled on the old masters, in favour of brighter motifs that were closer to everyday life.

Jenny Nyström’s portrait series demonstrates the congeniality of watercolour with this veritable rebellion against tradition. Her portrait study of a young woman materially terse imagery. Another personal dimension that often lurks in Arosenius’ pictures is his haemophilia. To an observer who is unaware of his disease, this self-portrait could appear simply as a picture of unrequited love, but it could actually also be seen as an expression of living in the constant company of death.

Fig. 52 Jenny Nyström, *Seated woman in an armchair*, NMB 2704.

Watercolours by Swedish artists

Fig. 51

Ivar Arosenius (1878–1909)

*The Broken Heart* (self-portrait), c. 1903–04

Signed “I A”

Watercolour on paper, 19.6 x 19.1 cm

Hedda & N.D. Qvist Fund
NMB 2710

Large parts of Ivar Arosenius’ life and art are inextricably intertwined. He and his wife Eva and their daughter Lillan are often cast as protagonists in his dark and

Fig. 53 Alf Wallander, *Man feeding a goose*, NMB 2719.

materially terse imagery. Another personal dimension that often lurks in Arosenius’ pictures is his haemophilia. To an observer who is unaware of his disease, this self-portrait could appear simply as a picture of unrequited love, but it could actually also be seen as an expression of living in the constant company of death.

Fig. 52

Jenny Nyström (1854–1946)

*Seated woman in an armchair*, c. 1884

Signed “J.N.”

Watercolour on paper, 47.2 x 31.8 cm

Axel Hirsch Fund
NMB 2704

In the 1880s, a pivotal event took place in Sweden’s art history: Young students at the Royal Academy of Fine Arts turned against its instruction and academic ideals. They wanted to break away from the dark history painting in oil, modelled on the old masters, in favour of brighter motifs that were closer to everyday life. Jenny Nyström’s portrait series demonstrates the congeniality of watercolour with this veritable rebellion against tradition. Her portrait study of a young woman...
is painted with a light and steady hand, and fashionably furnished with Japanese accessories. The woman’s short hair style can be read as a sign of emancipation.

Pastels by Swedish artists

Fig. 53
Alf Wallander (1862–1914)
Man feeding a goose, signed 1889
Pastel on paper, 45 x 31.5 cm
Axel Hirsch Fund
NMB 2719
Alf Wallander’s pastel is a typical example of Swedish artists’ ability to adopt the style of French naturalism.

The motif could very well be from Grèz-sur-Loing, where Swedish artists formed a long lasting colony.

Pastels by foreign artists

Fig. 54
Joseph Ducreux (1735–1802), French
The artist’s mother Mme Anne Ducreux, née Béliard
Pastel on paper, mounted on canvas, 72 x 58 cm
Wiros Fund
NMB 2703
The portrait painter Joseph Ducreux had his breakthrough already in 1769, with a commission to paint a pastel portrait of Archduchess Marie Antoinette. The portrait was sent in advance to France to be perused by her future husband Louis-Auguste (XVI), the heir apparent of France. This turned Ducreux into both a court painter and a baron without ever being a member of the Royal Academy of Painting and Sculpture. This pastel portrait of his mother is an example of the artist’s technical skill and his ability to capture the essence of a person. The latter greatly due to Ducreux’s interest in physiognomy, a field in which he excelled, as witnessed by the many self-portraits.

Drawings by Swedish artists

Fig. 55
Ivar Arosenius (1878–1909)
Ivar with Lillan, 1906
Pencil, watercolour, 115 x 100 mm
Axel Hirsch Fund
NMB 578/2016
In the imagery of Ivar Arosenius, the family, and especially his daughter Lillan, are crucially important. She often appears in various scenes, ranging from the idyllic to the horrific. This portrait stands out, however, as a hypersensitive picture of himself and his daughter. When he was about to become a father, Arosenius was tormented with the...
Fredrik August Lidströmer (1787–1856) after Johan Frederik Clemens (1748–1831) and Nicolai Abraham Abildgaard (1743–1809)

Ossian, 1806
Pen and ink, watercolour, 295 x 214 mm
Axel Hirsch Fund
NMH 579/2016

August Malmström (1829–1901)
Illustrations for Njál's Saga, c. 1895–1900
Pencil, pen and ink, various sizes
Ulf Lundahl Fund
NMH 525–577/2016

Njál's Saga was written in the late-13th century and is a classic of Icelandic literature. The Swedish painter and illustrator August Malmström (1829–1901) used the dramatic events of the saga as the final subject for his series of Norse motifs that occupied him throughout almost his entire career. He contacted Norstedts publishing house in the mid-1890s to propose an edition with his illustrations, and it was planned to be printed by 1897. Three years later, Malmström was still in high hopes that it would be published by Christmas 1902, and the project was apparently shelved only due to his death. In 2016, the Nationalmuseum acquired a total of 52 draft illustrations; a few more final versions, sketches and drafts for flyleaves are in the archives of the Nordiska museet. The highest number of the secondary numbering of the drafts is 103, and it is believed that at least this many illustrations were planned. The artist’s letters reveal his indefatigable striving for authenticity: the Icelandic landscape was based on photographs; costumes and other details were depicted according to archaeological and ethnographical expertise. Here, he fulfilled an ambition that began in the 1880s, when Malmström started to turn away from the romantic and idealised version of ancient history that he had previously portrayed. The illustrations for Njál’s Saga show the same apparent tendency also in their representation of the characters, where both physiognomy and gestures are plain and ordinary.
The Adelborg Donation


Per Otto Adelborg (1781–1818)

Woman in Profile, Seen from the Left, signed "Odensviholm // d: 31 aug: 1804"
Pencil, pen and ink, watercolour, 113 x 168 mm
NMH 5/2016

Per Otto Adelborg (1781–1818)

Group in Rowing Boat, dated 11 September 1804
Pencil, pen and ink, wash, 185 x 99 mm
NMH 10/2016

Per Otto Adelborg (1781–1818)

The Stable Master is Animated, dated "d: 12 Sept: 1804 // Odenswiholm"
Pencil, red chalk, pen and ink, 188 x 250 mm
NMH 12/2016

Per Otto Adelborg (1781–1818)

At the Fireplace in the Library at Odensviholm, c. 1805
Pencil, pen and ink, watercolour, 199 x 160 mm
NMH 13/2016

Per Otto Adelborg (1781–1818)

Most of the Time at Odensviholm.
Reading by the Window, dated January 1805
Pencil and ink, 199 x 158 mm
NMH 14/2016

– with the exception of a couple of pictures of dreams and visions, where the romantic imagery clearly lingers on. The artist may also have enhanced the terse expression to match the unembellished literary style. His correspondence with Norstedts shows that he was fascinated by the language of the Saga and that he had read and compared several translations.

Louis Masreliez (1748–1810)

Sketchbook from Italy, late 1770s
Graphite, pen, brush and ink, bound in leather and patterned paper, 353 x 455 x 45 mm
Rurik Öberg Fund
NMH 517/2016: 1–144

Fig. 59
Carl Peter Mazer (1807–1884)

Sketchbook from Ukraine and Eastern Siberia, 1849–54
Pencil, pen and ink, bound in leather and marbled paper, 333 x 213 mm
Axel Hirsch Fund
NMH 523/2016: 1–184
Per Otto Adelborg (1781–1818)
Birth On 24 April, 1781
Pencil, pen and ink, 164 x 203 mm
NMH 15/2016

Per Otto Adelborg (1781–1818)
Mourning Scene. Father- and Motherless
Pencil, pen and ink, 164 x 205 mm
NMH 16/2016

Per Otto Adelborg (1781–1818)
Reading at Odensholm, 1810s
Pencil, pen and ink, 219 x 167 mm
NMH 17/2016

Per Otto Adelborg (1781–1818)
Would You Like to Write? 1810s
Pen and ink, 148 x 191 mm
NMH 18/2016

Per Otto Adelborg (1781–1818)
Virgine Sophie Adelborg. Ironical Portrait
with Comments, 1810s
Pen and ink, 203 x 205 mm
NMH 19/2016

Per Otto Adelborg (1781–1818)
Two Women Playing Blind Man’s Buff.
“Jacob Where Art Thou” Odensviholm
Pen and ink, wash, watercolour, 205 x 181 mm
NMH 20/2016

Per Otto Adelborg (1781–1818)
Per Otto Adelborg and Gustav IV Adolf,
20 May 1809, Gripsholm. “On 20 May,
the King Asked Me…”
Pen and ink, wash, watercolour,
177 x 116 mm
NMH 21/2016

Per Otto Adelborg (1781–1818)
The Crown Jewels are Inspected at
Gripsholm Castle, 13 July 1809
Pen and ink, wash, watercolour,
222 x 289 mm
NMH 22/2016

Per Otto Adelborg (1781–1818)
Per Otto and Lovisa Eleonora Adelborg’s arrival
to Odenssholm. They are
Welcome by Virgine Sophie Adelborg,
31 August 1810
Pencil, pen and ink, 207 x 331 mm
NMH 23/2016

Per Otto Adelborg (1781–1818)
“Poor Sister”, c. 1812
Pencil, pen and ink, 184 x 203 mm
NMH 24/2016

Per Otto Adelborg (1781–1818)
“O! Temporal! O! Mores!”, General C.
Adelcruts. Offers Per Otto Adelborg a
Pinch of Snuff. In the Background, a
Small Drawing of Two Men fighting
Over a Chair, 1811
Pencil, pen and ink, watercolour,
331 x 206 mm
NMH 25/2016

Per Otto Adelborg (1781–1818)
Per Otto Adelborg and Crown Prince
Carl Johan at Fredrikshall 1814, signed
“O:A 18 3/12 15”
Pen and ink, wash, watercolour,
224 x 327 mm
NMH 26/2016

Per Otto Adelborg (1781–1818)
Family Idyll. The Adelborg Family. Per
Otto with Lovisa Eleonora in his Arms
on a Chair. Playing next to them, Anders
Otto with his Father’s Officer’s Hat, and
Bor Jacob with Father’s Sabre, c. 1817
Pen and ink, wash, watercolour,
205 x 181 mm
NMH 27/2016

Per Otto Adelborg (1781–1818)
“Here, A Drawing of Our Uniform…”.
Man in Uniform, 1810
Pen and ink, wash, watercolour,
250 x 201 mm
NMH 28/2016

Per Otto Adelborg (1781–1818)
“Old Men in Odenssholm”. Three Men
in Profile. Man in Hat and Overcoat
with Walking Stick. Obese Man Leaning
On His Stick, Talking to Slender Man
with Long Pipe, c. 1810
Pencil, pen and ink, 218 x 362 mm
NMH 29/2016

Per Otto Adelborg (1781–1818)
Obese Man Talking to a Small Man
“Expose with Caution”, c. 1810
Pen and ink, wash, watercolour,
217 x 157 mm
NMH 30/2016

Per Otto Adelborg (1781–1818)
Man from Odensholm, c. 1810
Pen and ink, pencil, 224 x 189 mm
NMH 31/2016

Per Otto Adelborg (1781–1818)
“Administration Secretary Risellsköld at
Gänsö”, c. 1810
Pen and ink, pencil, 221 x 176 mm
NMH 32/2016

Per Otto Adelborg (1781–1818)
“Löwenrisellsköld at Bleckhem”, c. 1810
Pen and ink, pencil, 224 x 177 mm
NMH 33/2016

Anders Otto Adelborg (1811–1862)
Prastuna Church in Södermanland,
early 1836
Pencil, pen and ink, wash, watercolour,
223 x 219 mm
NMH 34/2016

Anders Otto Adelborg (1811–1862)
Portrait of a Man, c. 1836
Pencil, 157 x 113 mm
NMH 35/2016

Anders Otto Adelborg (1811–1862)
Young man, c. 1836
Pencil, 273 x 218 mm
NMH 36/2016

Anders Otto Adelborg (1811–1862)
Groom of the Privy Chamber Christer von
Köhler, c. 1836
Pencil, 273 x 219 mm
NMH 37/2016

Anders Otto Adelborg (1811–1862)
Self-Portrait as a Young Man, early
1830s
Pencil, 345 x 207 mm
NMH 38/2016

Anders Otto Adelborg (1811–1862)
Portrait of Young Ensign. Self-Portrait?
dated “d. 6 Nov 1838”
Pencil, pen and ink, wash, watercolour,
194 x 202 mm
NMH 39/2016

Anders Otto Adelborg (1811–1862)
Portrait of Young Ensign, Self-Portrait?
dated “d. 6 Nov 1838”
Pencil, pen and ink, wash, watercolour,
194 x 202 mm
NMH 40/2016

Anders Otto Adelborg (1811–1862)
Portrait of Mustachioed Ensign,
6 November 1838
Pencil, pen and ink, 217 x 230 mm
NMH 41/2016

Anders Otto Adelborg (1811–1862)
Portrait of a Lieutenant, c. 1838
Pencil, pen and ink, wash, watercolour,
167 x 98 mm
NMH 42/2016

Anders Otto Adelborg (1811–1862)
Portrait of Ensign with Arms Folded,
c. 1838
Pen and ink, wash, watercolour,
209 x 134 mm
NMH 43/2016

Anders Otto Adelborg (1811–1862)
The Wife of Defence Counsellor Weite,
c. 1836
Pencil, 215 x 152 mm
NMH 44/2016

Anders Otto Adelborg (1811–1862)
Defence Counsellor Weite, c. 1840
Pencil, pen and ink, 197 x 100 mm
NMH 45/2016

Anders Otto Adelborg (1811–1862)
“Go to Hell!”. Full-Figure Portrait of
Man in Uniform Coat and Hands in His
Pockets. Self-Portrait?, end of 1830s
Pencil, pen and ink, 199 x 90 mm
NMH 46/2016

Anders Otto Adelborg (1811–1862)
Man in Guard Uniform Talking to an
Old Lady (Anders Otto Adelborg Talking
to His Aunt Virgine Sophie Adelborg?),
end of 1830s
Pencil, pen and ink, 209 x 150 mm
NMH 47/2016

Anders Otto Adelborg (1811–1862)
Portrait of a Young Man, Later General
Weydenhjelm, dated “Sundeholmen
6 Sept. 1836”
Pencil, 214 x 145 mm
NMH 48/2016

Anders Otto Adelborg (1811–1862)
Portrait of Woman “Tisus 22 Aug.
1836”
Pencil, 171 x 207 mm
NMH 49/2016

Anders Otto Adelborg (1811–1862)
Left Profile of Man in Uniform Coat with
High Collar, c. 1840
Pen and ink, 129 x 79 mm
NMH 50/2016

Anders Otto Adelborg (1811–1862)
Slightly Elevated Left View of Male Profile
(Widmark?), c. 1840
Pen and ink, 108 x 111 mm
NMH 51/2016
Anders Otto Adelborg (1811–1862)
Left Profile of Obese Man, Shoulder Portrait, c. 1840
Pen and ink, 102 x 119 mm
NMH 52/2016

Anders Otto Adelborg (1811–1862)
Portrait of Fredrik Wilhelm Scholander, Left Profile, c. 1840
Pencil, 113 x 82 mm
NMH 53/2016

Anders Otto Adelborg (1811–1862)
Left Profile of Male Head With Sideburns and Moustache, c. 1835
Pencil, 130 x 100 mm
NMH 54/2016

Anders Otto Adelborg (1811–1862)
Shoulder Portrait of Man in Left Profile, c. 1840
Pencil, 128 x 92 mm
NMH 55/2016

Anders Otto Adelborg (1811–1862)
High Military Officer; General, in Dress Uniform, c. 1840
Pencil, pen and ink, wash and watercolour, 172 x 90 mm
NMH 56/2016

Anders Otto Adelborg (1811–1862)
“Napoleon”, c. 1840
Pencil, pen and ink, wash, watercolour, 174 x 71 mm
NMH 57/2016

Anders Otto Adelborg (1811–1862)
Full-Figure Male Portrait, in Long Brown Coat and Top Hat. “Later General J.M. Björnstierna”, c. 1840
Pencil, pen and ink, wash, watercolour, 204 x 149 mm
NMH 58/2016

Anders Otto Adelborg (1811–1862)
“Yes! Whatever What Do You Thiiiiiink?!”. Groom of the Privy Chamber Kühler Conversing with Legal Ombudsman Theorl, 1830
Pencil, 196 x 152 mm
NMH 59/2016

Anders Otto Adelborg (1811–1862)
A Man is Offered Snuff and Takes a Pinch, 4 December 1832
Pencil, 228 x 192 mm
NMH 60/2016

Anders Otto Adelborg (1811–1862)
Old Man in Coat with High Collar, 4 December 1832
Pencil, 105 x 75 mm
NMH 61/2016

Anders Otto Adelborg (1811–1862)
Preaching Minister (Pastor Börglund?), 29 August 1836
Pen and ink, wash, watercolour, 224 x 128 mm
NMH 62/2016

Anders Otto Adelborg (1811–1862)
Man Strolling in Long Uniform Coat, 1830
Pencil, 138 x 80 mm
NMH 72/2016

Anders Otto Adelborg (1811–1862)
Man in Uniform with His Hands in His Trousers Pockets, 1830
Pencil, pen and ink, watercolour, 133 x 116 mm
NMH 73/2016

Anders Otto Adelborg (1811–1862)
Portrait of Boy with Cravat, 1830
Pencil, 154 x 57 mm
NMH 63/2016

Anders Otto Adelborg (1811–1862)
Portrait of Officer with Moustache, 1830
Pencil, 165 x 102 mm
NMH 65/2016

Anders Otto Adelborg (1811–1862)
Man in Military Prison Writing at a Table, 1830
Pen and ink, wash, 105 x 172 mm
NMH 66/2016

Anders Otto Adelborg (1811–1862)
Bare-Headed, Holding His Bicorne in His Left Hand. Sketch for Watercolour, c. 1837
Pencil, 214 x 157 mm
NMH 80/2016

Anders Otto Adelborg (1811–1862)
Portrait of Cadet with Arms Folded, 1837
Pencil, 213 x 345 mm
NMH 86/2016

Anders Otto Adelborg (1811–1862)
Man Reading in Uniform, 1830
Pencil, 173 x 107 mm
NMH 76/2016

Anders Otto Adelborg (1811–1862)
Royal Guardsman Reclining On a Sofa, early 1830
Pencil, 213 x 345 mm
NMH 87/2016

Anders Otto Adelborg (1811–1862)
“Leave Not the Shoe Brush Lying On the Floor, Boy!”. Inspection of the Barracks, c. 1830
Pencil, 207 x 345 mm
NMH 85/2016

Anders Otto Adelborg (1811–1862)
Portrait of Officer with Medal, 1830
Pen and ink, 218 x 184 mm
NMH 88/2016

Anders Otto Adelborg (1811–1862)
“Damn it! Damn it! Don’t Come Back Again”, 1830
Pencil, pen and ink, 218 x 184 mm
NMH 87/2016

Anders Otto Adelborg (1811–1862)
Portrait of Officer with Cap (Jacobin Cap?), 1830
Pencil, 224 x 81 mm
NMH 78/2016

Anders Otto Adelborg (1811–1862)
Portrait of Officer with Hair Combed Forward, 1830
Pencil, pen and ink, 166 x 104 mm
NMH 79/2016

Anders Otto Adelborg (1811–1862)
Portrait of Officer with Medal, 1830
Pencil, pen and ink, 194 x 219 mm
NMH 89/2016

Anders Otto Adelborg (1811–1862)
Sketch for Watercolour in His Royal Guard Uniform, Bare-Headed, Holding His Bicorne in His Left Hand. Sketch for Watercolour, c. 1837
Pencil, 214 x 157 mm
NMH 80/2016

Anders Otto Adelborg (1811–1862)
Portrait of Man in Military Coat Holding Up a Piece of Fabric/Scarf/Cloth, c. 1840
Pencil, pen and ink, 217 x 175 mm
NMH 81/2016

Anders Otto Adelborg (1811–1862)
Portrait of Eric Liljehöök, August 1837
Pencil, 177 x 221 mm
NMH 82/2016

Anders Otto Adelborg (1811–1862)
Portrait of Man Slumping On a Chair, c. 1840
Pencil, 226 x 215 mm
NMH 83/2016

Anders Otto Adelborg (1811–1862)
“Don’t Pull The Shoes Out of The Shoe Bridge”. A Stitch in Time Saves Nine, 1830
Pencil, pen and ink, 213 x 345 mm
NMH 85/2016

Anders Otto Adelborg (1811–1862)
“Leave Not The Shoe Brush Lying On the Floor, Boy!”. Inspection of the Barracks, C. 1830
Pencil, 207 x 345 mm
NMH 86/2016

Anders Otto Adelborg (1811–1862)
Royal Guard Reclining On a Sofa, early 1830
Pencil, 213 x 345 mm
NMH 86/2016

Anders Otto Adelborg (1811–1862)
“Damn it! Damn it! Don’t Come Back Again”, 1830
Pencil, pen and ink, 218 x 184 mm
NMH 87/2016

Anders Otto Adelborg (1811–1862)
Portrait of Officer with Medal, 1830
Pencil, pen and ink, 218 x 184 mm
NMH 88/2016

Anders Otto Adelborg (1811–1862)
“Damn it! Damn it! Don’t Come Back Again”, 1830
Pencil, pen and ink, 218 x 184 mm
NMH 87/2016

Anders Otto Adelborg (1811–1862)
Portrait of Officer with Cap (Jacobin Cap?), 1830
Pencil, 224 x 81 mm
NMH 78/2016

Anders Otto Adelborg (1811–1862)
Portrait of Officer with Hair Combed Forward, 1830
Pencil, pen and ink, 166 x 104 mm
NMH 79/2016

Anders Otto Adelborg (1811–1862)
Portrait of Officer with Medal, 1830
Pencil, pen and ink, 194 x 219 mm
NMH 89/2016

Anders Otto Adelborg (1811–1862)
Portrait of Cadet with Arms Folded, 1830
Pencil, 249 x 181 mm
NMH 90/2016
Anders Otto Adelborg (1811–1862)
En Face Portrait of Ensign in Three-Quarters Profile, 1830s
Pencil, pen and ink, wash, watercolour, 250 x 212 mm
NMH 91/2016

Anders Otto Adelborg (1811–1862)
En Face Portrait of Lieutenant Sitting at a Table in Three-Quarters Profile, 1830s
Pencil, pen and ink, wash, watercolour, 205 x 165 mm
NMH 92/2016

Anders Otto Adelborg (1811–1862)
En Face Portrait of Ensign Sitting in a Chair in Three-Quarters Profile, 1830s
Pencil, pen and ink, wash, 343 x 190 mm
NMH 93/2016

Anders Otto Adelborg (1811–1862)
Portrait of Officer Sitting in a Chair. Half-Profile from the Waist, 1830s
Pencil, 362 x 224 mm
NMH 94/2016

Anders Otto Adelborg (1811–1862)
Portrait of Bishop Jacob Adelborg, as a Sub-Lieutenant in the Navy, by His Brother, Anders Otto, On 26 August 1839
Pencil, pen and ink, wash, watercolour, 398 x 247 mm
NMH 95/2016

Anders Otto Adelborg (1811–1862)
Guard in Dress Uniform Arranging His Gloves, 1830s
Pencil, 347 x 207 mm
NMH 96/2016

Anders Otto Adelborg (1811–1862)
Young Cadet Polishing One of His Boots, 1830s
Pencil, 345 x 204 mm
NMH 97/2016

Anders Otto Adelborg (1811–1862)
Sketch. Portrait of an Officer, 1830s
Pencil, 362 x 224 mm
NMH 98/2016

Anders Otto Adelborg (1811–1862)
Two Sketches. Portrait from Waist of Man in Civilian Clothes and Male Head with Vague Body, c. 1830
Pencil, 345 x 418 mm
NMH 99/2016

Anders Otto Adelborg (1811–1862)
Woman at the Piano? 1840 (?)
Pencil, 130 x 176 mm
NMH 100/2016

Anders Otto Adelborg (1811–1862)
Portrait of a Woman, Left Profile from the Waist, 1840 (?)
Pencil, 132 x 116 mm
NMH 101/2016

Anders Otto Adelborg (1811–1862)
Left Profile of Seated Man, c. 1840
Pencil, 216 x 217 mm
NMH 102/2016

