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In parallel with the ongoing renovation of the Nationalmuseum building from 1866, preparations have continued for the new regular display of the collections. Far-reaching changes are planned. The traditional arrangement according to art forms and national schools is to be abandoned. Instead, the public will be offered a chronological tour, beginning on the top floor. Different forms of art will be shown in an integrated manner, with the possibility of rotating significant parts of the display. The main survey of the Museum’s holdings will be supplemented on the ground floor with two study collections and a special display for children and young people—to which admission will always be free. In addition, more public space will be opened up for a range of activities, including studios for creative work, a sculpture courtyard, an auditorium space, a café and a restaurant.

As already suggested, one aim at the reopened Nationalmuseum will be to show well-known works from the collections in a new way, and at the same time to rediscover others which, for one reason or another, have been overlooked. A review of our extensive collections has also revealed a number of gaps. The Museum has therefore invested considerable effort in a range of strategic new acquisitions, with a view either