Anders Otto Adelborg (1811–1862)
Portrait of Old Woman, Mrs von Kölker, c. 1850
Pencil, 273 x 218 mm
NMH 103/2016

Anders Otto Adelborg (1811–1862)
Portrait of Young Woman with Royal Cheeks, c. 1830
Pencil, charcoal, watercolour, 385 x 248 mm
NMH 104/2016

Anders Otto Adelborg (1811–1862)
Man in the Uniform of the Second Royal Guards, Holding His Bicorne in His Left Hand. HeGreets Us/He Introduces Himself, c. 1837
Pencil, pen and ink, wash, watercolour, 345 x 201 mm
NMH 105/2016

Anders Otto Adelborg (1811–1862)
Landscape with Two Galloping Horses Accompanied by a Dog, signed “At Helena d. 27/6 1836 / Otto Adelborg”
Pencil, pen and ink, 114 x 181 mm
NMH 106/2016

Anders Otto Adelborg (1811–1862)
“The Devil! The Devil! Those Querulous!”; Portrait of General Lorishs (?) Smoking a Long Pipe, dated October 1838
Pen and ink, wash, watercolour, 224 x 162 mm
NMH 107/2016

Anders Otto Adelborg (1811–1862)
“Good Morning, My Honourable Man!” Two Men Greeting Each Other, c. 1837
Pencil, pen and ink, 224 x 271 mm
NMH 108/2016

Anders Otto Adelborg (1811–1862)
The Deeeevil Take Me! Self-Portrait? c. 1837–38
Pencil, pen and ink, wash, watercolour, 361 x 224 mm
NMH 109/2016

Anders Otto Adelborg (1811–1862)
“Good Day! Otty, Ha! Ha! Otty! Otty, is a Rogue” (Portrait of Abraham Brunoona?), dated 13 October 1838
Pencil, pen and ink, 353 x 208 mm
NMH 110/2016

Anders Otto Adelborg (1811–1862)
“My! Your Most Humble Servant, Sir!” Portrait of Old Westberg, dated 13 October 1838
Pencil, pen and ink, wash, 355 x 215 mm
NMH 111/2016

Anders Otto Adelborg (1811–1862)
Sketch. Portrait of Old Westberg, 1838
Pencil, pen and ink, 353 x 215 mm
NMH 112/2016

Anders Otto Adelborg (1811–1862)
Officer in Cloak/Pellerin Cape, c. 1838
Pen and ink, 217 x 173 mm
NMH 113/2016

Anders Otto Adelborg (1811–1862)
“Uff Uff! Go to Hell” Old Man with Walking Stick, Wearing a Cloak with Pellerin Cape and Broad-Rimmed Hat, c. 1838
Pencil, pen and ink, 209 x 172 mm
NMH 114/2016

Anders Otto Adelborg (1811–1862)
“Major’s Office”. Officer With Quill Tucked Behind His Ear, c. 1838
Pencil, pen and ink, 224 x 137 mm
NMH 115/2016

Anders Otto Adelborg (1811–1862)
Caricature of Ensign, c. 1838
Pencil, pen and ink, wash, watercolour, 222 x 168 mm
NMH 116/2016

Anders Otto Adelborg (1811–1862)
Caricature of Officer With Very Protruding Chin, c. 1838
Pencil, pen and ink, 211 x 172 mm
NMH 117/2016

Anders Otto Adelborg (1811–1862)
Officer Seated at a Table Drinking from a Glass, c. 1838
Pencil, pen and ink, wash, watercolour, 167 x 223 mm
NMH 118/2016

Anders Otto Adelborg (1811–1862)
“Schnapps”. Caricature of Officer with His Body in a Schnapps Bottle, c. 1838
Pencil, pen and ink, 217 x 177 mm
NMH 119/2016

Anders Otto Adelborg (1811–1862)
“Flying Genius”. Winged Officer, c. 1838
Pencil, pen and ink, 222 x 174 mm
NMH 120/2016

Anders Otto Adelborg (1811–1862)
“Forward! March! !” An Officer Taking a Step Forward, c. 1838
Pencil, pen and ink, 271 x 215 mm
NMH 121/2016

Anders Otto Adelborg (1811–1862)
Two Officers Talking. One Smoking a Long Pipe, c. 1838
Pencil, pen and ink, 223 x 226 mm
NMH 122/2016

Anders Otto Adelborg (1811–1862)
Two Officers, One Taking Snuff, c. 1838
Pencil, pen, brush and ink, 214 x 150 mm
NMH 123/2016

Anders Otto Adelborg (1811–1862)
Officer with His Left Hand on His Sabre, c. 1838
Pencil, pen, brush and ink, 203 x 115 mm
NMH 124/2016

Anders Otto Adelborg (1811–1862)
“Barnuchs – Pay Office”. A Pinch of Snuff, dated 17 October 1838
Pencil, pen and ink, 221 x 282 mm
NMH 125/2016

Anders Otto Adelborg (1811–1862)
Man in Despair, c. 1830
Pencil, pen and ink, wash, watercolour, 305 x 217 mm
NMH 126/2016

Anders Otto Adelborg (1811–1862)
Officer Sitting on the Edge of the Table with an Animal/a Bear Behind Him Posed on Two Legs, c. 1830
Pencil, pen and ink, 223 x 180 mm
NMH 127/2016
**Anders Otto Adelborg (1811–1862)**
*Two Officers with a Suckling Pig on a Spilt and a Steaming Pot*, dated 5 December 1838
Pencil, pen and ink, 221 x 361 mm
NMH 157/2016

**Anders Otto Adelborg (1811–1862)**
*Two Trumpeting Officers Farting*, c. 1838
Pencil, pen and ink, 217 x 352 mm
NMH 129/2016

**Anders Otto Adelborg (1811–1862)**
*La La parasini, Fatanini, Chafiti! Mr; Ok! Chariouari! Chariouari!?,* dated 8 Augusti 1834
Pencil, pen and ink, wash, 200 x 310 mm
NMH 146/2016

**Anders Otto Adelborg (1811–1862)**
*Rotund Officer Decorated with Two Medals*, c. 1838
Pencil, pen, brush and ink, 221 x 174 mm
NMH 138/2016

**Anders Otto Adelborg (1811–1862)**
*"Jour – Fantasies",* dated 30 November 1838
Pencil, pen and ink, 222 x 361 mm
NMH 139/2016

**Anders Otto Adelborg (1811–1862)**
*God Daasaunm Me! I am Mightily Confused. Caricature of Lagerheim on Horseback*, c. 1838
Pencil pen and ink, 209 x 344 mm
NMH 141/2016

**Anders Otto Adelborg (1811–1862)**
*God Daasaunm Me! I am Mightily Confused. Caricature of Lagerheim. His Horse Breaks Wind*, c. 1838
Pencil, pen, brush and ink, 224 x 361 mm
NMH 142/2016

**Anders Otto Adelborg (1811–1862)**
*"This is What it Means to be a Polite Cavalier",* dated 13 July 1839
Pencil, pen and ink, 205 x 226 mm
NMH 143/2016

**Anders Otto Adelborg (1811–1862)**
*"Oh, the Joy of Riding in a Gig!",* dated 30 November 1838
Pencil, pen, brush and ink, 222 x 362 mm
NMH 144/2016

**Anders Otto Adelborg (1811–1862)**
*An Adventurous Boat Trip to Kärösön*, dated 15 July 1839
Pencil, pen, brush and ink, 225 x 271 mm
NMH 145/2016

**Anders Otto Adelborg (1811–1862)**
*"Students of Mr Ö in his honourable [time] [and] in his unhonourable time",* dated 22 November 1836
Pencil, pen and ink, 221 x 372 mm
NMH 148/2016

**Anders Otto Adelborg (1811–1862)**
*Drawing with Several Sketches Including Face Caricatures and a Sitting Dog*, 1836
Pencil, pen and ink, 305 x 217 mm
NMH 149/2016

**Bror Jacob Adelborg (1816–1865)**
*Uniforms*, Several Colour Sketches, Including Caricature of Walking Guard in Uniform, "Daddy’s Cadet Uniform", 1830s
Pencil, pen and ink, wash, watercolour, 182 x 204 mm
NMH 150/2016

**Bror Jacob Adelborg (1816–1865)**
*Street Scene with Two Sailors and a Saleslady, Madeira. The Saleslady Offers Grapes, signed "d. q/ 12 38 JA"
Pencil, 166 x 217 mm
NMH 159/2016

**Bror Jacob Adelborg (1816–1865)**
* harbour Scene, Madeira. A Sailor with a Bottle and a Man Carrying Plates On His Shoulder and a Woman to the Left, 1838
Pencil, 166 x 217 mm
NMH 160/2016

**Bror Jacob Adelborg (1816–1865)**
* "Uniforms", Several Colour Sketches, Including Caricature of Walking Guard in Uniform, "Daddy’sCadet Uniform", 1830s
Pencil, 257 x 200 mm
NMH 161/2016

**Bror Jacob Adelborg (1816–1865)**
*Mate: Self-Portrait as a Mate in the British Navy, c. 1842–43
Pencil, pen and brush, ink, wash, watercolour, 229 x 178 mm
NMH 162/2016

**Bror Jacob Adelborg (1816–1865)**
The Voyage to Spanish Town, signed "q Mars 1843 // Bror Jacob Adelborg"
Pencil, pen and ink, wash, watercolour, 185 x 230 mm
NMH 163/2016
Bror Jacob Adelborg (1816–1865)
The Voyage from Spanish Town, 1843
Pencil, pen and ink, wash, watercolour, 184 x 290 mm
NMH 164/2016

Bror Jacob Adelborg (1816–1865)
Conway Chasing a Slave Ship, 1843
Watercolour, 191 x 242 mm
NMH 165/2016

Bror Jacob Adelborg (1816–1865)
Self-Portrait in a Rocking Chair at a Table, October 1845
Pencil, 157 x 224 mm
NMH 166/2016

Bror Jacob Adelborg (1816–1865)
Self-Portrait on Horseback, October 1845
Pencil, 183 x 212 mm
NMH 167/2016

Bror Jacob Adelborg (1816–1865)
Violin-Player and Dancing Couple (Ebbba Karlström and Bror Jacob Adelborg Dancing, and an Artist from the Royal Opera Playing the Violin), c. 1845
Pencil, 174 x 104 mm
NMH 168/2016

Bror Jacob Adelborg (1816–1865)
Sailboat, c. 1846
Pencil, 224 x 363 mm
NMH 169/2016

Bror Jacob Adelborg (1816–1865)
“Lieutenant Adelborg Sitting”, c. 1847
Pencil, pen and ink, 143 x 167 mm
NMH 170/2016

Bror Jacob Adelborg (1816–1865)
“Miss Hedda Walking”, c. 1847
Pencil, pen and ink, 143 x 167 mm
NMH 171/2016

Bror Jacob Adelborg (1816–1865)
The Main Ship Makhillen, Lake Vänern 1847. Verso: Portrait of “Mrs Warby in Wenersborg”, c. 1847
Pencil, 136 x 222 mm
NMH 172/2016

Bror Jacob Adelborg (1816–1865)
Log Driving, Trollhättan, June 1847, dated “Trollhättan 17/6 47”
Pencil, watercolour, 135 x 221 mm
NMH 173/2016

Bror Jacob Adelborg (1816–1865)
“Engagement Day”. A Sailor Invites a Young Woman to Board His Rowing Boat, dated 13 November 1847
Pencil, watercolour, 219 x 348 mm
NMH 174/2016

Bror Jacob Adelborg (1816–1865)
Three Women with Needlework at a Table, (Hedvig af Uhr, (married Adelborg); Hedvig’s sister, Fredrika af Uhr (married von Kähler); and the Girls’ Stepmother, Maria af Uhr), 1847
Pen, brush and ink, 152 x 212 mm
NMH 175/2016

Bror Jacob Adelborg (1816–1865)
Three Women with Needlework at a Table, in the Evening. A Secret Admire Behind the Curtain, (Hedvig af Uhr, (married Adelborg); Hedvig’s sister, Fredrika af Uhr (married von Kähler); and their Stepmother, Maria af Uhr; Behind the Captain Bror Jacob Himself), c. 1847
Pen and ink, watercolour, 139 x 178 mm
NMH 176/2016

Bror Jacob Adelborg (1816–1865)
Hedvig Adelborg (born of Uhr) Ironing at a Table in the Company of Her Sister Fredrika of Uhr Knitting, and Bror Jacob in a Chair next to Them, c. 1847
Pen and ink, wash, 209 x 34 mm
NMH 177/2016

Bror Jacob Adelborg (1816–1865)
Bror Jacob and Hedvig Adelborg, Their First Apartment on Lundbygatan in Karlskrona, 1830
Pencil, 344 x 213 mm
NMH 178/2016

Bror Jacob Adelborg (1816–1865)
Great Expectations, 5 December 1849
Pencil, 224 x 372 mm
NMH 179/2016

Bror Jacob Adelborg (1816–1865)
Karlskrona. The Old Hospital Wall / The Aurora Bastion Before 1850, c. 1848–49
Pencil, pen and ink, wash, 209 x 345 mm
NMH 180/2016

Bror Jacob Adelborg (1816–1865)
The Shipyard in Karlskrona, after 1858
Pencil, wash, watercolour, 80 x 128 mm
NMH 188/2016

Bror Jacob Adelborg (1816–1865)
View from the Shipyard in Karlskrona. A Ship Moored in the Docks, after 1858
Pencil, watercolour, 80 x 129 mm
NMH 189/2016

Bror Jacob Adelborg (1816–1865)
Portrait of Pil, a Boatsman at the Adelborg Family in Karlskrona, 1850
Pencil, watercolour, 214 x 217 mm
NMH 190/2016

Bror Jacob Adelborg (1816–1865)
The Adelborg Girls; Maria, 11, Hedvig. 9, Gertrud, 7, Ottilia, 5, c. 1860
Pencil, 340 x 211 mm
NMH 191/2016

Bror Jacob Adelborg (1816–1865)
Portrait of Hedvig Adelborg Aged 14, Sitting in a Chair, c. 1864
Pencil, watercolour, 242 x 133 mm
NMH 192/2016

Bror Jacob Adelborg (1816–1865)
On Board the Corvette Jarramus 1838. Three Drawings, c. 1838
Pencil, pen and ink, 258 x 213 mm
NMH 193/2016

Bror Jacob Adelborg (1816–1865)
From the Corvette Jarramus 1838. Six Drawings, c. 1838
Pencil, pen and ink, 345 x 216 mm
NMH 194/2016

Bror Jacob Adelborg (1816–1865)
Ball With Orchestra Playing, c. 1840
Pen and ink, 212 x 303 mm
NMH 195/2016

Bror Jacob Adelborg (1816–1865)
Portrait of Young Man with Hair Combed Forward, 16 January 1838
Pencil, 185 x 134 mm
NMH 196/2016

Bror Jacob Adelborg (1816–1865)
Four Drawings. Woman from Behind, Card Playing Men, Winged Figure, and Two Men, One Carrying the Other on His Back, c. 1830
Pencil on cardboard, varnished, 202 x 156 mm
NMH 197/2016

Bror Jacob Adelborg (1816–1865)
Bror Jacob Adelborg Farewell 1842
Pencil, pen and ink, wash, watercolour, 123 x 174 mm
NMH 198/2016
| Bror Jacob Adelborg (1816–1865) | Old Man Talking to Two Young Women, c. 1838 | Pencil, pen and ink, 179 x 122 mm | NMH 199/2016 |
| Bror Jacob Adelborg (1816–1865) | Gasp-ing Man in a Sofa Next to Wheezing Dog, 1838 | Pencil, pen and ink, 193 x 171 mm | NMH 200/2016 |
| Bror Jacob Adelborg (1816–1865) | Ship With Three Sails On the Open Sea, c. 1838 | Pen and ink, watercolour, 103 x 151 mm | NMH 201/2016 |
| Bror Jacob Adelborg (1816–1865) | Portrait of Unhappy Man. Frontal Portrait from the Waist, c. 1838 | Pencil, 106 x 109 mm | NMH 210/2016 |
| Bror Jacob Adelborg (1816–1865) | Two Men, One Whispering in the Other’s Ear, signed “J A Marseille 1839” | Pencil, pen and ink, watercolour, wash, 132 x 168 mm | NMH 212/2016 |
| Bror Jacob Adelborg (1816–1865) | Converging Men, One Sitting at a Laid Table, the Other Standing By Him with Hat in Hand, A Dog Sits at the Table, 1839 | Pencil, pen and ink, on green-blue paper, 173 x 185 mm | NMH 213/2016 |
| Bror Jacob Adelborg (1816–1865) | Man Loading a Barrel onto a Horse-Drawn Cart, c. 1838–39 | Pencil, 161 x 215 mm | NMH 214/2016 |
| Bror Jacob Adelborg (1816–1865) | Man and Woman Talking in Karlskrona 1838, dated “Karlskrona 1838” | Pencil, 153 x 144 mm | NMH 215/2016 |
| Bror Jacob Adelborg (1816–1865) | Algerian Officers in Marseille, dated “Marseille 39” | Pencil, 155 x 136 mm | NMH 216/2016 |
| Bror Jacob Adelborg (1816–1865) | Young Guard with Big Nose and Buck Teeth, c. 1838 | Pencil, 103 x 101 mm | NMH 209/2016 |
| Bror Jacob Adelborg (1816–1865) | Young Woman with a Rake over Her Shoulder, 1830 | Pencil, 174 x 123 mm | NMH 220/2016 |
| Bror Jacob Adelborg (1816–1865) | Fantasy with Bathing Women, signed “Oct. 1837 J A” | Traces of pencil, pen and ink, 190 x 291 mm | NMH 228/2016 |
| Bror Jacob Adelborg (1816–1865) | Portrait of Young Woman (Hedvig af Gustafsson), Died at 9 Uhr?; signed “J Ag J A” | Pencil, pen and ink, 155 x 276 mm | NMH 219/2016 |
| Bror Jacob Adelborg (1816–1865) | Portrait of Guard in Long Uniform Coat and Shoulder, 1830 | Pencil, ink, wash, 331 x 214 mm | NMH 229/2016 |
| Bror Jacob Adelborg (1816–1865) | Stagecoach Robbery, signed “J Ag 1837” | Pencil, pen and ink, 210 x 345 mm | NMH 230/2016 |
| Bror Jacob Adelborg (1816–1865) | Young Man in Guard Uniform. “Dearest Sister, It Behoves Me /To Speak To You Before I Die” (Bellman: Fredman’s Epistle No. 24), c. 1847–48 | Pencil, 110 x 64 mm | NMH 231/2016 |
| Bror Jacob Adelborg (1816–1865) | Portrait of Young Woman (Hedvig af Ulf), c. 1837 | Pencil, pen and ink, 214 x 123 mm | NMH 232/2016 |
| Bror Jacob Adelborg (1816–1865) | Portrait of Young Man. Eye Cut Out, 1838 | Pencil, pen and ink, 233 x 200 mm | NMH 233/2016 |
| Bror Jacob Adelborg (1816–1865) | Sketch. Rider on Horseback with Sword and Shield, 1840s | Pencil, 226 x 189 mm | NMH 235/2016 |
ACQUISITIONS/EXPOSÉ

Bror Jacob Adelborg (1816–1865)

Scene from Funchal, Madeira, 1858
Pencil, pen and ink, wash, watercolour, 219 x 354 mm
NMH 236/2016

Bror Jacob Adelborg (1816–1865)

Sketch, Sleigh Ride Through the Forest, end of 1840's
Pencil, 209 x 337 mm
NMH 237/2016

Bror Jacob Adelborg (1816–1865)

Portrait of an Old Man (af Uhr?), c. 1850
Pencil, 336 x 212 mm
NMH 238/2016

Bror Jacob Adelborg (1816–1865)

On the Road to Döderhults, c. 1847
Pencil, 212 x 339 mm
NMH 248/2016

Bror Jacob Adelborg (1816–1865)

Two Drawings, Man with Child and Southern Fantasy, dated "Mars 1846" (6 later changed to 7)
Pencil, 222 x 361 mm
NMH 249/2016

Bror Jacob Adelborg (1816–1865)

"A Time Span of 12 Years", 1850
Pencil, 207 x 345 mm
NMH 250/2016

Bror Jacob Adelborg (1816–1865)

"Wake Up! Wake Up! Sad Victims of the Destructive Habit of Drinking!", dated 18 July 1839
Traces of pencil, pen and ink, 223 x 271 mm
NMH 251/2016

Bror Jacob Adelborg (1816–1865)

"And After Dinner We Converse", dated "D 30de Aug 1856 Sundhölmern"
Pencil, pen and ink, wash, watercolour, 177 x 193 mm
NMH 252/2016

Bror Jacob Adelborg (1816–1865)

"Such Gallantry !!! ", c. 1839
Pencil, pen and ink, 195 x 98 mm
NMH 253/2016

Bror Jacob Adelborg (1816–1865)

Landscape with Bridge Across a Rapid in the Foreground and in the Distance Buildings and Ship Masts, dated 22 May 1837
Pencil, pen and ink, 344 x 417 mm
NMH 254/2016

Bror Jacob Adelborg (1816–1865)

"Waiting in Silence for the Catastrophe", dated "18 2/5 37"
Traces of pencil, pen and ink, 170 x 218 mm
NMH 255/2016

Bror Jacob Adelborg (1816–1865)

Man at a Table Mending One Sock, While His Friend Watches, dated "Sellerhög d: 22 Aug 1857"
Pencil, pen and ink, 217 x 138 mm
NMH 256/2016

Bror Jacob Adelborg (1816–1865)

Pencil, pen and ink, 216 x 136 mm
NMH 257/2016

Bror Jacob Adelborg (1816–1865)

"Evening Inspection. At Last I Caught You Out, You Scoundrel!", dated "Sellerhög d. 22 Aug 1837"
Pencil, pen and ink, 211 x 274 mm
NMH 258/2016

Bror Jacob Adelborg (1816–1865)

" skyrocket up!
Wake Up! Wake Up! Sad Victims of the Destructive Habit of Drinking!", dated 18 July 1839
Traces of pencil, pen and ink, 223 x 271 mm
NMH 251/2016

Bror Jacob Adelborg (1816–1865)

A Dancing Couple?, c. 1850
Pencil, pen, brush and ink, 238 x 134 mm
NMH 260/2016

Bror Jacob Adelborg (1816–1865)

Studies of Horses, signed "... J Adelborg / à briggen Nordenskôld 1860"
Pencil, pen and ink, 196 x 151 mm
NMH 261/2016

Bror Jacob Adelborg (1816–1865)

Four Men in a Room, signed "Adelborg – 1852"
Pencil, 208 x 336 mm
NMH 262/2016

Bror Jacob Adelborg (1816–1865)

Room Interior. Midsummer's Eve 1860, signed "d 22/6 Go / Torekov / JA"
Pencil, pen and ink, 215 x 348 mm
NMH 263/2016

Bror Jacob Adelborg (1816–1865)

Two Men Smoking a Water Pipe, signed "... J Ag / Mars / 1856"
Watercolour, 215 x 293 mm
NMH 264/2016

Bror Jacob Adelborg (1816–1865)

Street Scene with Laden Donkey, c. 1850
Pencil, watercolour, 305 x 246 mm
NMH 265/2016

Bror Jacob Adelborg (1816–1865)

Man Seen from Behind with Right Arm by His Side, c. 1858
Pencil on blue paper, 204 x 129 mm
NMH 266/2016

Bror Jacob Adelborg (1816–1865)

Three Women Doing Household Chores, c. 1858
Pencil, 187 x 218 mm
NMH 268/2016

Bror Jacob Adelborg (1816–1865)

"The Schnapps Issue", 1840
Pencil, 187 x 218 mm
NMH 268/2016

Bror Jacob Adelborg (1816–1865)

View of a Village Church in the Background. Two Men Sitting on a Bench Talking, 1840
Pencil on blue-gray paper, 213 x 342 mm
NMH 269/2016

Bror Jacob Adelborg (1816–1865)

Portrait of a Woman in a Green Dress with a Red Headband, c. 1858
Mixed media on cardboard, 206 x 128 mm
NMH 270/2016

Bror Jacob Adelborg (1816–1865)

View with a Turreted Building, to the Right a Building with Arched Entrance, Bushes and Trees in the Foreground, 1850
Watercolour on cardboard, 158 x 185 mm
NMH 271/2016
Bror Jacob Adelborg (1816–1865)  
Woman’s Head in Three-Quarter Profile from the Shoulders. Two Pale Partings in Her Pinned-Up Hair, c. 1858  
Pencil, watercolour, 91 x 217 mm  
NMH 272/2016

Bror Jacob Adelborg (1816–1865)  
Several Drawings: Two Men Walking. Watercoloured Female Head and Other Studies of Heads, c. 1858  
Pencil, watercolour, 225 x 262 mm  
NMH 273/2016

Bror Jacob Adelborg (1816–1865)  
Watercolour Portrait of Woman in Three-Quarter Profile En Face from the Side, c. 1858  
Watercolour, 172 x 220 mm  
NMH 274/2016

Bror Jacob Adelborg (1816–1865)  
Woman in Purple Dress, White Apron and Brown Top, Scarf and Headcloth, 1850s  
Pencil, watercolour, wash, 219 x 208 mm  
NMH 276/2016

Bror Jacob Adelborg (1816–1865)  
Woman Leaning Against a Rock, in a White Dress With Green Apron With Red Pattern, Green Breeches and Brown Hose/Gaiters Partially Covering His Shoes, White Shirt, a Loose Cravat Around His Neck, and a Wide Red Belt Around His Waist, c. 1858  
Pencil, watercolour, wash, 156 x 122 mm  
NMH 281/2016

Bror Jacob Adelborg (1816–1865)  
Man at the Oars Smoking a Pipe, in a Short Brown Jacket, Greenish Breeches and Brown Hose/Gaiters Partially Covering His Shoes, White Shirt, a Loose Cravat Around His Neck, and a Wide Red Belt Around His Waist, c. 1858  
Pencil, watercolour, wash, 215 x 145 mm  
NMH 282/2016

Bror Jacob Adelborg (1816–1865)  
Kneeling Woman in Landscape, c. 1858  
Watercolour, 90 x 130 mm  
NMH 275/2016

Bror Jacob Adelborg (1816–1865)  
Woman Standing Next to a Piece of Furniture, Full Length, Her Left Hand Resting on the Furniture, c. 1858  
Pencil, watercolour, wash, 206 x 204 mm  
NMH 279/2016

Bror Jacob Adelborg (1816–1865)  
Young Sailor Holding a Bottle in His Right Hand, c. 1858  
Pencil, watercolour, wash, 223 x 218 mm  
NMH 280/2016

Bror Jacob Adelborg (1816–1865)  
Full-Length Portrait of Man En Face, in a Short Brown Kachel, Greenish Breeches and Brown Hose/Gaiters Partially Covering His Hair, a Loose Cravat Around His Neck, and a Wide Red Belt Around His Waist, c. 1858  
Pencil, watercolour, wash, 156 x 122 mm  
NMH 281/2016

Bror Jacob Adelborg (1816–1865)  
Woman in Full Length Tying Her Apron Ribbons Behind Her Back (His Daughter Maria?), 1850s  
Pencil, wash, 272 x 216 mm  
NMH 291/2016

Bror Jacob Adelborg (1816–1865)  
Two Women. One Tying Her Apron Ribbons, the Other Wrapping Herself in a Shawl, 1850s  
Pencil, pen and ink, wash, 343 x 204 mm  
NMH 292/2016

Bror Jacob Adelborg (1816–1865)  
Woman in Landscape Putting Her Hair in a Ponytail, c. 1858  
Pencil, watercolour, wash, 138 x 134 mm  
NMH 283/2016

Bror Jacob Adelborg (1816–1865)  
Woman in Landscape Pasting Her Hair in a Ponytail, c. 1858  
Pencil, watercolour, wash, 144 x 100 mm  
NMH 284/2016

Bror Jacob Adelborg (1816–1865)  
Woman in Landscape Putting Her Hair in a Small Knot, c. 1858  
Pencil, watercolour, wash, 272 x 216 mm  
NMH 291/2016

Bror Jacob Adelborg (1816–1865)  
Woman Winding Wool from a Swift, a Sailing Ship, Stylised Birds, Including Stacked Books with a Rat, a Face in Profile, 1850s  
Pencil, pen, brush and ink, 212 x 34 mm  
NMH 299/2016

Bror Jacob Adelborg (1816–1865)  
Young Sailor Holding a Bottle in His Right Hand, c. 1858  
Pencil, watercolour, wash, 223 x 218 mm  
NMH 280/2016

Bror Jacob Adelborg (1816–1865)  
Portrait of Man on Leaf from a Log Book, c. 1858  
Watercolour, 962 x 285 mm  
NMH 288/2016

Bror Jacob Adelborg (1816–1865)  
Woman Left Hand Resting on the Furniture, Full Length, Her Left Hand Resting on the Furniture, c. 1858  
Pencil, watercolour, wash, 210 x 119 mm  
NMH 287/2016

Bror Jacob Adelborg (1816–1865)  
Girl Among Field Flowers, 1850s  
Watercolour on blue-green paper, 177 x 182 mm  
NMH 296/2016

Bror Jacob Adelborg (1816–1865)  
Nude Man with Arms Outstretched Riding Bareback, c. 1848  
Pencil, chalk, heightened with white, 163 x 225 mm  
NMH 301/2016

Bror Jacob Adelborg (1816–1865)  
Young Couple Sitting on a Stone. Bror Jacob Drawing and Hedvig Reading, c. 1838  
Pencil, 345 x 215 mm  
NMH 302/2016

Bror Jacob Adelborg (1816–1865)  
Drawings with Five Scenes, Including Woman Winding Wool from a Swift, a Young Man Sitting by Her Reading a Book, c. 1836  
Pencil, 224 x 360 mm  
NMH 303/2016

Bror Jacob Adelborg (1816–1865)  
Two Riders Among the Waves on the Shore, 1830s  
Pencil, pen, brush and ink, wash, 208 x 347 mm  
NMH 304/2016

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<td>&quot;...I Take the Rain with Patience&quot;, 1840.</td>
<td>Pencil, 358 x 225 mm</td>
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<td>1816–1865</td>
<td>Four Drawings, Including Three Deck-Hands and a Group of Strollers, 1840.</td>
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<td>1816–1865</td>
<td>&quot;Who Says I am Not the Master of This House&quot;. Self-Portrait from Behind and Anders Otto and Louise Adelborg with Children on a Sunday Walk, c. 1845.</td>
<td>Pencil, 339 x 212 mm</td>
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<td>1816–1865</td>
<td>Three Drawings. Guard on Horseback Galloping, Guard Being Butted by Ram, and Man Being Offered Snuff, c. 1840.</td>
<td>Pencil, 249 x 348 mm</td>
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<td>1816–1865</td>
<td>Deer Hunt, 1840.</td>
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<td>1816–1865</td>
<td>Two Drawings and Sketches. Two Men Eating Their Provisions and an Overturned Horse Carriage, c. 1840.</td>
<td>Pencil, 217 x 272 mm</td>
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<td>1816–1865</td>
<td>Three Young Men, One Pointing Upwards, One Taking Snuff, and the Third Looking Upwards, a Woman to the Left, c. 1840.</td>
<td>Pencil, 207 x 347 mm</td>
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<td>1816–1865</td>
<td>13 Sketches, Including Man Having His Hair Cut, c. 1840.</td>
<td>Pencil, pen and ink, 208 x 345 mm</td>
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<td>1816–1865</td>
<td>Man Riding on an Ox with a Parasol, 1850.</td>
<td>Traces of pencil, pen, brush and ink, wash, on blue paper, 212 x 338 mm</td>
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<td>1816–1865</td>
<td>Peasants Talking Next to a Horse-Drawn Cart, c. 1840.</td>
<td>Pencil, 215 x 273 mm</td>
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<td>1816–1865</td>
<td>Horse-Drawn Sleigh with Groom Going Downhill, Two Horses, 1850.</td>
<td>Pencil, 209 x 280 mm</td>
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<td>1816–1865</td>
<td>&quot;Go to Hell! First Come First Served!&quot; and &quot;Good Snow for Sleigh Rides&quot;, c. 1850.</td>
<td>Pencil, 277 x 219 mm</td>
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<td>Two Horses and a Line Drawing of a Dog, 1850.</td>
<td>Pencil, 100 x 113 mm</td>
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<td>1816–1865</td>
<td>&quot;Chattrina&quot;, 1850.</td>
<td>Pencil, pen and ink, 155 x 109 mm</td>
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<td>1816–1865</td>
<td>Sketch Shirt. &quot;The Great Lufsko-Soaking Bay&quot; and Horses</td>
<td>Pencil, 362 x 451 mm</td>
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</table>
Bror Jacob Adelborg (1816–1865)
Three Drawings. Two Riders, Couple Meeting, Heads and Children’s Drawings, 1840s
Pencil, 357 x 421 mm
NMH 344/2016

Bror Jacob Adelborg (1816–1865)
Sketch Sheet With Several Sketches, Including Studies of Horses, Face Profiles, Knight in Armour with Shield, Two Men in Full Length, 1840s
Recto: pen and ink, verso: pencil, 225 x 359 mm
NMH 345/2016

Bror Jacob Adelborg (1816–1865)
“On! If the Mayor Were…”
Pencil, pen and ink, 223 x 362 mm
NMH 346/2016

Bror Jacob Adelborg (1816–1865)
“Grålle…” and “At Edsbro Patron Met Extremely Proud…” “But Poor Old bo. Three Drawings.” And Grålle Felt The Voyage from Stockholm to Schebo.
Bror Jacob Adelborg with Casimir Petre, c. 1849
Pencil, pen and ink, 121 x 117 mm
NMH 347/2016

Bror Jacob Adelborg (1816–1865)
“Please Sir!”
Pencil, pen and ink, 163 x 151 mm
NMH 348/2016

Bror Jacob Adelborg (1816–1865)
The Story of Young Baron von Phiffen.
1. Young Baron von Phiffen Receives Ada Rydströmer’s Copy, 1845
Pen and ink, 149 x 219 mm
NMH 349/2016

Bror Jacob Adelborg (1816–1865)
“…they won’t leave me alone I will draw and leave”
Bror Jacob and Hedvig Adelborg with Cassandra Petre, c. 1850
Pencil, pen and ink, 163 x 151 mm
NMH 350/2016

Bror Jacob Adelborg (1816–1865)
The Story of Young Baron von Phiffen.
2. Young Baron Deep Asleep. The Teacher’s Mood and the Wagons are Too Heavily Burdened”, 1840s
Pencil, pen and ink, 106 x 209 mm
NMH 351/2016

Bror Jacob Adelborg (1816–1865)
The Story of Young Baron von Phiffen.
3. When Sitting His Exams for Professor C. the Young Baron is Found to be Entirely Petrified (from Tobacco Smoke)”, 1840s
Pen and ink, 115 x 210 mm
NMH 352/2016

Bror Jacob Adelborg (1816–1865)
The Voyage from Stockholm to Schebo. Three Drawings. “Seat in the Carriage are Two People…”, “Patron Had Carried My Load…”, and “Oh, We Swedish Warriors…”, 1840s
Pencil, pen and ink, 356 x 210 mm
NMH 357/2016

Bror Jacob Adelborg (1816–1865)
The Story of Young Baron von Phiffen.
4. “The Cadets Knock the Nobility Out of Baron von Phiffen”, 1840s
Pen and ink, 113 x 209 mm
NMH 353/2016

Bror Jacob Adelborg (1816–1865)
Nude Drawing, 1840s
Pen and ink on blue-green paper, 203 x 183 mm
NMH 354/2016

Bror Jacob Adelborg (1816–1865)
Ottila Adelborg’s Copy, c. 1916
Pen and ink on writing paper, 120 x 215 mm
NMH 355/2016

Bror Jacob Adelborg (1816–1865)
“Invitation to Schebo d. 23 Oct. 1843”
Pencil, pen and ink, 225 x 185 mm
NMH 355/2016:1

Bror Jacob Adelborg (1816–1865)
“Toilette. An Ugly Habit, Excusable This Time”, 1845
Pencil, pen and ink, 223 x 184 mm
NMH 356/2016:2

Bror Jacob Adelborg (1816–1865)
The Pen Working Hard”, 1845
Pencil, pen and ink, 225 x 187 mm
NMH 356/2016:3

Bror Jacob Adelborg (1816–1865)
The Voyage from Stockholm to Schebo. Three Drawings. “Adding Up English Money One Two, Damn, There, What the Devil! Four Five, My God! Six Seven Go to Hell Damn it!”
1845
Pencil, pen and ink, 355 x 21 mm
NMH 357/2016:4

Bror Jacob Adelborg (1816–1865)
The Voyage from Stockholm to Schebo. Three Drawings. “Now We Have Lost All Hope…”, “Has She No Shame, Ouch, Bedamed, How She Hogs the Space”, and People Under a Pile of Leaves, 1845
Pencil, pen and ink, 356 x 209 mm
NMH 357/2016:5

Bror Jacob Adelborg (1816–1865)
Two Drawings. “I Have Not Read the Real End of Monte Cristo…” and “200 Kilometres from Schebo We are No Longer Afraid”, c. 1845
Pen and ink, 323 x 203 mm
NMH 358/2016

Bror Jacob Adelborg (1816–1865)
Figure Sketches. Two Men Talking, an Old Lady, and a Decimal Scale, 1840s
Pencil, pen and ink, 129 x 152 mm
NMH 359/2016

Bror Jacob Adelborg (1816–1865)
“For Hedda”. Self-Portrait Proposing for Hedda’s Love and Several Figure Sketches, c. 1847
Pencil, pen and ink, 200 x 338 mm
NMH 360/2016

Bror Jacob Adelborg (1816–1865)
Landscape with Dwetail Cottage by the Water, 1840s
Pencil, 196 x 231 mm
NMH 361/2016

Bror Jacob Adelborg (1816–1865)
Modest Manor with Barn by the Lake, 1830s
Traces of pencil, pen, brush and ink, wash, 162 x 235 mm
NMH 362/2016

Bror Jacob Adelborg (1816–1865)
Landscape. Modest Dwetail Building by a Tall Tree, 1840s
Brush and ink, wash, 137 x 103 mm
NMH 363/2016

Bror Jacob Adelborg (1816–1865)
Landscape with a Large Farm by the Water, 1840s
Pen and ink, 228 x 235 mm
NMH 364/2016

Bror Jacob Adelborg (1816–1865)
Soldiers Searching a Hayload with Their Spears. (Gustav Vasa’s Escape from the Danes? A Youthful Drawing by Bror Jacob), 1830s
Pen and ink, wash, watercolour, on varnished paper, 341 x 243 mm
NMH 365/2016

Bror Jacob Adelborg (1816–1865)
"Biographia”. A Series of Nine Motifs, c. 1837
Pencil, pen and ink, 207 x 253 mm
NMH 366/2016

Bror Jacob Adelborg (1816–1865)
Two Men by the Fireside, 1840s
Pencil, 98 x 179 mm
NMH 367/2016

Bror Jacob Adelborg (1816–1865)
Two Men Walking and Man in Top Hat, 1850s (?)
Pencil, 171 x 219 mm
NMH 368/2016

Bror Jacob Adelborg (1816–1865)
Wood Cabin in Forest Landscape. Two Sailboats and Several Profiles, One with Different Noses, 1840s
Pen and ink, 346 x 210 mm
NMH 369/2016

Bror Jacob Adelborg (1816–1865)
Two-Masted Sailboat Docking Near a Citadel, c. 1850
Pencil, pen and ink, watercolour, wash, 252 x 340 mm
NMH 370/2016

Bror Jacob Adelborg (1816–1865)
“Please Sir!”, 1830s
Pencil, pen and ink, 163 x 151 mm
NMH 371/2016
Bror Jacob Adelborg (1816–1865)
“Cannibal Chiefs. Little Fish Bay 1844”,
dated “Little Fish Bay 7 1844”
Traces of pencil, pen and ink,
337 x 211 mm
NMH 372/2016

Bror Jacob Adelborg (1816–1865)
Two Drawings. Bror Jacob Sitting with Natives, and Hunters with Bicorns
Carrying Their Prey on a Rod over Their Shoulders, c. 1844
Pencil, pen and ink, 337 x 212 mm
NMH 373/2016

Bror Jacob Adelborg (1816–1865)
Two Drawings. Bror Jacob Sitting with Natives, and Hunters with Bicorns
Carrying Their Prey on a Rod over Their Shoulders, c. 1844
Pencil, pen and ink, 337 x 212 mm
NMH 374/2016

Bror Jacob Adelborg (1816–1865)
Two Men in a Fight, a Satyr Watches, c. 1842–45
Pen and ink, 201 x 179 mm
NMH 375/2016

Bror Jacob Adelborg (1816–1865)
Several Drawings and a Verse, Including Young Man Looking at Himself in a Mirror, and “Add an M to My First...”, c. 1860
Pencil, 267 x 224 mm
NMH 376/2016

Bror Jacob Adelborg (1816–1865)
Four Drawings. Horse and Cart on a Road, Jockey on Horseback, Sailing Ship, and Sailing Ship and Paddle Steamer, 1840s
Pencil, pen and ink, 209 x 336 mm
NMH 377/2016

Bror Jacob Adelborg (1816–1865)
Group in a Garden with Tall Flowers, 1840s
Pencil, pen and ink, 181 x 210 mm
NMH 378/2016

Bror Jacob Adelborg (1816–1865)
Caricatures, Several Figures, Including a Dog Sitting Pretty, c. 1842–43
Pencil, 222 x 281 mm
NMH 379/2016

Bror Jacob Adelborg (1816–1865)
Before the Military Court, 1840s
Pencil, 267 x 223 mm
NMH 380/2016

Bror Jacob Adelborg (1816–1865)
Motifs from Africa, Including Man in Bed with Rat, Beduin on Horseback, 1842–45
Pencil, 335 x 209 mm
NMH 381/2016

Bror Jacob Adelborg (1816–1865)
Two Sketch Sheets with Five Drawings, the Ones to the Left Upside Down, Man by Campfire, a Group of Men, Field Shower, Acrobat Couple, and Lovers, 1840s
Pencil, pen and ink, 334 x 427 mm
NMH 382/2016

Bror Jacob Adelborg (1816–1865)
Caricatures from Bror Jacob's Everyday Life. A Visit, Men Reading, a Woman With a Small Girl, a Couple Walking, Men on Horseback, and a Grazing Horse, 1840s
Pen and ink, 336 x 21 mm
NMH 383/2016

Bror Jacob Adelborg (1816–1865)
Long, Five-Line Riddle, and a Deck-Hand in Casual Dress Arm-in-Arm with an Affectionate Woman, 1840s
Pencil, 225 x 269 mm
NMH 384/2016

Bror Jacob Adelborg (1816–1865)
Several Drawings. Man Carrying a Heavy Sack “300”, Woman with Nerdie Work, Man Taking a Bite of an Apple, Self-Portrait, and Barking and Jumping Dogs, 1840s
Pencil, 267 x 226 mm
NMH 385/2016

Bror Jacob Adelborg (1816–1865)
“It Really Tastes Like Fowl”, 1850s
Pen and ink, 193 x 225 mm
NMH 386/2016

Bror Jacob Adelborg (1816–1865)
Several Drawings and Sketches, Including a Section of a Building, Outdoor Summary, Hunters With Dogs, Horse and Rider, Two Men Greeting a Woman With a Child and a Dog, Seated Man in Uniform, c. 1842–45
Traces of pencil, pen and ink, 335 x 408 mm
NMH 387/2016

Bror Jacob Adelborg (1816–1865)
Man Embracing a Seated Girl, c. 1855–65
Pencil, 336 x 214 mm
NMH 388/2016

Bror Jacob Adelborg (1816–1865)
Tire Study, 1840s
Wash, 224 x 179 mm
NMH 389/2016

Anders Otto Adelborg (1811–1862)
“Who in Hell Ever Saw Such Washing?!...” At Mother Maja’s Inn at Marback, August 1836, 15 August 1836
Pencil, pen and ink, 218 x 348 mm
NMH 390/2016

Anders Otto Adelborg (1811–1862)
Peasant Woman Milking a Cow (”Memories from My Travels in 1836 and 1837”)
Pencil, pen and ink, 442 x 359 mm
NMH 391/2016

Anders Otto Adelborg (1811–1862)
A Story in Two Acts, from July 1836; “1st Act, An Abraham from the New Era”, and “2nd Act, The Old Man’s Path I’ll Gladly Follow!...”
dated “Dl: 28 July 1836”
Traces of pencil, pen and ink, 221 x 363 mm
NMH 392/2016

Anders Otto Adelborg (1811–1862)
“That’s None of Your Business, You Damned Admiral Swine!!!”, dated “Dl: 12 Aug 1836”
Pencil pen and ink, 159 x 317 mm
NMH 393/2016

Anders Otto Adelborg (1811–1862)
“What the Devil! What do you want from me!?”
dated “Dl: 12 Aug 1836”
Pencil pen and ink, 219 x 285 mm
NMH 394/2016

Anders Otto Adelborg (1811–1862)
Portrait of Major Schotte, 1836, 1830s
Pencil, 344 x 210 mm
NMH 395/2016

Anders Otto Adelborg (1811–1862)
Portrait of an Old Woman (Portrait of the Artist’s Mother, Lovisa Eleonora Adelborg?), 1830s
Pencil, 344 x 210 mm
NMH 396/2016

Anders Otto Adelborg (1811–1862)
Portrait from the Waist of Young Cadet Sitting in a Chair with His Hands in His Lap, 1830s
Pencil, pen and ink, 160 x 103 mm
NMH 400/2016

Anders Otto Adelborg (1811–1862)
Man in Long Overcoat, Walking Cane in His Left Hand, 1830s
Pencil, 216 x 101 mm
NMH 401/2016

Anders Otto Adelborg (1811–1862)
Man Playing a French Horn, 1830s
Pencil, 131 x 100 mm
NMH 402/2016

Anders Otto Adelborg (1811–1862)
Two Male Heads with Spectacles, 1830s
Pencil, 102 x 94 mm
NMH 403/2016

Anders Otto Adelborg (1811–1862)
“Royal Secretary Hellberg”, 1830s
Pencil, 141 x 119 mm
NMH 404/2016

Anders Otto Adelborg (1811–1862)
Male Head with a High Collar, Seen from the Left, 1830s
Pencil, 107 x 100 mm
NMH 405/2016
Anders Otto Adelborg (1811–1862)  
*Left Profile of Guard with High Collar and Moustache*, 1850s  
Pencil, 102 x 125 mm  
NMH 406/2016

Anders Otto Adelborg (1811–1862)  
*Five Male Heads in Left Profile*, 1850s  
Pen and ink, 144 x 219 mm  
NMH 407/2016

Anders Otto Adelborg (1811–1862)  
*Sketch Sheet with Figures*, 1850s  
Pencil, pen and ink, 179 x 104 mm  
NMH 408/2016

Anders Otto Adelborg (1811–1862)  
*Man in Redingot*, 1862  
Pen and ink, 136 x 45 mm  
NMH 409/2016

Anders Otto Adelborg (1811–1862)  
Pencil, black chalk, 216 x 274 mm  
NMH 410/2016

Anders Otto Adelborg (1811–1862)  
*Portrait of a Young Man in Left Profile from the Shoulders*, 1850s  
Pencil, 86 x 92 mm  
NMH 411/2016

Anders Otto Adelborg (1811–1862)  
*Portrait of Old Man with Pigtail and Ribbon*, c. 1840  
Pencil, 90 x 90 mm  
NMH 412/2016

Anders Otto Adelborg (1811–1862)  
*Three Portraits of the Same Man in Left Profile (Falunderlejn?), 1850s*  
Pencil, pen and ink, 246 x 137 mm  
NMH 413/2016

Bror Jacob Adelborg (1816–1865)  
*“Uncle Michael Hammarskjöld”, c. 1850*  
Pencil, 125 x 160 mm  
NMH 414/2016

Bror Jacob Adelborg (1816–1865)  
*Portrait Sketch of Man, Left Profile from the Chest*, c. 1850  
Pencil, 152 x 128 mm  
NMH 415/2016

Per Otto Adelborg (1781–1818)  
*Portrait of Per Otto’s Wife to Be, Louise Elosora Ramsay? c. 1807*  
Pencil, 250 x 209 mm  
NMH 417/2016

Fredrik Adelborg (1842–1890)  
*Chapel in a Hilly Landscape with Trees*, 1850s  
Pencil, 151 x 232 mm  
NMH 417/2016

Fredrik Adelborg (1842–1890)  
*Landscape with Södertuna on the Horizon*, signed “Fredrik Adelborg d. 28 Dec. 1857”  
Pencil, 228 x 291 mm  
NMH 418/2016

Louise Bohnstedt (1811–1862)  
*Two Ships by a Citadel on an Island*, signed “L. B. le 20 Octobre 1820”  
Pencil, 102 x 185 mm  
NMH 419/2016

Louise Bohnstedt (1813–1899)  
*Roe Deer Head*, signed “Louise Bohnstedt den 24 December 1827”  
Pencil, black chalk, 315 x 245 mm  
NMH 420/2016

Louise Bohnstedt (1813–1899)  
*Goat*, 1855  
Pencil, 154 x 245 mm  
NMH 421/2016

Louise Bohnstedt (1813–1899)  
*“Danish Sunday Clothes”, signed “Fredrik Adelborg … Otto. d. 28 Dec 1857”*  
Pen and ink, 220 x 181 mm  
NMH 423/2016

Fredrik Adelborg (1842–1890)  
*High Mountains in the Distance*, signed “Fredrik Adelborg d. 28 Dec 1857”  
Watercolour, 180 x 216 mm  
NMH 424/2016

Fredrik Adelborg (1842–1890)  
*Old Castle with Corner Turrets*, 1850s  
Pencil, 145 x 229 mm  
NMH 424/2016

Fredrik Adelborg (1842–1890)  
*Pipe-Smoking Officer by the Sea*, signed “Fredrik Adelborg 58”  
Watercolour, 344 x 292 mm  
NMH 440/2016

Otto Ehrenfried Adelborg (1845–1900)  
*Hunting Dog*, signed “Otto. 1855”  
Pencil, 133 x 210 mm  
NMH 441/2016

Otto Ehrenfried Adelborg (1845–1900)  
*Three Wild Ducks*, signed “Otto. 1855”  
Pencil, 145 x 229 mm  
NMH 442/2016

Otto Ehrenfried Adelborg (1845–1900)  
*Fantasy Landscape with Half-Timbered Buildings Before a Ruin*, c. 1855  
Pencil, 246 x 157 mm  
NMH 443/2016

Otto Ehrenfried Adelborg (1845–1900)  
*Fantasy Landscape with Half-Timbered Buildings Before a Ruin*, c. 1855  
Pencil, 246 x 157 mm  
NMH 444/2016

Otto Ehrenfried Adelborg (1845–1900)  
*Old Castle with Corner Turrets*, 1850s  
Pencil, 140 x 221 mm  
NMH 445/2016
Hugo Adelborg (1848–1940)

**Girl Offering Fruit/An Apple to a Cow,** signed "Hugo Adelborg / den 28 Mars 1858". Pencil, 261 x 187 mm. NMH 455/2016

**Hawk on a Perch,** signed "Hugo A. 18 21/12 58". Pencil and watercolour, 211 x 170 mm. NMH 456/2016

**Tiger,** signed "Hugo A. 18 24/12 58". Pencil, 183 x 225 mm. NMH 457/2016

**Woman's Face with Wimple,** signed "Hugo Adelborg 1859". Pencil, 273 x 185 mm. NMH 458/2016

**Partly Covered Male Face,** signed "Hugo Adelborg 1859 / Den 27/5 59". Pencil, 273 x 265 mm. NMH 460/2016

**Boy's or Girl's Face in Right Profile,** signed "Hugo Adelborg 1859". Pencil, 274 x 265 mm. NMH 461/2016

**Knight's Head with Raised Visor,** signed "Hugo Adelborg 1860". Pencil, 272 x 224 mm. NMH 453/2016

**Male Head Wrapped in a Coat,** c. 1860. Pencil, 355 x 208 mm. NMH 463/2016

**Oriental Warrior with Sabre and Bow,** c. 1860. Pencil, watercolour, wash, 195 x 132 mm. NMH 465/2016

**Male Portrait with Moustache and Goat,** signed "Ludvig Adelborg 1861". Pencil, 492 x 305 mm. NMH 465/2016

**Male Portrait, Warrior with Helmet,** signed "Ludvig Adelborg / den 6 Mars / 1861". Pencil, 494 x 309 mm. NMH 466/2016

**Male Head in Three Quarters Profile from the Right,** with Full Beard, signed "Ludvig Adelborg 18 20/9 61". Pencil, 493 x 309 mm. NMH 467/2016

**Tree Study, Two Firs,** signed "Ludvig Adelborg / 18 21/2 63". Pencil, 293 x 391 mm. NMH 468/2016

**Tree Study, Two Firs,** c. 1863. Pencil, 317 x 393 mm. NMH 469/2016

**Hunting Dog,** signed "Ludvig Adelborg 18 22/11 65". Pencil and black chalk, 466 x 30 mm. NMH 470/2016

**Boe Deer Stag,** c. 1861. Pencil, 168 x 206 mm. NMH 471/2016

G.L.

"Sail and Steam Ships in Stormy Weather Off Ektinsne Castle, probably middle of 1800s. Pencil, black and white chalk, charcoal on thin cardboard, 247 x 284 mm. NMH 472/2016

L.J. Törnmarck

"Mallard, 1791", signed "... I maji Törnsmäker / L.J. Törnmarck". Pen and ink, watercolour, wash, 270 x 211 mm. NMH 473/2016

Carl Törnström (1778–1815)

"Apothecary’s "Rumour", Warriors Coming Ashore are Met by a Muse", c. 1810, Signed "Carl Törnström". Pen and ink, wash, watercolour, 198 x 210 mm. NMH 474/2016

Carl Törnström (1778–1815)

"Portrait of a Bearded Man in a Hat", signed "C. Törnström / d. 12 novemb 1800 I Carlsbroon". Pen brush and ink, wash, 82 x 102 mm. NMH 475/2016

Johan Törnström d.a. (1743–1828)

"Troll Woman/Fairy Who Blinds a Rider", c. 1800. Pencil, pen and ink, wash, watercolour, 302 x 41 mm. NMH 476/2016

Johan Törnström d.a. (1743–1828)

"Two Men Walking by a Forest Lake", c. 1800. Pencil and ink wash, 196 x 277 mm. NMH 477/2016

Johan Törnström d.a. (1743–1828)

"The Wachterischer Palace, Grevorghden" ("Many Happy Moments"), c. 1800. Pen and ink wash and watercolour, 162 x 246 mm. NMH 478/2016

Johan Törnström d.a. (1743–1828)

"A Large Group of People in the Countryside", c. 1800. Pen and ink wash, watercolour, 143 x 171 mm. NMH 479/2016

Per Otto Adelborg (1781–1818)

"Man Running with Outstretched Hands (Per Otto Adelborg Himself)", c. 1805. Pencil, 168 x 219 mm. NMH 480/2016

Per Otto Adelborg (1781–1818)

"Woman Playing a Spinet", c. 1805. Pencil, 170 x 218 mm. NMH 481/2016

Per Otto Adelborg (1781–1818)

Per Otto Adelborg (1781–1818)
“Have You Seen Mr Hoppenstedt? So Pleased with His Tiny Nose”. Portrait of Mill Proprietor and Mining Counsellor Baltzar Hoppenstedt (1776–1819)
Pencil, pen and ink, 98 x 115 mm
NMH 483/2016

Per Otto Adelborg (1781–1818)
“De marié – Senior”. Portrait of Mill Proprietor Baltzar DeMaré (1798–1882), 1830s
Pencil, pen and ink, wash, 199 x 121 mm
NMH 484/2016

Per Otto Adelborg (1781–1818)
Portray of Obese Man in Left Profile, 1830s
Pencil, pen and ink, wash, 160 x 99 mm
NMH 485/2016

Per Otto Adelborg (1781–1818)
“What the Devil is This!”, c. 1805
Pen and ink wash and watercolour, 230 x 200 mm
NMH 486/2016

Per Otto Adelborg (1781–1818)
Man at the Lathe, 1830s
Pencil, 116 x 95 mm
NMH 487/2016

Bror Jacob Adelborg (1816–1865)
Sketch Sheet with Several Small Landscapes and Tree Studies, c. 1845
Pencil, 235 x 397 mm
NMH 499/2016

Bror Jacob Adelborg (1816–1865)
Sketch Sheet with Ten Small Landscapes and a Church Interior, c. 1845
Pencil, 235 x 397 mm
NMH 500/2016

Anders Otto Adelborg (1811–1862)
Sketch Sheet with Several Sketches, recto and verso, including “Jacobbo Estate in Fåsi Parish and Future Judicial District”, 1840s
Pencil, 135 x 182 mm
NMH 492/2016

Bror Jacob Adelborg (1816–1865)
Sketch Sheet with Several Small Drawings, Including Oriental Man “Miadis”, c. 1845
Pencil, 235 x 396 mm
NMH 498/2016

Per Otto Adelborg (1781–1818)
Left Profile of Man with Moustache (Portrait of Aug. Hilström?), c. 1832
Pencil, 144 x 133 mm
NMH 494/2016

Anders Otto Adelborg (1811–1862)
Portrait of Anders Otto’s Wife to Be, Louise Bohnstedt? c. 1840
Pencil, 342 x 414 mm
NMH 495/2016

Per Otto Adelborg (1781–1818)
“Potato Glutton”
Pen, brush and ink, 224 x 188 mm
NMH 488/2016

Anders Otto Adelborg (1811–1862)
Portrait of Lieutenant Lagerborg? c. 1836
Pencil, pen and ink, wash, 176 x 122 mm
NMH 496/2016

Per Otto Adelborg (1781–1818)
Pen and ink, 226 x 185 mm
NMH 489/2016

Per Otto Adelborg (1781–1818)
Portrait of Obese Man in Left Profile, 1830s
Pencil, pen and ink, wash, 160 x 99 mm
NMH 485/2016

Anders Otto Adelborg (1811–1862)
Left Bust Profile of Woman, 1830s
Pencil, 322 x 205 mm
NMH 493/2016

Louise Bohnstedt (1813–1899)
Two Mallards, dated October 1831
Pencil, 135 x 182 mm
NMH 491/2016

Per Otto Adelborg (1781-1818)
“What the Devil is This!”, c. 1805
Pen and ink wash and watercolour, 230 x 200 mm
NMH 486/2016

Per Otto Adelborg (1781–1818)
Man at the Lathe, 1830s
Pencil, 116 x 95 mm
NMH 487/2016

Anders Otto Adelborg (1811–1862)
Sketch Sheet with Several Small Drawings, Including Oriental Man “Miadis”, c. 1845
Pencil, 235 x 396 mm
NMH 498/2016

Per Otto Adelborg (1781–1818)
“Potato Glutton”
Pen, brush and ink, 224 x 188 mm
NMH 488/2016

Per Otto Adelborg (1781–1818)
Pen and ink, 226 x 185 mm
NMH 489/2016

Per Otto Adelborg (1781–1818)
Left Profile of Man with Moustache (Portrait of Aug. Hilström?), c. 1832
Pencil, 144 x 133 mm
NMH 494/2016

Anders Otto Adelborg (1811–1862)
Portrait of Anders Otto’s Wife to Be, Louise Bohnstedt? c. 1840
Pencil, 342 x 414 mm
NMH 495/2016

Bror Jacob Adelborg (1816–1865)
Sketch Sheet with Several Small Landscapes and Tree Studies, c. 1845
Pencil, 235 x 397 mm
NMH 499/2016

Bror Jacob Adelborg (1816–1865)
Sketch Sheet with Ten Small Landscapes and a Church Interior, c. 1845
Pencil, 235 x 397 mm
NMH 500/2016

Bror Jacob Adelborg (1816–1865)
Shack on a Slope by a Lake, c. 1845
Pencil, 235 x 397 mm
NMH 500/2016

Bror Jacob Adelborg (1816–1865)
Landscape with a Waterfall, c. 1845
Pencil, 207 x 343 mm
NMH 502/2016

Bror Jacob Adelborg (1816–1865)
Tree Studies, Studies of Branches and Leaves, c. 1842–45
Pencil, 240 x 285 mm
NMH 503/2016

Per Otto Adelborg (1781–1818)
Silhouette Cutouts, Woman’s Head in Left Profile, 1830s
Silhouette, 62 x 49 mm
NMH 504/2016:1
Per Otto Adelborg (1781–1818)
Silhouette Cutout, Male Head in Right Profile with High Collar
Silhouette, 36 x 27 mm
NMH 504/2016:

Lovisa Eleonora Ramsay (1785–1841)
“Although Only One Drawn”, Long Essay on Her Love for Per Otto Adelborg, c. 1807
Pen and ink, 205 x 133 mm
NMH 505/2016

Per Otto Adelborg (1781–1818)
Silhouette Cutout, Male Head in Right Profile with High Collar
Silhouette, 39 x 25 mm
NMH 504/2016:

Bror Jacob Adelborg (1816–1865)
Two Texts. “Ode to Cat’s Eyes”, and “Rules of the Krokota grund Spa Society”, 1830s
Pen and ink, 345 x 210 mm
NMH 507/2016

Lovisa Eleonora Ramsay
(1785–1841)
“Sveaborg” from Johan Ludvig Runeberg’s “The Tales of Ensign Stål”
Pen and ink, 212 x 148 mm
NMH 506/2016

Bror Jacob Adelborg
(1816–1865)
Pencil, 359 x 228 mm
NMH 508/2016

Bror Jacob Adelborg
(1816–1865)
Essay. “I Love Both Town and Country...”, 1830s
Pencil, 357 x 228 mm
NMH 509/2016

Unknown artist
Chinese Man in a Blue Costume, end of 19th century
Gouache on pith paper, 289 x 181 mm
NMH 510/2016

Drawings by foreign artists

Christoffer Wilhelm Eckersberg (1783–1853), Danish
Interior from the Artist’s Home at Charlottenborg
Pencil, wash, 174 x 136 mm
Wiros Fund
NMH 520/2016
(See article on p. 19, The Danish Golden Age and the Nationalmuseum.)

Fig. 60 Fritz von Dardel (1817–1901), Swiss, active in Sweden
Crown Prince Carl (XV) Visiting Sami Ole Niiewi 15th of August 1858, signed “F v Dardel / 15 augusti 1858”
Pen and ink, watercolour, 127 x 182 mm
Axel Hirsch Fund
NMH 522/2016
Fritz von Dardel was a key figure on the Swedish art scene for several decades, especially when he worked closely with King Karl XV, first as his aide-de-camp, and later as his cabinet chamberlain. Among his more intriguing works are a number of deft sketches of daily life and people at the royal court. This watercolour shows a scene from Karl XV’s journey to northern Sweden in 1858, when the king, accompanied by Fritz von Dardel and his entourage, visited a Sami man called Ole Niarov.

Giovanni Francesco Barbieri, called Guercino (1591–1666), Italian
_Hercules, in Three-Quarter Length_, 1640
Red chalk, 262 x 17 mm
Wiros Fund
NMH 1/2016
(See article on p. 121, Guercino, Study for a “Hercules with the Club”)

Johann Lorenz Kreul (1765–1840), German
_Equestrian Portrait of Jean-Baptiste Bernadotte_
Pencil, traces of black chalk, watercolour, gouache, 410 x 295 mm
Axel Hirsch Fund
NMH 513/2016
(See article on p. 65, Portraits of Karl XIV Johan and Carl XVI Gustaf)

Jean-Pierre Norblin de la Gourdaine (1745–1830), attributed to, French
_Fête Galante_
Pen, brush and ink, traces of underdrawing, 162 x 240 mm
Hedda and N.D. Qvist Fund
NMH 511/2016

Jean-Pierre Norblin de la Gourdaine (1745–1830), attributed to, French
_Park Landscape with Gondolas_
Pen, brush and ink, traces of underdrawing, 162 x 241 mm
2016 Hedda and N.D. Qvist Fund
NMH 512/2016
Graphic works


Unknown Artist “Auf dein Wohlergehen” (Your Good Health!), early 1800s Engraving, watercolour, with moveable parts, 95 x 92 mm (paper) Donated by Louise Adelborg and Görel Adelborg through Lars Fredborg NMG 1/2016

Unknown Artist “Das ist mein lieber Sohn an dem ich Wohlgefallen habe” Caricature of Napoleon as the Son of the Devil, c. 1814 Engraving, watercolour, 113 x 92 mm (paper) Donated by Louise Adelborg and Görel Adelborg through Lars Fredborg NMG 2/2016

Ceramics

Cup with saucer Porcelain, hand-painted, gilt Produced by Dagoty, beginning of 1800s Saucer 2.8 x 15.5 cm (h x diam) Cup 6 x 6.5 cm (h x diam) Axel Hirsch Fund NMG 12/2016

Award Design nu 2014 Ceramics, glazed Elisabeth Billander (b. 1973), 2014 20 x 20 x 10.4 cm (l x w x thickness) Donated by Formmuseets vänner NMG 16/2016

Urns, a pair Porcelain, gilt and painted Produced by Rörstrand (1726–1925), last quarter of 1800s 33 cm (h) Anna and Ferdinand Boberg Foundation NMG 26–27/2016

Jugs, a pair Porcelain, gilt and painted Produced by Rörstrand (1726–1925), last quarter of 1800s 33 cm (h) Anna and Ferdinand Boberg Foundation NMG 26–27/2016

Decorative Dish Earthenware, painted Designed by Erik Hugo Tryggelin (1846–1924) Produced by Rörstrand (1726–1925), last quarter of 1800s 33 cm (h) Anna and Ferdinand Boberg Foundation NMG 28/2016

Jug Blå eld Creamware, glazed Designed by Hertha Bengtson (1917–1993), 1949 Produced by Rörstrand (1936–) 6.5 x 6.5 cm (h x diam) Bequest of Ulla and Gunnar Trygg NMG 37/2016

Bowl Blå eld Creamware, glazed Designed by Hertha Bengtson (1917–1993), 1949 Produced by Rörstrand (1936–) 9.5 x 17.2 x 11.2 cm (h x l x w) Bequest of Ulla and Gunnar Trygg NMG 38/2016

Bowl Blå eld Creamware, glazed Designed by Hertha Bengtson (1917–1993), 1949 Produced by Rörstrand (1936–) 9 x 6.5 cm (h x diam) Bequest of Ulla and Gunnar Trygg NMG 39/2016

Fig. 65 Marianne Westman, Spice jar Körwel, NMG 46/2016.
The playful style of Marianne Westman impacted profoundly on tableware and other kitchen utensils in the 1950s and 60s, and her patterns are still popular and in production today. In 1950, at the age of 22, she began working as a designer at Rörstrand, where she remained for more than 20 years. Her jars also indicate the increased use of spices in cooking in the 1950s.

**Spice jar**  
*Körsel*  
Stoneware, hand-painted, teak, cork  
Designed by **Marianne Westman**  
(b. 1928)  
Produced by **Rörstrand** (1936–), 1950s–60s  
9 x 7.2 cm (h x diam)  
Bequest of Ulla and Gunnar Trygg  
NMK 47/2016

**Spice jar**  
*Kyndel*  
Stoneware, hand-painted, teak, cork  
Designed by **Marianne Westman**  
(b. 1928)  
Produced by **Rörstrand** (1936–), 1950s–60s  
9 x 7.2 cm (h x diam)  
Bequest of Ulla and Gunnar Trygg  
NMK 48/2016

**Plate**  
*Blå eld*  
Creamware, glazed  
Designed by **Hertha Bengtson**  
(1917–1993), 1949  
Produced by **Rörstrand** (1936–)  
25.5 cm (diam)  
Bequest of Ulla and Gunnar Trygg  
NMK 41/2016

**Plate**  
*Blå eld*  
Creamware, glazed  
Designed by **Hertha Bengtson**  
(1917–1993), 1949  
Produced by **Rörstrand** (1936–)  
25.5 cm (diam)  
Bequest of Ulla and Gunnar Trygg  
NMK 42/2016

**Plate**  
*Blå eld*  
Creamware, glazed  
Designed by **Hertha Bengtson**  
(1917–1993), 1949  
Produced by **Rörstrand** (1936–)  
25.5 cm (diam)  
Bequest of Ulla and Gunnar Trygg  
NMK 43/2016

**Plate**  
*Blå eld*  
Creamware, glazed  
Designed by **Hertha Bengtson**  
(1917–1993), 1949  
Produced by **Rörstrand** (1936–)  
25.5 cm (diam)  
Bequest of Ulla and Gunnar Trygg  
NMK 44/2016

**Bowl**  
*Blå eld*  
Creamware, glazed  
Designed by **Hertha Bengtson**  
(1917–1993), 1949  
Produced by **Rörstrand** (1936–)  
25.5 cm (diam)  
Bequest of Ulla and Gunnar Trygg  
NMK 45/2016

**Bowl**  
*Blå eld*  
Creamware, glazed  
Designed by **Hertha Bengtson**  
(1917–1993), 1949  
Produced by **Rörstrand** (1936–)  
25.5 cm (diam)  
Bequest of Ulla and Gunnar Trygg  
NMK 46/2016

**Jug**  
*Picknick*  
Stoneware, printed décor, hand-painted  
Designed by **Marianne Westman**  
(b. 1928)  
Produced by **Rörstrand** (1936–), 1956–69  
10 x 15 x 10 cm (h x l x w)  
Bequest of Ulla and Gunnar Trygg  
NMK 47/2016
1950s–60s
9 x 5.9 cm (h x diam)
Bequest of Ulla and Gunnar Trygg
NMK 49/2016

Spice jar
Stoneware, hand-painted, teak, cork
Designed by Marianne Westman (b. 1928)
Produced by Rörstrand (1936–), 1950s–60s
9 x 5.9 cm (h x diam)
Bequest of Ulla and Gunnar Trygg
NMK 50/2016

Cigarette beaker
Stoneware, printed décor
Designed by Carl-Harry Stålhane (1920–1990)
Produced by Rörstrand (1936–), 1950s–60s
6.2 x 9 x 4.8 cm (h x l x w)
Bequest of Ulla and Gunnar Trygg
NMK 51/2016

Fig. 66
Ashtray
Ceramics, printed décor
Designed by Edward Hald (1885–1986), model and Sigurd Lewerentz (1885–1975), décor, 1930
Produced by Karlskrona Porslinsfabrik
1.5 x 8.3 x 8.2 cm (h x l x w)
Donated by Lars-Åke Östman
NMK 81/2016
Inspired by the great housing exhibition Die Wohnung in Stuttgart in 1927, the Stockholm Exhibition in 1930 was a manifestation of the new architecture and design, featuring exhibitions of bright and uncluttered interiors, with big windows and steel tube furniture, along with novelties such as a hotdog stand, and electric lighting as part of nightlife. In practice, design in the arts and crafts industry had not yet caught up with modern styles, and 1920s Neo-Classicism, Art Deco and crafts largely dominated the exhibited objects. The event was organised by the crafts association Svenska Slöjdforeningen (now Svensk Form) and the City of Stockholm.

Pumpkin
Faience, painted
Designed by Tyra Lundgren (1897–1979), 1930
Produced by Rörstrand (1926–1935)
6 x 13 cm (h x l)
Anna and Ferdinand Boberg Foundation
NMK 98/2016

Pumpkin
Faience, painted
Designed by Tyra Lundgren (1897–1979), 1930
Produced by Rörstrand (1926–1935)
6 x 10 cm (h x l)
Anna and Ferdinand Boberg Foundation
NMK 99/2016

Pottery
Creamware, glazed, painted
Designed by Helmer Osslund (1866–1938), 1897
Produced by Höganasbolaget

Fig. 66 Edward Hald and Sigurd Lewerentz, Ashtray, NMK 81/2016.

Fig. 68 Königliche Porzellan-Manufaktur Berlin, Cup and saucer, NMK 302/2016.

Fig. 67
Two Plates
Together
Bone china
Daniel Hassila (b. 1975), 2016
Produced by Gustavbergs porslinsfabrik
2.7 x 25 cm and 2.7 x 22 cm (h x diam)
Donated by Gustavbergs Porslinsfabrik
NMK 196–197/2016
A gift to His Majesty the King on
his 70th birthday from the Swedish parliament and government. The gift consists of a dinner service with plates in two sizes designed by Daniel Hassila at Myra Industriell Design AB for Gustavbergs Porslinsfabrik, and a set of glasses in four sizes designed by Carina Seth Andersson for Skrufs glassworks (see glasses NMK 315–322/2016). Both services were intended to be used when the head of state entertained, and were designed to reflect the king’s commitment to the environment and nature. The Nationalmuseum’s ambition is to acquire pieces from special commissions of this kind made on behalf of the head of state.

**Pot**
Earthware, glazed
Design attributed to Helmer Osslund (1866–1933), end of 1800s
Produced by Höganäs Keramik AB
14 cm (h)
Axel Hirsch Fund
NMK 321/2016

**Teapot, part of tea set**
Porcelain, glazed wood, lacquer
Carina Seth Andersson (b. 1965), 2014
11.5 x 20 x 15 cm (h x l x d)
Donated by Taipei Mission in Sweden
NMK 286/2016

**Two vases**
Porcelain
Michal Fargo (b. 1984), 2016
14 x 11.5 x 10 cm (h x l x w) and 17.8 x 7.5 cm (h x diam)
Donated by the Friends of the Nationalmuseum, Bengt Julin Fund
NMK 303–304/2016
The rough surface of these vases is achieved by using foam casts. Michal Fargo from Israel lives and works in London, where she recently graduated from the Royal College of Art. She creates her pieces out of clay and is obsessed with surfaces, materials and processes. Her practice balances on the thin line between imitation and interpretation. To give her work a primeval expression, she uses a combination of industrial materials and primitive methods. (See article on p. 87, Ceramic Vitality in a Fragmented Field.)

**Sculpture**
Black Moss Bowl
Clay, stoneware
Ellen Ehk Åkesson (b. 1976), 2016
26 x 34 x 30 cm (h x w x d)
Donated by the Friends of the Nationalmuseum, Bengt Julin Fund
NMK 307/2016
(See article on p. 87, Ceramic Vitality in a Fragmented Field.)

**Cup and saucer**
Porcelain
Unknown designer, middle of 1800s
Cup 8.3 x 12.5 x 10.7 cm (h x l x w)
Saucer 2.3 x 16.5 cm (h x diam)
Axel Hirsch Fund
NMK 324/2016

**Plate**
Under Blue Skies
Creamware, sandblasted
Caroline Slotte (b. 1975), 2015
5 x 24 cm (h x diam)
Donated by the Friends of the Nationalmuseum, Bengt Julin Fund
NMK 380/2016
(See article on p. 87, Ceramic Vitality in a Fragmented Field.)

**Dish**
Going Blank Again
Creamware, sandblasted
Caroline Slotte (b. 1975), 2016
3 x 43 x 34.5 cm (h x w x d)
Donated by the Friends of the Nationalmuseum, Bengt Julin Fund
NMK 382/2016

**Jug**
Creamware
Gustavbergs porslinsfabrik, 1900–15
20 x 20 x 13.5 cm (h x w x d)
Donated by Örjan Nygren
NMK 384/2016

**Sugar bowl**
Creamware
Gustavbergs porslinsfabrik, 1900–15
6 x 9.2 x 7.5 cm (h x w x d)
Donated by Örjan Nygren
NMK 385/2016

**Three cups with saucers**
Creamware
Gustavbergs porslinsfabrik, 1900–15
5.8 x 13 cm (h x w x d)
Donated by Örjan Nygren
NMK 386–388/2016

**Sculpture**
Bumling
A mixture of stoneware and porcelain clay
Hanna Järlehed Hyving (b. 1970), 2015
18.5 x 38 cm (h x diam)
Donated by the Friends of the Nationalmuseum, Bengt Julin Fund
NMK 385/2016

The idea was introduced in Sweden by King Gustav III, who bought cups from the Marienberg and Rörstrand factories. In the early 19th century, King Karl XIV Johan ordered cups from the factory in Berlin. This cup has a medallion with a portrait of the baronesse Sophia Ulrica Bonde (1787–1767), owner of the Nynäs Palace in Södermanland. The Nynäs collection is now owned by the Nationalmuseum. It was modelled on a portrait by Carl Fredrik von Breda from 1803. The portrait is currently in a private collection by Bystad in Norrland.

**Pot**
Earthenware, glazed
Design attributed to Helmer Osslund (1866–1933), end of 1800s
Produced by Höganäs Keramik AB
14 cm (h)
Axel Hirsch Fund
NMK 291/2016

**Teapot, part of tea set**
Porcelain, glazed wood, lacquer
Carina Seth Andersson (b. 1965), 2014
11.5 x 20 x 15 cm (h x l x d)
Donated by Taipei Mission in Sweden
NMK 286/2016

**Tea set**
Porcelain, glazed
Carina Seth Andersson (b. 1965), 2014
Tea cups, two sets of three 7 x 10 cm and 6 x 8 cm (h x diam), plate, set of three 2 x 12 cm (h x diam)
Donated by Taipei Mission in Sweden
NMK 287–295/2016

**Fig. 68**
Cup and saucer
Porcelain
Königliche Porzellan-Manufaktur Berlin, 1809–1810
Cup 9 x 10.3 x 8 cm (h x l x w)
Saucer 2.5 x 14.8 cm (h x diam)
Axel Hirsch Fund
NMK 302/2016
After King Louis XIV and Queen Marie Antoinette commissioned porcelain from Sévres with their portraits, it became fashionable in Europe to order personalised china.

**Fig. 69**
Cup and saucer
Porcelain
Unknown designer, c. 1869
Cup 8.3 x 12.6 x 10.6 cm (h x l x w)
Saucer 2.4 x 16.5 cm (h x diam)
Axel Hirsch Fund
NMK 324/2016

**Cup and saucer**
Porcelain
Unknown designer, c. 1864
Cup 8.4 x 12.4 x 10.4 cm (h x l x w)
Saucer 2.4 x 16.7 cm (h x diam)
Axel Hirsch Fund
NMK 325/2016

**Two vases**
Porcelain
Michal Fargo (b. 1984), 2016
14 x 11.5 x 10 cm (h x l x w) and 17.8 x 7.5 cm (h x diam)
Donated by the Friends of the Nationalmuseum, Bengt Julin Fund
NMK 305–304/2016
The design and enamel colours of this unique miniature stove reflects 18th-century aesthetic ideals. Signed works by Erik Fahlsström are rare. He was the brother of Anders Fahlsström, to whom he was apprenticed at Rörstrand in 1739. He worked as a painter at Rörstrand and became a journeyman in 1747. In 1759, he took over as supervisor after his brother, and is believed to be the one who introduced muffle furnaces at the factory. He was dismissed in 1783. It is especially noteworthy that this stove is signed both Stockholm and Rörstrand, as competition from the newly-started Marienberg factory did not start until the following year.

**Sculpture**
Black Moss Bowl
Clay, stoneware
Ellen Ehk Åkesson (b. 1976), 2016
26 x 34 x 30 cm (h x w x d)
Donated by the Friends of the Nationalmuseum, Bengt Julin Fund
NMK 307/2016
(See article on p. 87, Ceramic Vitality in a Fragmented Field.)
**Saucer**
4.5 x 17 cm (h x diam)
Anna and Ferdinand Boberg Foundation
NMK 5/2017

**Glass**

**Bottle**
Green glass
*Henrikstorps glasbruk* (1692–1762), beginning of 1700s
18.5 cm (h)
Axel Hirsch Fund
NMK 9/2016

**Fig. 70**

**Bull’s head**
Cast glass, pinewood
Designed by *Edvin Öhrström* (1906–1994)
Produced by *Lindshammar Glasbruk AB*, 1950s
167 x 62 x 10 cm (h x l x w)
Barbro Osher Fund
NMK 11/2016

Edvin Öhrström studied sculpture at the Royal Institute of Art in Stockholm in 1928–31. In 1936–57, he worked two months a year as a designer for the Orrefors glassworks. His robust shapes and thick-walled sculptural forms contributed to regenerating Orrefors. In 1953, he presented his first, Bull’s Head, a glass sculpture cast in an iron mould. With its weight and precision, it caught attention at the Milan Triennale in 1957.

**Award**
*Design nu 2012*
Glass, cut
*Simon Klenell* (b. 1985), 2012
25 x 12 cm (h x diam)
Donated by Formmuseets vänner
NMK 15/2016

**Fig. 71**

**Goblets, a pair**
Glass, cut, etched
*Limmareds glasbruk*, 1907
32 x 10.5 cm (h x diam)
Anna and Ferdinand Boberg Foundation
NMK 22–23/2016

Limmared in Västergötland is the oldest Swedish glassworks still in use. It was founded in 1740 and only makes glass bottles today. Until the
beginning of the 20th century, however, it produced a variety of products and employed skilled engravers and glass cutters. The engraved décor of these goblets features two blazons with the date 28 June, 1907, along with the Duke of Västergötland’s coat of arms under a crown. The third blazon is different on the two goblets, with the monograms CB and MB respectively. There may originally have been five goblets, one for each family member, the Duke and Duchess Carl and Ingeborg, and their children Margareta, Märta and Astrid, where B would have been for Bernadotte.

Bowl
Crystal, cut
Designed by Ingeborg Lundin (b. 1921), probably 1960s

Produced by Orrefors glasbruk, c.1960–80
13.5 x 18.2 cm (h x diam)
Bequest of Ulla and Gunnar Trygg
NMK 35/2016

Vase
Zebra
Glass
Produced by Kosta glasbruk
15.5 x 12 cm (h x w)
Bequest of Ulla and Gunnar Trygg
NMK 36/2016

Fig. 72
Lipstick
104 The First Lipstick
Glass
Åsa Jungnelius (b. 1975), 2005
73.5 x 16.5 cm (h x diam)

Donated by the Friends of the Nationalmuseum, Bengt Julin Fund
NMK 88/2016
In her practice, Åsa Jungnelius has introduced issues of consumerism and gender roles in glass art, both in exhibitions of unique objects such as this, and in other make-up pieces aimed at a broader public. She worked as an artist and designer at Kosta Boda in 2007–12, and is a member of the artist crafts group We Work in a Fragile Material, formed in 2003. 104 is the first lipstick made for the series Your Hair Looks Great! (2005), which was shown in the exhibition Fun, Fearless, Female, with Ulrica Hydman Vallien, curated by Maja Heurer at Smålands museum, Växjö, in 2006. Åsa Jungnelius has blown the lipsticks herself, six in total in six different colours, to present a palette that prompts the desire to always want more than one lipstick. All six were included in the work Who is it? at Gallery Blås & Knåda in Stockholm in 2007, in which Åsa Jungnelius explored the attributes we need to form our identity through consumerism, her favourite theme at the time. Placed in a shop window, as in a make-up store, the monumental female attributes were transformed into mighty symbols for female empowerment. The piece also alluded to the darker sides of consumerism, as the exhibition inside consisted of empty packages.

Lipstick
7090907 Make Up Lipstick
Mould-blown glass, hand-painted
Åsa Jungnelius (b. 1975) and Diana Valle (b. 1956), décor, 2008
Sculpture
*Persian*
Glass
*Dale Chihuly* (b. 1941), 1986–90
18.5 x 39 cm (h x l)
Donated by the Friends of the Nationalmuseum, Bengt Julin Fund
NMK 95/2016

Vase
Glass, cut, overlay, etched
Produced by *Orrefors glasbruk*
Made by *Heinrich Wollman*
(1876–1923), décor, 1915–16
24.5 x 14 cm (h x diam)
Axel Hirsch Fund
NMK 104/2016

Vase
*Tree in mist*
Glass, cut, etched
Designed by *Vicke Lindstrand*
(1904–1985)
Produced by *Kosta glasbruk*, 1950s
25.5 x 11.5 cm (h x diam)
Ulla and Gunnar Trygg Fund
NMK 105/2016

Vase
*Flask*
Glass, brass
Designed by *Michael Anastassiades*
(b. 1967)
Produced by *Svenskt Tenn AB*, from 2013
19 x 15 cm (h x diam)
Donated by Svenskt Tenn
NMK 106/2016

Selter Glass
*Crystal Flora*
Glass
Designed by *Ingegerd Råman*
(b. 1943), 2014
Produced by *Svenskt Tenn AB*
8 x 8 cm (h x diam)
Donated by Svenskt Tenn
NMK 204/2016

Selter Glass
*Crystal Flora*
Glass
Designed by *Ingegerd Råman*
(b. 1943), 2014
Produced by *Svenskt Tenn AB* and

Skrufs Glasbruk
13 x 8 cm (h x diam)
Donated by Svenskt Tenn
NMK 205/2016

Wineglass
*Crystal Flora*
Glass
Designed by *Ingegerd Råman*
(b. 1943), 2014
Produced by *Svenskt Tenn AB* and

Skrufs Glasbruk
18 x 8.3 cm (h x diam)
Donated by Svenskt Tenn
NMK 206/2016

Champagne glass
*Crystal Flora*
Glass
Designed by *Ingegerd Råman*
(b. 1943), 2014
Produced by *Svenskt Tenn AB* and

Skrufs Glasbruk
20 x 8.3 cm (h x diam)
Donated by Svenskt Tenn
NMK 207/2016

Glass
*Skär Ett*
Glass
Designed by *Gustaf Nordenskiöld*
(b. 1966), 2014
Produced by *Svenskt Tenn AB* and

Skrufs Glasbruk
10 x 8 cm (h x diam)
Donated by Svenskt Tenn
NMK 208/2016

Glass
*Skär Två*
Glass
Designed by *Gustaf Nordenskiöld*
(b. 1966), 2014
Produced by *Svenskt Tenn AB* and

Skrufs Glasbruk
10 x 8 cm (h x diam)
Donated by Svenskt Tenn
NMK 209/2016

Glass
*Flask*
Glass, brass
Designed by *Michael Anastassiades*
(b. 1967)
Produced by *Svenskt Tenn AB*, from 2013
19 x 15 cm (h x diam)
Donated by Svenskt Tenn
NMK 210/2016

Fig. 72 Åsa Jungnelius, Lipstick *The First Lipstick*, NMK 88/2016.
Carl Cyrén took his Master’s degree at the Konstfack University College of Arts, Crafts and Design in spring 2016. In his design project Carbon Craft, carbon fibre is taken from its usual contexts in products for cars and sports. Since it is heat resistant, Cyrén began thinking about glass. He borrowed a knitting machine from Smart Textiles at the Swedish School of Textiles in Borås. The Glass Factory helped him with the glass-blowing. Cyrén wants to continue exploring new contexts, and to combine different professions and materials.

Fig. 73 Carl Cyrén and Björn Friborg, Object Boda freak, NMK 242/2016.

Fig. 74 Companie des Cristallerie de Baccarat, Sulphid portrait Karl XIV Johan, NMK 271/2016.
Gold and silver

Award

Design nu 2010
Silver, plastic
David Taylor (b. 1966), 2010
26 x 15.3 cm (h x diam)
Donated by Formmuseets vänner
NMK 28A–C/2016

Sewing materials

Gold, 18 K, engraved
Attributed to Hans Henric Wihlborg (1744–1809), marked 1796
Thimble 1.9 x 1.7 cm (h x diam), rings 3 x 1.7 cm and 3 x 1.6 cm (1 x w)
Axel Hirsch Fund
NMK 38A–C/2016

Case, part of sewing materials

Leather, velvet, silk, gold
Unknown, 1996
2.5 x 6.0 x 3.8 cm (h x l x w)
Axel Hirsch Fund
NMK 58D/2016

Base metals

Fig. 77
Cocktail shaker
Pewter
Attributed to Maja-Lisa Ohlson (1891–1941), marked 1937
Produced by Guldsmedsaktiebolaget
24 cm (h)
Axel Hirsch Fund
NMK 59/2016

Maja-Lisa Ohlson is one of the women pioneers of metalwork. She studied at the Högre Konstindustriella Skolan at Tekniska Skolan in Stockholm 1906–12, and then worked at Guldsmedsaktiebolaget (GAB). As a designer, she had the ability to express contemporary ideals, from Art Nouveau to Art Deco and Functionalism. Her works were presented at the World Fairs in Paris in 1937, and New York in 1939. Cocktail shakers epitomised the glamorous jazz era, where the good life was symbolised by drinks, movie-stars and new dances.

Ashtray, two parts
Aluminium
Designed by Beck & Jung
Commissioned by Diverse Ting AB,
1970s–80s
29.5 x 29.5 cm (l x w)
Barbro Osher Fund
NMK 87/2016

Shaker
Pewter
Designed by Björn Trägårdh (1908–1998)
Produced by Svenskt Tenn AB, 1934
20 cm (h)
Ulla and Gunnar Trygg Fund
NMK 91/2016

Vase
Glass, partly cut
Designed by Heinrich Wollman (1876–1929), made by Knut Bergqvist (1873–1953), 1914–16
Produced by Orrefors glasbruk
26.5 cm (b)
Purchase Ulla and Gunnar Trygg Fund
NMK 28A/2016

Jardinière
Silver
Designed by Maja-Lisa Ohlson (1891–1941), marked 1939
Produced by Guldsmedsaktiebolaget
15.5 x 33.5 x 19 cm (h x l x w)
Ulla and Gunnar Trygg Fund
NMK 100/2016

Fig. 75
Bowl and whisk
Egg of Columbus
Sterling Silver
Klara Eriksson (b. 1972), marked 2014
Bowl 11.5 x 22 cm (h x diam), whisk 30 x 11.5 cm (l x w)
Ulla and Gunnar Trygg Fund
NMK 101A–B/2016

Klara Eriksson wanted to examine the role of silver objects in contemporary society, and to introduce them into everyday life. Her bowl Egg of Columbus turns a household chore such as whipping pancake batter into a new, sensual experience. “By using silver instead of plastic and steel, time stops for a while, and the tactile experience takes over,” she says. The bowl and whisk were recognised at Svensk Form’s annual design competition Design S 2014, and the jury commented: “Perfection in the making, surprisingly user-friendly and functional. A valuable manifestation of the concept of time. Signals a presence in, and the value of, the simple tasks of everyday life. We want to own it, and then to pass it on.”

Bowl
Silver, copper wire, tinned copper wire
Theresa Hvorslev (b. 1935), 1991
4.5 x 9 cm (h x diam)
Donated by Theresa Hvorslev
NMK 102/2016

Fig. 76
Candlesticks, a pair
Bronze, gilt
Unknown, c. 1810
30.8 x 12.5 cm (h x diam)
Axel Hirsch Fund
NMK 207–208/2016

A couple of Empire-age candlesticks in an Egyptian style. The shafts consist of caraytids, with Egyptian décor. This style was rare in Sweden at the time, and has not been represented in the collection previously.

Sugar case
Silver, pressed
Adolf Zethelius (1781–1864), marked 1830
15 x 17.5 x 11.3 cm (h x l x w)
Axel Hirsch Fund
NMK 275/2016

Fig. 74
Sulphid portrait
Napoleon I
Glass, porcelain, gilt bronze
Designed by Unknown
Produced by Unknown, c. 1810
6.3 x 4.1 cm (h x w)
Axel Hirsch Fund
NMK 272/2016

The sulphid portrait of Napoleon I is a product of the Napoleonic era, which saw a rise in the production of glass and porcelain objects. The use of sulphide portraits in Bohemia in the 1750s laid the foundations for a trend that later spread throughout Europe. The technique of sulphid portrait was developed by a group of artists known as “sulphid artists” who used a method to create a sulphide sulphur portrait, which was then inserted into a glass or porcelain base. The technique was later adopted by many other artists and artisans, leading to the creation of a wide variety of sulphid portraits that were popular in the 18th and 19th centuries.

Two dessert wine glasses 12.5 x 7.5 cm (h x diam)
Two Glasses 6.5 x 8 cm (h x diam)
Donated by Skrufs Glasbruk
NMK 315–322/2016
(See also plates, NMK 196–197/2016)

Vase
Glass, etched
Designed by Axel Enoch Boman (1875–1949), signed 1911
Produced by Hadeland Glassverk
9 x 18 cm (h x diam)
Axel Hirsch Fund
NMK 329/2016

Object
Rug
Glass, blown, silver-plated
Simón Klenell (b. 1985), signed 2016
32 x 14 cm (h x diam)
Donated by the Friends of the Nationalmuseum, Bengt Jullin Fund
NMK 357/2016

Gold and silver

Award

Design nu 2010
Silver, plastic
David Taylor (b. 1966), 2010
26 x 15.3 cm (h x diam)
Donated by Formmuseets vänner
NMK 14/2016

Sewing materials

Gold, 18 K, engraved
Attributed to Hans Henric Wihlborg (1744–1809), marked 1796
Thimble 1.9 x 1.7 cm (h x diam), rings 3 x 1.7 cm and 3 x 1.6 cm (1 x w)
Axel Hirsch Fund
NMK 38A–C/2016

Case, part of sewing materials

Leather, velvet, silk, gold
Unknown, 1996
2.5 x 6.0 x 3.8 cm (h x l x w)
Axel Hirsch Fund
NMK 58D/2016

Tableware for H.M. King Carl XVI Gustaf

Glass, engraved monogram
Designed by Carina Seth Andersson (b. 1965)
Produced by Skrufs Glasbruk, 2016
Two red wine glasses 1.4 x 10 cm (h x diam)
Two white wine glasses 15.5 x 8 cm (h x diam)
Two dessert wine glasses 12.5 x 7.5 cm (h x diam)
Two Glasses 6.5 x 8 cm (h x diam)
Donated by Skrufs Glasbruk
NMK 315–322/2016
(See also plates, NMK 196–197/2016)

Vase
Glass, etched
Designed by Axel Enoch Boman (1875–1949), signed 1911
Produced by Hadeland Glassverk
9 x 18 cm (h x diam)
Axel Hirsch Fund
NMK 329/2016

Object
Rug
Glass, blown, silver-plated
Simón Klenell (b. 1985), signed 2016
32 x 14 cm (h x diam)
Donated by the Friends of the Nationalmuseum, Bengt Jullin Fund
NMK 357/2016

Gold and silver

Award

Design nu 2010
Silver, plastic
David Taylor (b. 1966), 2010
26 x 15.3 cm (h x diam)
Donated by Formmuseets vänner
NMK 14/2016

Sewing materials

Gold, 18 K, engraved
Attributed to Hans Henric Wihlborg (1744–1809), marked 1796
Thimble 1.9 x 1.7 cm (h x diam), rings 3 x 1.7 cm and 3 x 1.6 cm (1 x w)
Axel Hirsch Fund
NMK 38A–C/2016

Case, part of sewing materials

Leather, velvet, silk, gold
Unknown, 1996
2.5 x 6.0 x 3.8 cm (h x l x w)
Axel Hirsch Fund
NMK 58D/2016

Tableware for H.M. King Carl XVI Gustaf

Glass, engraved monogram
Designed by Carina Seth Andersson (b. 1965)
Produced by Skrufs Glasbruk, 2016
Two red wine glasses 1.4 x 10 cm (h x diam)
Shoe buckles, one pair
Cut steel, metal
Designed and produced by
Unknown, c. 1900
4 x 5 cm (h x w x d)
Axel Hirsch Fund
NMK 109/2016

Box with Lid
Love for Love
Pewter
Designed by Estrid Ericson
(1894–1981), c. 1930
Produced by Svenskt Tenn AB, 2016
2.5 x 7 x 6.5 cm (h x l x w)
Donated by Svenskt Tenn
NMK 201/2016

Vase
Pewter
Designed by Anna Petrus
(1886–1949), 1928
Produced by Svenskt Tenn AB, 2012
18 x 20 cm (h x diam)
Donated by Svenskt Tenn
NMK 203/2016

Letter weight/Seal
Hand
Pewter, brass
Designed by Estrid Ericson
(1894–1981), 1940s
Produced by Svenskt Tenn AB, from the beginning of 1940s
4.5 x 13 cm (h x l)
Donated by Svenskt Tenn
NMK 211/2016

Jewel case
Swan
Pewter, brass
Designed by Monica Förster
(b. 1966), 2014
Produced by Svenskt Tenn AB, 2015
14 x 19 x 11 cm (h x l x w)
Donated by Svenskt Tenn
NMK 212/2016

Jewel case
Colibri
Pewter, brass
Designed by Monica Förster
(b. 1966), 2014

Produced by Svenskt Tenn AB, 2015
9 x 11 x 9 cm (h x l x w)
Donated by Svenskt Tenn
NMK 213/2016

Egg cup
Pewter
Designed by Unknown
Produced by Svenskt Tenn AB, 2014
3 x 5 cm (h x diam)
Donated by Svenskt Tenn
NMK 214/2016

Jar with lid
Panama
Pewter, partly gilt
Designed by Estrid Ericson
(1894–1981), 1970s
Produced by Svenskt Tenn AB, 2014
15 x 14 x 14 cm (h x l x w)
Donated by Svenskt Tenn
NMK 215/2016

Plate
Pewter
Designed by Björn Trägårdh
(1908–1998)
Produced by Svenskt Tenn AB, 1930
3 x 21 x 16 cm (h x l x w)
Axel Hirsch Fund
NMK 301/2016

Jar with top
Pewter relief décoration, brass
Nils Fougstedt (1881–1954), marked 1929
18 x 7.5 cm (h x diam)
Axel Hirsch Fund
NMK 330/2016

Bowl
Pewter, cast
Edvin Ollers (1889–1959), marked 1942
12 x 30.5 cm (h x diam)
Axel Hirsch Fund
NMK 331/2016

Vase
Pewter
Designed by Anna Petrus
(1886–1949), 1928
Produced by Svenskt Tenn AB, 2012
18 x 20 cm (h x diam)
Donated by Svenskt Tenn
NMK 203/2016

Donated by Svenskt Tenn
NMK 211/2016

Fig. 75 Klara Eriksson, Bowl and whisk Egg of Columbus, NMK 101A–B/2016.
Jug/pocket flask and tray, part of a schnapps set
Pewter
Designed by Robert Hult (1882–1950) and Nils Fougstedt (1881–1954), 1931–32
Produced by Svenskt Tenn AB, 1935–36
Jug/pocket flask 13 x 12 x 1 cm (h x w x diam), tray 0.5 x 31.5 x 17.5 cm (h x w x d)
Axel Hirsch Fund
NMK 361A–B/2016

Shot glasses, part of a schnapps set
Pewter
Designed by Robert Hult (1882–1950), 1929
4.7 x 3.3 cm (h x diam)
Axel Hirsch Fund
NMK 361C–H/2016

Bookend, a pair
Bronze
Designed by Carl-Einar Borgström (1914–1981), 1930s
16 x 12 x 10.5 cm (h x w x d)
Axel Hirsch Fund
NMK 391A–B/2016

Stone objects
Case for porphyry sample collection
Mahogany, pinewood, brass, hardwood
Designed by Unknown
Produced by Älvdalens porfyrverk, c. 1850
23.5 x 14.5 x 2.7 cm (h x w x d)
Axel Hirsch Fund
NMK 8/2016:1

Porphyry sample collection
Stone sample
Designed by Unknown
Produced by Älvdalens porfyrverk, c. 1850
3.8 x 3.8 x 0.5 cm (h x w x d)
Axel Hirsch Fund
NMK 8/2016:2–31

Fig. 76 Unknown, Candlesticks, a pair, NMK 267–268/2016.

Fig. 77 Maja-Lisa Ohlson, Cocktail shaker, NMK 59/2016.
Clocks

Wall clock
*Modell 1609*
Pewter, brass
Design attributed to Estrid Ericson (1894–1981), 1951–52
Produced by Svenskt Tenn AB
21 x 21 cm (1 x w)
Ulla and Gunnar Trygg Fund
NMK 92/2016

Hanging flowerpot
Alabaster, metal
Designed by Carl Milles (1875–1955)
Made by Unknown, c. 1921
14.5 x 32 cm (h x l)
Axel Hirsch Fund
NMK 107/2016

Two columns
Base and capital in blue turquin, column in Carrarra marble
Unknown, the turn of the century 1700–1800
107 cm (h)
Axel Hirsch Fund
NMK 258–259/2016

Wired objects

Award
*Design nu 2008*
Wood, steel
Designed and made by Form Us With Love, 2008
5.6 x 19 x 10 cm (h x l x w)
Donated by Formmuseets vänner
NMK 13/2016

Casket for gambling accessories
Rosewood, inlaid with mother-of-pearl and brass
Design by Unknown and Johan Carl Hedlinger (1691–1771), décor, middle of 1700s
6.5 x 30 x 22 cm (h x w x d)
Axel Hirsch Fund
NMK 274/2016

Necklace
*Necklace 1*
Sawdust, lacquer, rubber, silver
Beatrice Brovia (b. 1961), 2015
61 x 8.5 x 6 cm (h x w x d)
Barbro Osher Fund
NMK 29/2016

Brooch
Pears, copper, enamel, silver
Carolina Gimeno (b. 1981), 2015
9 x 9.4 cm (h x d)
Barbro Osher Fund
NMK 18/2016

Chatelaine/Tool belt
*The chatelaine no 1*
Sterling silver, leather, steel
Tobias Alm (b. 1985), 2015
9 x 9.4 cm (h x d)
Barbro Osher Fund
NMK 20/2016

Necklace
Amber, cut, gold 18 K
Ludvig Sturm (1781–1854), marked 1854
47 cm (l)
Axel Hirsch Fund
NMK 32/2016

(See article on p. 71, *Acquisitions of Old Jewellery.*)
Necklace
Fuchsia
Silver, steel, copper
Pamela Wilson (b. 1954), 2011
24 x 53 x 16 cm (h x l x w)
Donated by the Friends of the Nationalmuseum, Bengt Julin Fund
NMK 52/2016

Ring
Sterling silver, aluminium
Peter de Wit (b. 1952), 2004
3.3 x 4.5 x 2 cm (h x l x w)
Barbro Osher Fund
NMK 56/2016

Brooch and case
Gold 18 K, cut crystal, black cardboard case
Margareth Sandström (b. 1950), 2000
8 x 5.4 cm (l x w)
Barbro Osher Fund
NMK 57A–B/2016

Brooch
Silver, glass
Unknown, c. 1720–60
2.8 x 2.3 cm (l x w)
Axel Hirsch Fund
NMK 62/2016

Brooch
Silver, glass
Unknown, middle of 1700s
3.5 x 3.7 cm (l x w)
Axel Hirsch Fund
NMK 63/2016

Brooch
Silver, glass
Unknown, middle of 1700s
3.5 x 3.3 cm (l x w)
Axel Hirsch Fund
NMK 64/2016

Brooch
Silver, glass
Unknown, middle of 1700s
3.6 x 3.5 cm (l x w)
Axel Hirsch Fund
NMK 65/2016

Ring and case
Gold 18 K, case in red leather
Peter de Wit (b. 1952), c. 2011
4 x 4 x 2.5 cm (h x l x w)
Barbro Osher Fund
NMK 53A–B/2016

Brooch
Gold 18 K, orange cut stone, case in red leather
Peter de Wit (b. 1952), 2004
4.7 x 2.1 x 1.5 cm (h x l x w)
Axel Hirsch Fund
NMK 60/2016

Ring and case
Gold 18 K, case in red leather
Peter de Wit (b. 1952), c. 2011
4 x 4 x 2.5 cm (h x l x w)
Barbro Osher Fund
NMK 53A–B/2016

Bracelet
Pinchbeck, glass
Unknown, 18th century
19.5 x 4.8 cm (l x w)
Axel Hirsch Fund
NMK 61/2016

Bracelet
Pinchbeck, glass
Unknown, 18th century
19.5 x 4.8 cm (l x w)
Axel Hirsch Fund
NMK 61/2016
**ACQUISITIONS/EXPOSÉ**

**Brooch**
Silver, glass

**Unknown, middle of 1700s**
6 x 4.5 cm (l x w)
Axel Hirsch Fund
NMK 70/2016

**Collier and bracelet**
Silver, glass

**Unknown, second half of 1800s**
Collier 38 cm (l), bracelet 16 cm (l)
Axel Hirsch Fund
NMK 71A-B/2016

**Brooch**
Gold, stuffed bird’s head, ruby

**Unknown, middle of 1800s or second half of 1800s**
5 x 3.8 cm (l x w)
Axel Hirsch Fund
NMK 72/2016

**Ring**
Gold, silver, glass

**Unknown, c. 1800**
2.1 x 2 cm (h x l)
Axel Hirsch Fund
NMK 73/2016

**Ring**
Gold, silver, glass

**Unknown, c. 1800**
1.8 x 2 cm (l x w)
Axel Hirsch Fund
NMK 74/2016

**Ring**
Gold, silver, diamonds

**Unknown, end of 1700s**
2.8 x 2.2 cm (l x w)
Axel Hirsch Fund
NMK 75/2016

**Ring**
Gold, silver, diamonds, ivory, enamel

**Johan von Bilang (1739–1803), signed 1762**
1.5 x 1.9 cm (l x w)
Axel Hirsch Fund
NMK 76/2016
(See article on p. 71, *Acquisitions of Old Jewellery.*)

**Pendant**
Gold, silver, glass

**Unknown, 1800s**
3.7 x 2.2 cm (l x w)
Axel Hirsch Fund
NMK 77/2016

**Two royal bracelets with portrait miniatures of the children of Antoine of Orléans, Duke of Montpensier**
Watercolour on ivory and paper, gold, glass and hair
Attributed to Mellerio dits Meller (founded 1613), 1848–68
3.1 x 16.2 cm and 3.1 x 16.8 cm (l x w)
Hjalmar and Anna Wicander Fund
NMK 77–79/2016
(See article on p. 71, *Acquisitions of Old Jewellery.*)

**Hinged green leather case, the cover with coat-of-arms of the Dukes of Montpensier, for two royal bracelets with portrait miniatures of the children of Antoine of Orléans, Duke of Montpensier**
Green leather, gilt edging, lined with silk and velvet
Attributed to Mellerio dits Meller (founded 1613), 1848–68
4.3 x 27 x 10.9 cm (h x l x w)
Hjalmar and Anna Wicander Fund
NMK 80/2016

**Mourning jewellery, bracelet**
Onyx, silver, gilt
Carl Wilhelm Täckholm, marked 1897
17 x 2.3 cm (l x w),
Axel Hirsch Fund
NMK 82A/2016

**Mourning jewellery, brooch**
Onyx, silver, gilt
Carl Wilhelm Täckholm, marked 1897
6 x 6 cm (l x w)
Axel Hirsch Fund
NMK 82B/2016

**Mourning jewellery, earring**
Onyx, silver, gilt
Carl Wilhelm Täckholm, marked 1901
1.4 x 1 cm (l x w)
Axel Hirsch Fund
NMK 82C/2016

**Mourning jewellery, earring**
Onyx, silver, gilt
Carl Wilhelm Täckholm, marked 1901
1.4 x 1 cm (l x w)
Axel Hirsch Fund
NMK 82D/2016

**Mourning jewellery, case**
Gold décor, silk-lined
Carl Wilhelm Täckholm, c. 1901
4.5 x 15 x 9 cm (h x l x w)
Axel Hirsch Fund
NMK 82E/2016

**Mourning jewellery, collier**
Onyx, silver
Carl August Hedblom, marked 1888
45 x 2 cm (l x w)
Axel Hirsch Fund
NMK 83/2016

**Mourning jewellery, brooch**
Onyx, silver
Carl Wilhelm Täckholm, marked 1898
5.3 x 5 cm (l x w)
Axel Hirsch Fund
NMK 84/2016

**Brooch with case**
Gold, pearls. Red leather, embossed décor, silk-lined
Carl Fredrik Hultbom (1802–1883), 1859
3 x 4.5 cm (h x l)
Axel Hirsch Fund
NMK 86A-B/2016

**Necklace**
*Brick no 2*
Sheet metal, warp, lacquer
Sara Borgegård Älgå
Märta Mattsson
Frozen Flora
Brooch
Orchids, wood, glass, plastic, silver
Märta Mattsson (b. 1982), 2015
Donated by the Friends of the Nationalmuseum, Bengt Julin Fund
NMK 97/2016
In 2016, the Bengt Julin Fund awarded the Unga Konsthantverkare grant for young craftspersons to the jewellery artist Märta Mattsson. She is one of Sweden’s most experimental jewellery artists. The jury gave the following statement: “For her imaginative approach to adding new dimensions to historical traditions in jewellery design. Fascinated by the wonders of nature, Märta Mattsson revives that which would otherwise be fated to decompose. Her jewellery oscillates deftly between seduction and vague discomfort.”
(See article on p. 79, *Materiality, Body and Culture – Contemporary Jewellery.*)

**Shoe buckles, twentyfour pairs**
Cut steel, metal, enamel, leather, gilded
Unknown, 1700s–c. 1900
Various sizes
Axel Hirsch Fund
NMK 110–133/2016
(See article on p. 79, *Materiality, Body and Culture – Contemporary Jewellery.*)

**Belt buckles, eight pieces**
Cut steel, metal
Unknown, end of 1700s and 1800s
Various sizes
Axel Hirsch Fund
NMK 134–141/2016

**Bracelets, three pieces**
Cut steel, metal
Unknown, 1800s
18.5 x 2.6 cm (l x w), 6.2 cm (diam) and 6.5 cm (diam)
Axel Hirsch Fund
NMK 142–144/2016

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Diadems, two pieces
Cut steel, metal
Unknown, 1800s
Various sizes
Axel Hirsch Fund
NMK 177–179/2016

Hair ornaments, four pieces and a comb
Cut steel, metal, brass, tortoise shell
Unknown, 1800s
Various sizes
Axel Hirsch Fund
NMK 147–151/2016

Brooches, twentyfour pieces
Cut steel, metal, brass
Unknown, 1800s
Various sizes
Axel Hirsch Fund
NMK 181–185/2016

Belt with six mountings
Cut steel, metal, textile
Unknown, 1800s
8.5 x 4 cm (l x diam)
Axel Hirsch Fund
NMK 180/2016

Buttons, five sets
Cut steel, metal
Unknown, 1800s
Various sizes
Axel Hirsch Fund
NMK 181–185/2016

Pendants, six pieces
Cut steel, metal
Unknown, 1800s
Various sizes
Axel Hirsch Fund
NMK 186, 188–192/2016

Order
Knight/Member Grand Officer of the Royal Order of Vasa av kungliga Vasaorden
Paper, silk, silver thread embroidery
Unknown, first half of 1800s
12 x 12 cm (l x w)
Axel Hirsch Fund
NMK 230/2016

Mounting
Cut steel, metal
Unknown, 1800s
6 x 4.5 cm (h x w)
Axel Hirsch Fund
NMK 187/2016

Brooch pins, two pieces
Cut steel, metal
Unknown, 1800s
7 x 2.7 cm and 6 x 1.3 cm (h x w)
Axel Hirsch Fund
NMK 193–194/2016

Hook for cape, two parts
Cut steel, metal, lacquer
Unknown, 1800s
5 x 4 cm (h x w)
Axel Hirsch Fund
NMK 195/2016

Order
Knight/Member Grand Cross of the Royal Order of the Polar Star
Paper, silk, tinsel, silver thread, gold thread, embroidery
Unknown, first half of 1800s
7 x 7 cm (l x w)
Axel Hirsch Fund
NMK 227/2016

Order
Knight/Member Grand Cross of the Royal Order of the Polar Star
Paper, embroidery with silver thread
Tinsel
Unknown, first half of 1800s
10 x 10 cm (l x w)
Axel Hirsch Fund
NMK 228/2016

Order
Knight/Member Grand Officer of the Royal Order of the Polar Star
Paper, silk, silver thread, embroidery
Unknown, first half of 1800s
13.5 x 13.5 cm (l x w)
Axel Hirsch Fund
NMK 229/2016

Brooch
Mr T 11
Steel, etched, painted
Tore Svesson (b. 1948), 2016
4.9 x 4.3 cm (h x w)
Ulla and Gunnar Trygg Fund
NMK 234/2016

Brooch
Mia K
Steel, etched
Tore Svesson (b. 1948), 2012
4.9 x 4.2 cm (h x w)
Ulla and Gunnar Trygg Fund
NMK 235/2016

Brooch
Asa
Steel, etched, gilt, painted
Yasar Aydin (b. 1975), 2011
5 x 5 x 11 cm (h x w x d)
Ulla and Gunnar Trygg Fund
NMK 236/2016

Brooch
Layers of pink
Plastic, leather, gold 18 K
Yasar Aydin (b. 1975), 2011
11.1 x 5.4 x 3.7 cm (h x w x d)
Ulla and Gunnar Trygg Fund
NMK 237/2016

Brooch
För Sverige i tiden (For Sweden – with the times)
Sterling silver, cubic zirconia, blue mink coat
Wolfgang Gessl (b. 1949), 1995
8.6 x 3.7 cm (h x diam)
Ulla and Gunnar Trygg Fund
NMK 253/2016

Collar
Successfully
Paper, silk, silver thread, gold thread
Sanna Svedestedt (b. 1981), 2015
4 x 21 x 5 cm (h x w x d)
Ulla and Gunnar Trygg Fund
NMK 239/2016

Collar
Frozen Moment
Polymer plastic, 14K gold, titanium, crushed marble
Jelizaveta Suska (b. 1989), 2015
8.5 x 8.5 cm (h x w)
Ulla and Gunnar Trygg Fund
NMK 255/2016

Ring
Backbreaker
Recycled plastic, steel, silver
Karin Roy Andersson (b. 1983), 2011
23 x 15 cm (l x w)
Ulla and Gunnar Trygg Fund
NMK 255/2016

Ring
Sarayeco
Sterling silver, rock crystal, sand
Wolfgang Gessl (b. 1949), 1995
8.6 x 3.7 cm (h x diam)
Ulla and Gunnar Trygg Fund
NMK 253/2016

Ring
Jelizaveta Suska (b. 1989), 2015
8.5 x 8.5 cm (h x w)
Ulla and Gunnar Trygg Fund
NMK 255/2016

Ring
Jelizaveta Suska (b. 1989), 2015
8.5 x 8.5 cm (h x w)
Ulla and Gunnar Trygg Fund
NMK 255/2016

Ring
Hanna Liljenberg (b. 1982), 2011
13 x 28 x 23 cm (h x l x w)
Ulla and Gunnar Trygg Fund
NMK 240/2016
(See article on p. 79, Materiality, Body and Culture – Contemporary Jewellery.)
ACQUISITIONS/EXPOSÉ

Brooch
Gold, emerald, sapphire, diamond
Alexander Tillander (1837–1917), end of 1800s
3.8 cm (l)
Ulla and Gunnar Trygg Fund
NMK 265/2016
(See article on p. 71, Acquisitions of Old Jewellery.)

Bracelet
Bronze, gilt
Fredrik and Wilhelm Zethelius, 1846
9 cm (diam)
Axel Hirsch Fund
NMK 269/2016

Neckless, part of Cast iron parure
Cast iron and gilt brass
Unknown, 1800–10
48.5 cm (w)
Ulla and Gunnar Trygg Fund
NMK 300A/2016

Brooch, part of Cast iron parure
Cast iron and gilt brass
Unknown, 1800–10
2.2 x 2.9 cm (h x w)
Ulla and Gunnar Trygg Fund
NMK 300E/2016

Ring and case
Gold, silver, emerald, ruby, sapphire, two diamonds, case in red Morocco leather
Unknown, 1750–1800
Ring 2 x 1.9 x 1.4 cm (h x l x w), case 3 x 2.0 x 2.2 cm (h x l x w)
Ulla and Gunnar Trygg Fund
NMK 363A–B/2016
(See article on p. 71, Acquisitions of Old Jewellery.)

Ring and case
Gold, silver, emerald, ruby, sapphire, three diamonds, case in red Morocco leather
Unknown, 1790s
Ring 2 x 1.9 x 1.5 cm (h x l x w), case 3.5 x 3.5 x 2.5 cm (h x l x w)
Ulla and Gunnar Trygg Fund
NMK 365A–B/2016

Brooch with volcanic rocks and case
Gold, volcanic rocks, case in leather
Unknown, 1878
Ulla and Gunnar Trygg Fund
Brooch 20 x 6 x 1.5 cm (l x w x d), case 2.3 x 23 x 8 cm (h x l x w)
NMK 367A–B/2016
(See article on p. 71, Acquisitions of Old Jewellery.)

Buttons, set of six with case
Silver, gilt silver, white paste, case in red Morocco leather
Unknown, 1840–50
Buttons 2.4 x 2.5 x 1.8 cm (l x w x d)
Ulla and Gunnar Trygg Fund
NMK 367B/2016
(See article on p. 71, Acquisitions of Old Jewellery.)

Brooch pin, part of set
Gold, silver, old cut diamonds
Designed and produced by Risler & Carré, 1890s
Ulla and Gunnar Trygg Fund
NMK 367C/2016

Tool, part of set
Silver and ivory
Designed and produced by Risler & Carré, 1890s
7 x 0.6 cm (l x diam)
Ulla and Gunnar Trygg Fund
NMK 367D/2016

Brooch, à la trembleuse
Gold, silver, old cut diamonds
Unknown, 1840–50
11.2 x 5 x 2.5 cm (l x w x d)
Ulla and Gunnar Trygg Fund
NMK 367E/2016
(See article on p. 71, Acquisitions of Old Jewellery.)

Brooch with currant twig
Gold, chalcedony, almandine
Unknown, middle of 1800s
Gold, silver, agate, ruby, diamonds
Unknown, 1750–1800
2.5 x 2.5 x 1.8 cm (h x w x d)
Ulla and Gunnar Trygg Fund
NMK 370/2016

Ring with stone cameo
Gold, tortoise shell
Designed by Lars Larsson (1820–1886)
Produced by Lars Larsson & co, 1866–70
4 x 6.1 x 1.8 cm (h x l x d)
Ulla and Gunnar Trygg Fund
NMK 371/2016
(See article on p. 71, Acquisitions of Old Jewellery.)

Brooch with cameo
The cupid trader
Gold, tortoise shell
Designed by Lars Larsson (1820–1886)
Produced by Lars Larsson & co, 1866–70
4 x 6.1 x 1.8 cm (h x l x d)
Ulla and Gunnar Trygg Fund
NMK 371/2016
(See article on p. 71, Acquisitions of Old Jewellery.)
Brooch shaped like an orchid and case
Gold, enamel, three diamonds, oriental pearl, case in leather

Unknown, middle of 1800s
Brooch 8.2 x 4.5 x 3.5 cm (h x w x d), case 6.3 x 6.9 x 11.5 cm (h x w x d)
Ulla and Gunnar Trygg Fund
NMK 372A–B/2016
(See article on p. 71, Acquisitions of Old Jewellery.)

Brooch with amethysts and case
Gold, two amethysts, five oriental pearls, case in leather

Unknown, 1860s–70s
Brooch 7.2 x 4.9 x 2.5 cm (h x w x d), case 4 x 9 cm (h x d)
Ulla and Gunnar Trygg Fund
NMK 373A–B/2016

Brooch with citrines and case
Gold, two citrines, case in leather

Unknown, 1860s–70s
Brooch 6.6 x 4.7 x 1.5 cm (h x w x d)
Ulla and Gunnar Trygg Fund
NMK 374A–B/2016

Garniture in demi parure style
Gilt silver, amethysts

Unknown, middle of 1800s
Necklace 37 x 1.4 cm (1 x w), pendant 9.8 x 3.5 x 1 cm (h x w x d)
Ulla and Gunnar Trygg Fund
NMK 375A–B/2016

Jewellery set
Gold, turquoise, case in red Morocco leather
Designed and produced by Giron & Löngren (1820–1847), 1892
Earrings 5.4 x 1.2 cm (h x w), brooch 3.4 x 3.8 x 1.2 cm (h x w x d), case 2.4 x 11.9 x 9.5 cm (h x l x w)
Ulla and Gunnar Trygg Fund
NMK 376A–D/2016
(See article on p. 71, Acquisitions of Old Jewellery.)

Necklace
Silver, paste

Unknown, 1890s
42.5 x 6 cm (1 x w)
Ulla and Gunnar Trygg Fund
NMK 377/2016

Mourning jewellery, two bracelets and case
Onyx, silver, gilt, case in red Morocco leather

Unknown, 1750–1800
Bracelets 17.8 x 0.7 cm (l x w), case 1.2 x 19 x 2.6 cm (h x l x w)
Ulla and Gunnar Trygg Fund
NMK 378A–C/2016

Cameo ring
Gilt silver, chalcedony, paste

Unknown, mid-1700s
2 x 1.8 x 2 cm (h x w x d)
Ulla and Gunnar Trygg Fund
NMK 379/2016

Buttons, set of six
Cut steel, metal

Unknown, 1800s
3.5 cm (diam)
Axel Hirsch Fund
NMK 181A–F/2016

Buttons, set of five
Cut steel, metal

Unknown, 1800s
1.6 cm (diam)
Axel Hirsch Fund
NMK 182A–E/2016

Buttons, set of four
Cut steel, metal

Unknown, 1800s
2.6 cm (diam)
Axel Hirsch Fund
NMK 183A–D/2016

Buttons, set of six
Cut steel, metal

Unknown, 1800s
1.5 cm (diam)
Axel Hirsch Fund
NMK 184A–F/2016

Buttons, set of twelve
Cut steel, metal

Unknown, 1800s
1 cm (diam)
Axel Hirsch Fund
NMK 185A–L/2016

Furniture

Chair
Wood, pewter, upholstery
Designed by Carl Bergsten (1879–1935)
Produced by Unknown, c. 1930
84.5 x 49.5 x 49.5 cm (h x l x w)
Anna and Ferdinand Boberg Foundation
NMK 1/2016

Chairs, a pair
Wood, partly veneer, upholstery
Design attributed to Constantin Hansen (1804–1880)
Produced by Unknown, second half of 1800s
78 x 62 x 49 cm (h x l x w)
Anna and Ferdinand Boberg Foundation
NMK 2–3/2016

Table
Wood, partly painted
Designed by Nils Johan Asplind (1750–1820)
Produced by Rådman Asplinds verkstad, c. 1800
48.5 x 48 x 74 cm (h x w x h)
Axel Hirsch Fund
NMK 4/2016

Table
Wood, stucco lustro
Designed attributed to Per Axel Nystrom (1793–1868),
Table top made by Giovanni Viotti (1755–1823),
table made by Unknown, c. 1850
75.5 x 80 cm (h x d)
Axel Hirsch Fund
NMK 5/2016

Chairs, a pair
Birch, pinewood
Designed by Lars Israel Wahlman (1870–1952)
Producer attributed to Föreningen för Svensk konstslöjd, Svenska Slöjdföreningen, c. 1910
96.5 x 55 x 65.5 cm (h x l x w)
Anna and Ferdinand Boberg Foundation
NMK 6–7/2016

Armchair
Oskel Adam
Wood, stuffing, leather
Designed by Kerstin Hörlin-Holmquist (1925–1997), 1958
Produced by Nordiska Kompaniets verkstäder, 1965
99 cm (h)
Ulla and Gunnar Trygg Fund
NMK 94/2016

Armchair
Ovalia
Fibreglass polyester, aluminium, transformer in grey metal
Designed by Henrik Thor-Larsen (b. 1932), 1968
Produced by Torlan, probably 1968–70
130 x 90 cm (h x diam)
Barbro Osher Fund
NMK 19/2016

In the space age, plastic symbolised the future. Stanley Kubrick’s 2001: A Space Odyssey is unthinkable without its plastic settings and furniture.
And what is the advice given to Dustin Hoffman’s character in The Graduate? “Plastics, there’s a great future in plastics”. Andy Warhol summarises this era: “I love Los Angeles. I love Hollywood. They’re beautiful. Everybody’s plastic, but I love plastic. I want to be plastic.” Henrik Thor-Larsen’s Ovalia from 1968 is a typical piece of furniture.
Built-in stereo loudspeakers and lights enhance the experience of being enveloped in a softly cushioned shell.

Vallet stand
Bellhop
Glass, brass
Designed by Michael Anastassiades (b. 1967), 2013
Produced by Svenskt Tenn AB, from 2013
137 x 45 x 35 cm (h x l x w)
Donated by Svenskt Tenn
NMK 200/2016

**Sofa, so-called milieu sofa**
Wood, stuffing, textile, metal
Designed and produced by **Unknown**, second half of 1800s
105 x 115 cm (h x diam)
Donated by Svante Helmback Tirén
NMK 226/2016

**Mirror**
Glass, mirror glass, wood, metal
Design attributed to **Sven Sahlberg**
(1909–2008)
Produced by **Fröseke AB**, 1955
27 x 24 cm (h x w)
Donated by Andreas Andriseau
NMK 232/2016

**Chairs, set of eight**
*Customs officers’ chair*
Birch, veneer
**Ephraim Ståhl** (1768–1820), beginning of 1800s
95 x 58 cm (h x w)
Transferred from Swedish Customs
NMK 245–252/2016

**Bureau**
Mahogany veneer, Carrara marble
**Gottlieb Iwersson** (1750–1813), 1790s
84 x 119.5 x 57 cm (h x w x d)
Axel Hirsch Fund
NMK 260/2016

**Wing chair**
Cut bamboo imitation
**Ephraim Ståhl** (1768–1820), 1790s
83 x 59 x 48 cm (h x w x d)
Axel Hirsch Fund
NMK 261/2016

**Chair**
*Embryo Chair*
Aluminium, polyurethane injection moulding, synthetic fabric, zipper
Designed by **Marc Newson** (b. 1962)
Produced by **Cappelini**, 1988
80 x 81 x 90 cm (h x w x d)
Ulla and Gunnar Trygg Fund
NMK 270/2016

**Armchair**
*Dundra Easy-Chair*
Stand in chrome. Cover in fabric from Svensson Markspelle’s line INK
colour 6818/orange
Designed by **Stefan Borselius**
(b. 1974)
Produced by **Blå Station**, 2011
70 x 56 x 72 cm (h x w x d)
Inventoried 2016 (Purchased c. 2013)
NMK 297/2016

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**Fig. 80 Henrik Thor-Larsen, Armchair *Ovalia*, NMK 19/2016.**

**Fig. 81 TAF Arkitektkontor, Mirror *Laquer Mirror*, NMK 296/2016.**
This mirror is part of the project A New Layer (2012–14), where Carina Seth Andersson, TAF Arkitektkontor, Matti Klenell and Stina Löfgren were invited to Taiwan by the National Taiwan Craft and Research Institute, to work with lacquer in various local crafts techniques. A combination of Scandinavian design and Taiwanese crafts tradition.

**Mirror**

*Lacquer Mirror*

Wood, lacquer, rattan, plait

Designed by **TAF Arkitektkontor**, 2014

49.5 x 48 x 1.5 cm (h x w x d)

Donated by Taipei Mission in Sweden

NMK 296/2016

This mirror is part of the project A New Layer (2012–14), where Carina Seth Andersson, TAF Arkitektkontor, Matti Klenell and Stina Löfgren were invited to Taiwan by the National Taiwan Craft and Research Institute, to work with lacquer in various local crafts techniques. A combination of Scandinavian design and Taiwanese crafts tradition.

**Table**

*Basket table 1*

Wood, lacquered, bamboo, lacquered, plaited

Designed by **Matti Klenell** (b. 1972) and **Stina Löfgren** (b. 1980), 2014

30.5 x 64 cm (h x diam)

Donated by Taipei Mission in Sweden

NMK 309/2016

**Table**

*Basket table 2*

Wood, lacquered, bamboo, glass

Designed by **Matti Klenell** (b. 1972) and **Stina Löfgren** (b. 1980), 2014

36 x 64 cm (h x diam)

Donated by Taipei Mission in Sweden

NMK 310/2016

**Shelf**

*Construction Collection*

Wood, lacquer, bamboo, glass

Designed by TAF Arkitektkontor, 2014

111 x 66 x 46 cm (h x w x d)

Donated by Taipei Mission in Sweden

NMK 311/2016

**Bench**

*Plate Bench*

Wood, woven textile

Designed by **Matti Klenell** (b. 1972), 2014

46 x 120 x 41.5 cm (h x l x w)

Donated by Taipei Mission in Sweden

NMK 312/2016

**Bench**

*Bowl Bench*

Wood, partly lacquered

Designed by **Matti Klenell** (b. 1972), 2014

46.5 x 105.5 x 39 cm (h x l x d)

Donated by Taipei Mission in Sweden

NMK 313/2016

**Mirror**

Giltwood, mirror glass

*Unknown*, 1779

90 x 56 x 11 cm (h x l x d)

Axel Hirsch Fund

NMK 327/2016

**Table**

Book, plastic

Designed by **Sigvard Bernadotte** (1907–2002), **Bernadotte & Bjørn Industridesign A/S**, 1961

Produced by **Perstorps AB**, 1960s

74 x 89 x 69 cm (h x l x w)

Axel Hirsch Fund

NMK 355/2016

The ideal home of the post-war era was easy to clean, hygienic and maintenance-free. When the bright, melamine Perstorpsplattan was launched in 1950, the Swedish cooperative housing association HSB immediately ordered 120,000 square metres for their new, hygienic homes.
seats for Carl Malmsten’s chair Lilla Åland, two triangular one-decimetre pieces of first-rate heartwood are left over. These are usually burned in the factory furnace, but Marie-Louise Hellgren instead created a stool inspired by the Fibonacci code. This sequence of numbers is related to the golden ratio and is found in spiral structures in nature, including conches and sunflowers. Fibonacci numbers are numbers that are included in an integer sequence, where each number is the sum of the previous two, i.e. 0, 1, 2, 3, 5, 8, 13, 21, 34, 55, 89, 144, 233, 377, and so on.

Fig. 84 Nordiska Kompaniets verkstäder, Table, NMK 359/2016

It came in many patterns, including Virrvart by Sigvard Bernadotte. Perstorpsplattan is a Swedish Formica product and is used for work surfaces and cutting boards, table tops and wall coverings. The Skånska Ättiksfabriken in Perstorp had developed an earlier version in dark Bakelite in the 1920s, which was used for the café tables at the Central Station in Stockholm in 1937 and other things. Under Erik Berglund’s leadership, contemporary furniture researchers identified the ideal dimensions for various furniture types, including dinner tables, and journals such as Allt i Hemmet spread similar consumer information. The undersides of the table’s extra panels are red and pale-blue respectively, which was amusing to the kids playing on the floor, as this feature is invisible to others! The Perstorpsplattan was not previously represented in the Museum’s collection, despite being so popular that it was included in the Swedish Academy’s dictionary in 2006.

Fig. 85 Haus und Garten, Chair, NMK 360/2016

Under Erik Berglund’s leadership, contemporary furniture researchers identified the ideal dimensions for various furniture types, including dinner tables, and journals such as Allt i Hemmet spread similar consumer information. The undersides of the table’s extra panels are red and pale-blue respectively, which was amusing to the kids playing on the floor, as this feature is invisible to others! The Perstorpsplattan was not previously represented in the Museum’s collection, despite being so popular that it was included in the Swedish Academy’s dictionary in 2006.

Fig. 83 Stool
Lilla Snålan
Birch wood
Designed by Marie-Louise Hellgren (b. 1958), Heartearth Production AB
Produced by Magnus Dahlén (b. 1987), Stolab, 2016
45 x 35 cm (h x diam)
Barbro Osher Fund
NMK 356/2016

Marie-Louise Hellgren often engages in upcycling, meaning that she refines scrap material into new products, rather than recycling used products and turning them into something else. When Stolab cuts the
Textiles and fashion

Rug

Aristidia Beige
Pewter, partly gilt
Designed by Josef Frank (1885–1967), c. 1925–30
Produced by Svenskt Tenn AB
190 x 140 cm (l x w)
Donated by Svenskt Tenn
NMK 216/2016

Textile, sold by the metre

Zodiaken
Linen, printed
Designed by Josef Frank (1885–1967), 1936
Produced by Svenskt Tenn AB
100 x 130 cm (l x w)
Donated by Svenskt Tenn
NMK 218/2016

Textile, sold by the metre

Delhi
Linen, printed
Designed by Josef Frank (1885–1967), 1943–45
Produced by Svenskt Tenn AB
100 x 125 cm (l x w)
Donated by Svenskt Tenn
NMK 219/2016

Carpet

Blå rabatten
Wool
Designed by Barbro Nilsson (1899–1983), 1944
Manufactured by Märta Måås-Fjetterström (1873–1941), probably 1940s–50s
290 x 300 cm (h x w)
Donated by Svenskt Tenn
NMK 393/2016

Handicraft makes me sick, but art makes me wanna puke,
NMK 393/2016.
in London. The round, red “Röda rabatten” was made for SKF and Skaraborgs Enskilda Bank AB in Stockholm.

The Grotesques
The Elephant
Woven in wool and silk
Motif designed by Jean-Baptiste Monnoyer (1636–1699), edging designed by Jean Berain I (1630–1711)
Produced by Manufacture de Beauvais, 1696
284 x 224 cm (h x w)
Ulla and Gunnar Trygg Fund
NMK 299D/2016
(See article on page 111, Four Beauvais Tapestries with Grotesque Motifs.)

Fig. 87
Rug
Handicraft makes me sick, but art makes me wanna puke
Woven
Josefin Gáfvert (b. 1988), 2016
174 x 128 cm (h x w)
Donated by the Friends of the Nationalmuseum, Bengt Julin Fund
NMK 399/2016
Josefin Gáfvert stood out from the rest of the textile students at the 2016 spring exhibition at the Konstfack University College of Arts, Crafts and Design in Stockholm, with her innovative approach to traditional rag rugs and weaving techniques. Before Konstfack, Josefina Gáfvert studied at the Association of Friends of Textile Art. Her rug Handicraft makes me sick, but art makes me wanna puke is about being in between art and crafts, where these two different worlds nonetheless meet and fuse. The discussion on the borderland between art and crafts has been going on for many years, and Gáfvert approaches popular traditions by choosing to work with rag rugs, following in the tracks of Anna Sjons, and her experiments on the boundary between crafts and handiwork in the late 1980s.

Industrial design

Floor lamp
Stainless steel, sheet metal, glass, wood and metal
Designed by Harald Notini (1879–1955), 1935
Produced by AB Arvid Böhmmarks lampfabrik
160 x 50 cm (h x diam)
Barbro Osher Fund
NMK 10/2016

Fig. 88
Credit card reader
iZettle XCE-50
Plastic, metal
Designed by Nino Höglund (b. 1979), c. 2014
1.8 x 6.4 x 6.8 cm (h x l x w)
Donated by Formmuseets Vänner
NMK 33/2016
In an increasingly non-cash society, iZettle facilitates card payments for food trucks, market stalls and other retailers. It was given the DesignNU 2014 award by Formmuseets Vänner with the following statement: “iZettle is a prime example of how industrial design today often isn’t about physical objects. In this case, the object is only used as a “portal” into digital commerce. Today, the software or contents in our products have become ever more important. iZettle is a product, a service and a system, reflecting the digital revolution we are now witnessing.”

Credit card reader
iZettle
Fig. 89
Radio
The Sled
Wood, glass, metal
Designed by Walter Dorwin Teague (1893–1960), 1936
Produced by Spartan Corporation (1900), 1936–40
22.5 x 44 x 20 cm (h x l x w)
Donated by the Friends of the Nationalmuseum, the Design Fund
NMK 95/2016
The newly established Design Fund of the Friends of the Nationalmuseum has contributed to its first acquisition – the radio “The Sled”, by Walter Dorwin Teague, who is regarded as one of the top four industrial designers in the USA in the 1930s. Teague’s radio was a breath of fresh air in a time when most radios looked like ungainly wood cupboards. Speed and optimism was exactly what this streamlined design conveyed during the Great Depression of the 1930s. Manufactures had realised that mass production requires mass-consumption, so the gadgets of the machine era had to be attractively packaged. Industrial design was the new profession, and the designer’s primary role was to make attractive covers for the technology inside. Everything from pencil sharpeners and radios, to locomotives and ocean liners was given a streamlined style. Both the profession and the design spread to Sweden, as exemplified by 1950s and 60s irons.

Candlestick
Bambu
 Pewter, bamboo
Designed by Josef Frank (1889–1968), 1952
Produced by Svenskt Tenn AB, 2015
42 x 10 cm (h x diam)
Donated by Svenskt Tenn
NMK 202/2016

Fig. 90
Floor lamp
Flower Pot
Plastic, metal
Designed by Verner Panton (1926–1998), 1968
Produced by Louis Poulsen & Co A/S, 1971
32 x 50 cm (h x diam)
Ulla and Gunnar Trygg Fund
NMK 265/2016

Circles and spheres are typical of Verner Panton’s lamps, and of space age design in general. In Flower Pot, he applies the lighting architect Poul Henningsen’s ideas on red light to create a warm and cozy atmosphere. The top hemisphere is twice as big as the hemispheric bottom that hides the light bulb. The large lampshade is white inside, and the bottom is reddish-orange to cast a tinted, warm light upwards, which is reflected downwards by the white shade. The lamp is enamelled in two tones of reddish-orange in a psychedelic billowy pattern typical of the era. Manufacturing costs were low, and it quickly became the most popular lamp in Denmark.
Ceiling lamp

**Lens**
Structure painted aluminium and matte acrylic
Designed by **Jens Fager** (b. 1979)
Produced by **Zero**, 2010
30 x 45 cm (h x diam)
Inventoried 2016 (purchased before June 2013)
NMK 305/2016

**Ceiling lamp**
**Lens**
Structure painted aluminium and matte acrylic
Designed by **Jens Fager** (b. 1979)
Produced by **Zero**, 2010
16 x 18 cm (h x diam)
Inventoried 2016 (purchased before June 2013)
NMK 306/2016

**Syphon**

**Soda King**
Metal, rubber
Designed by **Norman Bel Geddes** (1893–1958), **Worthen Paxton** (1905–1977), 1938
Produced by **Walter Kidde Sales Company**
25.5 x 10 cm (h x diam)
Donated by the Friends of the Nationalmuseum, the Design Fund NMK 332/2016

**Thermos jug**

**Enamel, aluminium, glass**
Designed by **Henry Dreyfuss** (1904–1972), 1935
Produced by **Westclox**
19 x 18 cm (h x w)
Donated by the Friends of the Nationalmuseum, the Design Fund NMK 333/2016

**Fig. 91**

**Alarm clock**

**Big Ben**
Metal, glass
Designed by **Henry Dreyfuss** (1904–1972), 1939
Produced by **Westclox**
14.5 x 13.5 x 7.5 cm (h x w x d)
Donated by the Friends of the Nationalmuseum, the Design Fund NMK 334/2016

Henry Dreyfuss formulated his thoughts on usability in his book *Designing for People* in 1955. Products should be designed to fit people, not the other way around, as exemplified by this alarm clock with its distinct numbers, hands and knobs on the back. The purchase of 23 items from Torbjörn Lenskog’s collection will enhance the Museum’s collection of Swedish industrial design inspired by American and German products, along with key works from design history.

**Camera and case**

**Purma Special**
Bakelite, acrylic, metal, case in leather, metal
Designed by **Raymond Loewy** (1893–1986), 1937
Produced by **Purma Cameras Ltd**
1937–1951
Camera 7.2 x 15 x 5.5 cm, case 8.7 x 17 x 5.5 cm (h x w x d)
Donated by the Friends of the Nationalmuseum, the Design Fund NMK 335A–B/2016

(See article on p. 115, Torbjörn Lenskog’s Industrial Design Collection to the Nationalmuseum.)

**Cigarette pack**

**Lucky Strike**
Paper, foil
Produced by **American Tobacco Company**
1956
32 x 32 x 4 cm (h x w x d)
Donated by the Friends of the Nationalmuseum, the Design Fund NMK 336/2016

Raymond Loewy formulated his thoughts on usability in his book *Design for Usability* in 1975. Products should be designed to fit people, not the other way around, as exemplified by this cigarette case with its distinct numbers, hands and knobs on the back. The purchase of 23 items from Torbjörn Lenskog’s collection will enhance the Museum’s collection of Swedish industrial design inspired by American and German products, along with key works from design history.

**Cigarette packs**

**Lucky Strike**
Paper
Designed by **Raymond Loewy** (1893–1986), 1942
Produced by **American Tobacco Company**
8.7 x 16 cm (h x w)
Donated by the Friends of the Nationalmuseum, the Design Fund NMK 341/2016

**Nationalmuseum, the Design Fund**
NMK 337A–C/2016

**Chemex coffeemaker**
Glass, wood, leather
Designed by **Peter Schlumbohm** (1896–1962), 1941
Produced by **Chemex Corporation**, 1956
20.5 x 13.5 cm (h x diam)
Donated by the Friends of the Nationalmuseum, the Design Fund NMK 338/2016

**Coffee filter**
**Chemex filters**
Cardboard, paper
Designed by **Peter Schlumbohm** (1896–1962), 1941
Produced by **Chemex Corporation**, 1956
32 x 32 x 4 cm (h x w x d)
Donated by the Friends of the Nationalmuseum, the Design Fund NMK 339/2016

Radio

**Braun SK 2**
Plastic
Designed by **Artur Braun** (1925–2013), **Fritz Eichler** (1911–1991), 1955
Produced by **Braun**
15.2 x 23.4 x 15 cm (h x w x d)
Donated by the Friends of the Nationalmuseum, the Design Fund NMK 341/2016

Emerging pop culture, which involved greater freedom for young people. The portable device enabled them to play music whenever and wherever they wanted – even if this particular unit was a luxury to most people, at least in Sweden. In 1949, RCA introduced the affordable 45 rpm single record, which was perfect for the new youth culture, and the early 1950s saw the appearance of the battery-operated and portable transistor radio. This record player can only play singles and EPs, since the needle comes from underneath and does not reach as far as needed for an LP.

**Desk Fan**

_HL 1_

Plastic, metal, electronic components

Designed by **Reinhold Weiss** (b. 1934), 1961

Produced by **Braun**

13 x 14 x 7.5 cm (h x b x d)

Donated by the Friends of the Nationalmuseum, Design Fund NMK 345/2016

Braun’s design is characterised by clean lines and distinct functionality indicating a legacy from the Bauhaus and the Ulm School of Design, where many of their designers had their roots. In the 1950s, the company started making kitchen appliances where the design was influenced by contemporary ideas on efficiency and hygiene, as demonstrated by the smooth surfaces and rounded shapes of this easy-to-clean machine. Braun’s designs also differed from other American kitchen appliances, with a streamline style and chrome details.

**Electric shaver**

_Sixtant SM 31_

Plastic, metal

Designed by **Gerd A. Müller** (1932–1991), **Hans Gugelot** (1920–1965), 1957

Produced by **Braun**

9.7 x 6.5 x 3.3 cm (h x w x d)

Donated by the Friends of the Nationalmuseum, Design Fund NMK 343/2016

Braun’s design is characterised by clean lines and distinct functionality indicating a legacy from the Bauhaus and the Ulm School of Design, where many of their designers had their roots. In the 1950s, the company started making kitchen appliances where the design was influenced by contemporary ideas on efficiency and hygiene, as demonstrated by the smooth surfaces and rounded shapes of this easy-to-clean machine. Braun’s designs also differed from other American kitchen appliances, with a streamline style and chrome details.

**Coffee Grinder**

_KSM 1/11_

Plastic, metal, electronic components

Designed by **Reinhold Weiss** (b. 1934), 1967

Produced by **Braun**

16.5 x 8 cm (h x diam)

Donated by the Friends of the Nationalmuseum, Design Fund NMK 346/2016
Radio
Radio Phonola 547
Bakelite, electronic components
Designed by Pier Giacomo Castiglioni (1913–1968), Livio Castiglioni (1911–1979), Luigi Caccia Dominioni (1913–2016)
Produced by SA Fini, 1939–41
20.5 x 24.5 x 26.5 cm (h x w x d)
Donated by the Friends of the Nationalmuseum, the Design Fund
NMK 348/2016

Calculating machine
Divisumma GT 24
Metal, plastic, electronic components
Designed by Marcello Nizzoli (1887–1969)
Produced by Olivetti, 1956
25 x 24 x 42 cm (h x w x d)
Donated by the Friends of the Nationalmuseum, the Design Fund
NMK 349/2016
(See article on p. 115, Torbjörn Lenskog’s Industrial Design Collection to the Nationalmuseum.)

Grocery cupboard
Creamware, pine wood
Designed by Wilhelm Kåge (1889–1960)
Produced by Gustavsberg AB, 1930s
23.5 x 63.5 x 18 cm (h x w x d)
Donated by the Friends of the Nationalmuseum, the Design Fund
NMK 353/2016

Shaver and packaging
Philishave
Plastic, metal, electronic components, leather, packaging in cardboard, paper
Produced by Philips, 1951
Shaver 8 x 9.5 x 4 cm, packaging 6 x 15.5 x 12 cm (h x l x w)
Donated by the Friends of the Nationalmuseum, the Design Fund
NMK 351 A–B/2016

Portable electric iron and packaging
Smoothie
Bakelite, metal, electronic components, packaging in cardboard

Grocery boxes
Glass, compressed
Produced by Orrefors glasbruk, 1930s
11 x 21.5 x 11.5 cm and 5 x 17 x 5.5 cm (h x l x w)
Donated by the Friends of the Nationalmuseum, the Design Fund
NMK 352 A–C/2016

Miscellaneous

Wallpaper
Elefant svart (Elephant Black)
Paper, printed
Designed by Estrid Ericson (1894–1981), 1930s
Produced by Svenskt Tenn AB, from 2013
1005 x 53 cm (1 x w)
Donated by Svenskt Tenn
NMK 217/2016

Wallpaper
Klöverblad (Cloverleaf)
Paper, printed
Designed by Josef Frank (1885–1967), 1940s
Produced by Svenskt Tenn AB, from 2013
1005 x 53 cm (1 x w)
Donated by Svenskt Tenn
NMK 220/2016

Combs
Speed Combs
Bamboo, lacquer
Stina Löfgren (b. 1980), 2014
0.8 x 15 x 9 cm (h x l x w)
Donated by Taipei Mission in Sweden
NMK 278–285/2016

Radio
Radio Phonola 547
Bakelite, electronic components
Designed by Pier Giacomo Castiglioni (1913–1968), Livio Castiglioni (1911–1979), Luigi Caccia Dominioni (1913–2016)
Produced by SA Fini, 1939–41
20.5 x 24.5 x 26.5 cm (h x w x d)
Donated by the Friends of the Nationalmuseum, the Design Fund
NMK 348/2016

Calculating machine
Divisumma GT 24
Metal, plastic, electronic components
Designed by Marcello Nizzoli (1887–1969)
Produced by Olivetti, 1956
25 x 24 x 42 cm (h x w x d)
Donated by the Friends of the Nationalmuseum, the Design Fund
NMK 349/2016
(See article on p. 115, Torbjörn Lenskog’s Industrial Design Collection to the Nationalmuseum.)

Portable electric iron and packaging
Smoothie
Bakelite, metal, electronic components, packaging in cardboard

Grocery cupboard
Creamware, pine wood
Designed by Wilhelm Kåge (1889–1960)
Produced by Gustavsberg AB, 1930s
23.5 x 63.5 x 18 cm (h x w x d)
Donated by the Friends of the Nationalmuseum, the Design Fund
NMK 353/2016

Shaver and packaging
Philishave
Plastic, metal, electronic components, leather, packaging in cardboard, paper
Produced by Philips, 1951
Shaver 8 x 9.5 x 4 cm, packaging 6 x 15.5 x 12 cm (h x l x w)
Donated by the Friends of the Nationalmuseum, the Design Fund
NMK 351 A–B/2016

Grocery boxes
Glass, compressed
Produced by Orrefors glasbruk, 1930s
11 x 21.5 x 11.5 cm and 5 x 17 x 5.5 cm (h x l x w)
Donated by the Friends of the Nationalmuseum, the Design Fund
NMK 352 A–C/2016

Miscellaneous

Wallpaper
Elefant svart (Elephant Black)
Paper, printed
Designed by Estrid Ericson (1894–1981), 1930s
Produced by Svenskt Tenn AB, from 2013
1005 x 53 cm (1 x w)
Donated by Svenskt Tenn
NMK 217/2016

Wallpaper
Klöverblad (Cloverleaf)
Paper, printed
Designed by Josef Frank (1885–1967), 1940s
Produced by Svenskt Tenn AB, from 2013
1005 x 53 cm (1 x w)
Donated by Svenskt Tenn
NMK 220/2016

Combs
Speed Combs
Bamboo, lacquer
Stina Löfgren (b. 1980), 2014
0.8 x 15 x 9 cm (h x l x w)
Donated by Taipei Mission in Sweden
NMK 278–285/2016

Fig. 92 Gerd A. Müller and Robert Oberheim, Kitchen mixer KM 31, NMK 342/2016

Fig. 93 Dieter Rams, Record player and radio TP 1, NMK 344/2016.
Swedish National Portrait Gallery Gripsholm Castle

Lena Cronqvist (b. 1938), Swedish Self-Portrait
Signed “Lena Cronqvist”
Etching on paper, 32 x 25.5 cm
Gift fund of Gripsholmsföreningen av år 1937 (Axel Hirsch Fund)
NMGh 5127

Fig. 94
Lena Cronqvist (b. 1938), Swedish The Artist’s Husband Göran Tunström (1937–2000), Author, 1976
Signed “Lena Cronqvist 76”
Pencil on paper, 28 x 19.5 cm

Gift fund of Gripsholmsföreningen av år 1937 (Axel Hirsch Fund)
NMGh 5128
In this graphic self-portrait and the drawing of her husband Göran Tunström, Lena Cronqvist has employed more subtle means than in her paintings and sculptures. The slight difference in shade between the eyes in the self-portrait makes her intense gaze both soothing and unsettling. The rendering of Tunström gives a typical picture of the 1970s, with his typewriter, horizontally-striped jumper and half-long hair.

Fritz von Dardel (1817–1901), Swiss, active in Sweden
John Panzio Tockson (Toxon) (1838–1888), footman to Karl XV, married to Mathilda Charlotta Andersson
Signed “Fr. Dardel”
Pencil and water colour on paper, 20 x 15.5 cm
Axel Hirsch Fund
NMGh 5116
Alongside his career as a military officer and civil servant, Fritz von Dardel studied to be an artist in Paris around 1840. Soon after his return to Sweden, he was appointed aide-de-camp and close associate of Crown Prince Karl (XV). He advised him on purchases of art and on acquisitions for the Nationalmuseum’s collections. Von Dardel’s watercolours portray scenes from the royal court and social life. One of the people he portrayed on several occasions was John Panzio Tockson, who was Karl XV’s footman from 1860 and also took care of the king’s dogs and riding horse. It is in this capacity that he appears in Dardel’s portrait. Tockson’s origins are unknown, but he is believed to have been born in Africa, possibly on Madagascar.
(See article on p. 125, Fritz von Dardel’s Portrait of John Panzio Tockson.)
In an intense portrait, the photographer Mattias Edwall has captured the complex personality of his father, the actor Allan Edwall. His father’s practice spanned a wide field, from suggestive readings of A. A. Milne’s Winnie-the-Pooh, and personal interpretations of characters in Ingmar Bergman movies, to his unique literary works and lyrics. The photograph is melancholy – the emotion on which both drama and comedy are based, of which Allan Edwall was a master.

**Fig. 95** Mattias Edwall, *Carl Philip (b. 1979), Prince of Sweden*, NMGrh 5110.

**Dawid (Björn Davidsson) (b. 1949), Swedish**

*Carl XVI Gustaf (b. 1946), King of Sweden, 2005*

Digital photography on paper, 74 x 60 cm
Gift of the Friends of the Nationalmuseum
NMGrh 5112
(See article on p. 65, *Portraits of Karl XIV Johan och Carl XVI Gustaf.*)

**Fig. 95**

**Mattias Edwall (b. 1958), Swedish**

*Carl Philip (b. 1979), Prince of Sweden*

Signed “C. P. B. 2011 1/3 Mattias Edwall”
Digital photography on paper, 40 x 50 cm
Gift of the Friends of the Nationalmuseum
NMGrh 5110
Mattias Edwall’s portrait of Prince Carl Philip has obvious parallels with fashion photography. The sharp contrast between the raw, dilapidated industrial setting, and the elegance of this well-dressed man in a casual pose was often found in fashion features from this period. The terse composition is entirely free from royal attributes. This suggests that the model belongs not exclusively to the traditional royal family into which he was born, but also has other roles – a prince with the times.

**Fig. 96**

**Mattias Edwall (b. 1958), Swedish**

*Allan Edwall (1924–1997), actor, theatre director, author, 1992, reprint 1998*

Signed “1992 Allan på Högbergsgat. 3/5 Printed 1998 Mattias Edwall”
Gelatin silver print on paper, 50.5 x 40.5 cm

Fritz Ottergren Fund
NMGrh 5097
In an intense portrait, the photographer Mattias Edwall has captured the complex personality of his father, the actor Allan Edwall. His father’s practice spanned a wide field, from suggestive readings of A. A. Milne’s Winnie-the-Pooh, and personal interpretations of characters in Ingmar Bergman movies, to his unique literary works and lyrics. The photograph is melancholy – the emotion on which both drama and comedy are based, of which Allan Edwall was a master.
Bruno Ehrs (b. 1953), Swedish
Carl XVI Gustaf (b. 1946), King of Sweden, 2008, reprint 2016
Digital photography on paper, 85 x 65 cm
Gift of the photographer Bruno Ehrs
NMGrh 5115

Bruno Ehrs (b. 1953), Swedish
Signed “BRUNO EHRS Bruno Ehrs 2008/2016”
Digital photography on paper, 69.5 x 90 cm
Gift of the photographer Bruno Ehrs
NMGrh 5114

Bruno Ehrs (b. 1953), Swedish
Carl XVI Gustaf (b. 1946), King of Sweden, 2012, reprint 2016
Signed “Bruno Ehrs BRUNO EHRS 2012/2016 Stockholm”
Digital photography on paper, 80 x 63.5 cm
Gift of the Friends of the Nationalmuseum
NMGrh 5111

Bruno Ehrs (b. 1953), Swedish
Carl XVI Gustaf (b. 1946), King of Sweden, and Silvia (b. 1943), Queen of Sweden, 2012, reprint 2016
Signed “BRUNO EHRS Bruno Ehrs 2012/2016”
Digital photography on paper, 85 x 70 cm
Gift of the Friends of the Nationalmuseum
NMGrh 5113

Bruno Ehrs (b. 1953), Swedish
Carl XVI Gustaf (b. 1946), King of Sweden, and Silvia (b. 1943), Queen of Sweden, 2009, reprint 2016
Digital photography on paper, 85 x 70 cm
Gift of the Friends of the Nationalmuseum
NMGrh 5112

Bruno Ehrs (b. 1953), Swedish
Signed “BRUNO EHRS Bruno Ehrs 2008/2016”
Digital photography on paper, 69.5 x 90 cm
Gift of the Friends of the Nationalmuseum
NMGrh 5115

Bruno Ehrs (b. 1953), Swedish
Carl XVI Gustaf (b. 1946), King of Sweden, Silvia (b. 1943), Queen of Sweden, their children Victoria (b. 1977), Crown Princess of Sweden, Carl Philip (b. 1979), Prince of Sweden, and Madeleine (b. 1982), Princess of Sweden, 2009, reprint 2016
Signed “BRUNO EHRS Bruno Ehrs 2009/2016”
Digital photography on paper, 79.5 x 57 cm
Gift of the Friends of the Nationalmuseum
NMGrh 5106

Bruno Ehrs (b. 1953), Swedish
Carl XVI Gustaf (b. 1946), King of Sweden, 2012, reprint 2016
Signed “BRUNO EHRS Bruno Ehrs 2012/2016”
Digital photography on paper, 80 x 63.5 cm
Gift of the Friends of the Nationalmuseum
NMGrh 5107

Bruno Ehrs (b. 1953), Swedish
Carl XVI Gustaf (b. 1946), King of Sweden, Silvia (b. 1943), Queen of Sweden, 2012, reprint 2016
Digital photography on paper, 85 x 70 cm
Gift fund of Gripsholmsföreningen av år 1937 (Axel Hirsch Fund)
NMGrh 5114

Fig. 98 Hans Gedda, Thorbjörn Fälldin (1926–2016), prime minister, president of the political party Centerpartiet, farmer, NMGrh 5121.
Hans Gedda is one of Sweden’s foremost portrait photographers. Prior to the parliamentary election in 1976, he was commissioned by the magazine Veckojournalen to photograph the leaders of all the parties in parliament. The portrait that stands out is Thorbjörn Fälldin, leader of the Centre Party. This picture of being a committed liberal MP who fought for the abolition of the Riksdag of the Estates. The paintings were executed by Axel Johan Fägerplan. He began his career as a history painter but gradually changed to portraits. In addition to his own practice, he assisted his former teacher, Per Krafft the Younger, with underpainting, figures and backgrounds. Some of Fägerplan’s paintings can be rather stiff, but the portraits of the Cederströms are among his best works. The expression in Lovisa Isabella’s portrait in particular is characterised by warm earnestness.

Axel Johan Fägerplan (1788–1865), Swedish
Lovisa Isabella Bjurberg, married Cederström (1814–1864), 1842
Signed “A J Fägerplan 1842”
Oil on canvas, 37.5 x 31.3 cm
Axel Hirsch Fund
NMGrh 5104
After being married for more than ten years, the Cederströms decided to have their portraits painted. Isabella Lovisa, née Bjurberg, was the daughter of a Swedish wholesale merchant in Rio de Janeiro. Anders was a solicitor, but was best known for being a committed liberal MP who fought for the abolition of the Riksdag of the Estates.
Fälldin with his beloved pipe may not seem special at first glance, but Gedda’s composition has made it monumental. The portrait exudes the calm and reflective spirit that Fälldin probably hoped would characterise his reputation as a politician and prime minister.

Fig. 99

Hans Gedda (b. 1942), Swedish
Signed “H. GEDDA 1967”
Gelatin silver print on paper, 40 x 40 cm
Gift fund of Gripsholmsföreningen av år 1937 (Axel Hirsch Fund) NMGrh 5118

Hans Gedda considers this photo of Tove Jansson to be his breakthrough. It was taken in 1967 for an article in the magazine Böckernas vård. Even if Gedda photographed his model at very close range, he has still managed to capture her typically strong integrity. The floral wreath adds a quirky touch. The article was due to be published for Midsummer, but the photo session took place at Easter, when there were no wild flowers at hand. Instead, Tove Jansson instantly made a midsummer wreath out of plastic flowers, but this is hard to detect in the photograph.

Fig. 100

Henry Buergel Goodwin, b. Heinrich Bürgel (1878–1931), German, active in Sweden
Jenny Hasselquist (1894–1978), opera dancer, actress, ballet pedagogue, 1921
Signed “GOODWIN 1921”
Photography on paper, 19.8 x 15.4 cm
Gift fund of Gripsholmsföreningen av år 1937 (Axel Hirsch Fund) NMGrh 5122

Henry Buergel Goodwin, b. Heinrich Bürgel (1878–1931), German, active in Sweden
Ludvig Leijonmarck (1846–1924), assistant secretary, accountant of the Academy of Science, 1921
Signed “GOODWIN INVENIT & IMPR CARBONE ANNO 1921”
Photogravure, 37.5 x 35.4 cm
Fritz Ottergren Fund NMGrh 5098

Around 1920, Henry B. Goodwin was one of the leading photographers in Stockholm. He contributed actively to the discussion at the time about the artistic virtues of photography, by frequently publishing reproductions of his works and texts about the medium. Goodwin’s studio was especially popular with the arts establishment. His portrait of the dancer Jenny Hasselquist is typical, with its blurred contours and a model who emerges almost mysteriously from the dark, while the photograph by Ludvig Leijonmarck is more conventional.
This is something that seems to have inspired Andreas Lönngren Widell's portrait, which, although averted, is in no way a rejection.

**Georg Engelhard Schröder** (1684–1750), attributed to, Swedish
**Fredrik I** (1676–1751), Landgrave of Hesse-Kassel, King of Sweden, married to 1. Lovisa Dorotea Sofia, Princess of Brandenburg, 2. Ulrika Eleonora the Younger, Queen of Sweden

Oil on canvas, 212.5 x 142 cm
Transferred from the Stockholm County Administration
NMGrh 5109

This state portrait of Fredrik I was probably an official gift to the

**Inger Hodgson** (b. 1939), Swedish
**Agneta Nilsson** (b. 1940), founder of SWEA International, 2014
Signed “INGER HODGSON 2014”
Oil on canvas, metal leaf, 101 x 76 cm
Gift of SWEA International
NMGrh 5117

SWEA – the Swedish Women’s Educational Association – was founded by Agneta Nilsson in 1979. The organisation is a network for Swedish Women currently or previously active abroad. One of SWEA’s purposes is to help spread the Swedish language and Swedish culture in the world. In this portrait, Inger Hodgson emphasises the international character of the organisation by depicting Agneta Nilsson standing in front of a globe. She is placed in between Sweden and the USA, the two countries where both the model and the artist share their time and efforts.

**Amalia von Königsmarck, married Lewenhaupt** (1663–1740), Swedish

Self-Portrait, 1687
Signed “Amalia Wilhelmina Königsmarck. fecit[?] A 1687.”
Oil on canvas, 101 x 81.5 cm
Hedda and N.D. Qvist Fund
NMGrh 5120

See article on p. 117, *Self-portrait as Pictura by Amalia von Königsmarck.*

**Andreas Lönngren Widell** (b. 1979)
**Håkan Hellström** (b. 1974), musician, singer, songwriter, 2014

Digital photography on paper, 40 x 57.5 cm
Gift of Live Nation Sweden AB
NMGrh 5102

Since his solo debut in 2000, Håkan Hellström has become one of Scandinavia’s most popular artists and song-writers. In his lyrics, he has created a universe with its own mythology and characters. In 2014, he played to a full house of 69,349 at Ullevi in his hometown Gothenburg, beating previous audience records. Håkan Hellström is famous for being very generous to his fans, while maintaining his integrity.

**Georg Engelhard Schröder** (1684–1750), attributed to, Swedish
**Fredrik I** (1676–1751), Landgrave of Hesse-Kassel, King of Sweden, married to 1. Lovisa Dorotea Sofia, Princess of Brandenburg, 2. Ulrika Eleonora the Younger, Queen of Sweden

Oil on canvas, 212.5 x 142 cm
Transferred from the Stockholm County Administration
NMGrh 5099

This state portrait of Fredrik I was probably an official gift to the
Over-Governorship of Stockholm. The monarch was represented with his portrait in government agencies, law courts and embassies. Considering that this painting was placed in the highest civil administration in the capital city, it is paradoxical that the composition shows the king as a military commander in armour and holding a commander’s baton. On the table are his regalia – the crown, the sceptre and the apple. The portrait is unsigned, but it can be attributed to the court painter Georg Engelhard Schröder. The painting still has its original mid-18th century gilt frame.

**Fig. 103**

Georg Engelhard Schröder (1684–1750), attributed to, Swedish Unknown woman and two unknown men
Oil on canvas, 80.5 x 64.8 cm
Axel Hirsch Fund
NMGrh 5119
This painting of an unknown woman is highly ambiguous. On her left arm, she is wearing a miniature. The medallion fastened around her arm with a black ribbon indicates that she is the widow of the portrayed man. The direction of her gaze, however, seems to reveal an interest in the younger man standing to the left in the painting. His livery would suggest that he is a servant. The painting was previously thought to be of Hedvig Taube, mistress of Fredrik I. This theory has later been rejected since the likeness is not convincing.

**Thron Ullberg** (b. 1969), Swedish Carl XVI Gustaf (b. 1946), King of Sweden, 2008
Signed “T. Ullberg – 2008 1/10”
Digital photography on paper, 64 x 50 cm
Gift of the Friends of the Nationalmuseum
NMGrh 5109
(See article on p. 65, Portraits of Karl XIV Johan and Carl XVI Gustaf.)

**Thron Ullberg** (b. 1969), Swedish Barbro Osher (b. 1940), patron of the arts, Honorary Consul General, Ph.D. (h.c.), to the left Micael Ernstell (b. 1962), curator of the Nationalmuseum’s collection of applied arts and design, 2015

**Fig. 106**
Unknown artist, Greta Garbo, née Gustafsson (1905–1990), actress and Valeska Gert (1892–1978), German dancer and actress, as the characters Grete Rumfort and Mrs. Greifer in The Joyless Street (Die freudlose Gasse, Georg Wilhelm Pabst 1925), NMGrh 5125.
Luffar-Petter was Greta Garbo’s first feature movie. The stills from the movie include this iconic swimsuit picture of a teenage Garbo and her co-actresses. Although this portrait is an innocent outdoor scene with three young women in perfectly decent and covering attire, cropped versions showing only Garbo have contributed to her later movie star image as a femme fatale.

Barbro Osher was born in Stockholm, but has lived in San Francisco for many years. Together with her husband, Bernard Osher, she is a very generous donor to arts institutions in the USA and Sweden, including the Nationalmuseum. Barbro Osher has spoken of how her family delights in giving. Several family members share her motto: “If you have, you shall give to others.” She is especially interested in crafts and design. In Thron Ullberg’s portrait, Barbro Osher is shown with objects that the Nationalmuseum was able to acquire with funding from her Foundation.

Gift fund of Gripsholmsföreningen av år 1937 (Axel Hirsch Fund) NMGrh 5124

Luffar-Petter was Greta Garbo’s first feature movie. The stills from the movie include this iconic swimsuit picture of a teenage Garbo and her co-actresses. Although this portrait is an innocent outdoor scene with three young women in perfectly decent and covering attire, cropped versions showing only Garbo have contributed to her later movie star image as a femme fatale.

Gift fund of Gripsholmsföreningen av år 1937 (Axel Hirsch Fund) NMGrh 5124

Unknown artist, Greta Garbo, née Gustafsson (1905–1990), actress, Tyra Ryman (1902–1990), actress and Iréne Zetterberg, actress, character portrait from the film Luffar-Petter (Erik A. Petschler 1922), NMGrh 5124.

Fig. 105. Unknown artist, Greta Garbo, née Gustafsson (1905–1990), actress, Tyra Ryman (1902–1990), actress and Iréne Zetterberg, actress, character portrait from the film Luffar-Petter (Erik A. Petschler 1922), NMGrh 5124.
**Fig. 106**

**Unknown artist**, possibly German
Greta Garbo, née Gustafsson (1905–1990), actress and Valeska Gert (1892–1978), German dancer and actress, as the characters Grete Rumfort and Mrs. Greifer in *The Joyless Street* (*Die freudlose Gasse*, Georg Wilhelm Pabst 1925), 1925
Gelatin silver print on paper, 20.4 x 14.1 cm
Gift fund of Gripsholmsföreningen av år 1937 (Axel Hirsch Fund)
NMGrh 5123

This role portrait from Greta Garbo’s only German movie – *The Joyless Street* (Berlin 1925) – gives an entirely different impression than the cheeky bathing beauty in *Luffar-Petter*. Here, Garbo plays a destitute woman in impoverished Vienna after the First World War. She has reached the point where despair gives way to total apathy. In silent movies, facial expressions and gestures were the primary means of conveying the characters’ moods. The role portraits have formed posterity’s perception of Garbo more than her movies or her actual personality. The early pictures from *Luffar-Petter* and *The Joyless Street* are essential complements to the portraits from Garbo’s years in Hollywood that were already present in the collection of the Swedish National Portrait Gallery.

**Unknown artist**, possibly American
Greta Garbo, née Gustafsson (1905–1990), actress and John Gilbert, née Pringle (1895–1936), American actor, as the characters Diana Merrick Furness and Neville Holderness in the film *A Woman of Affairs* (Clarence Brown 1928), 1928
Gelatin silver print on paper, 17.4 x 20.3 cm
Gift fund of Gripsholmsföreningen av år 1937 (Axel Hirsch Fund)
NMGrh 5126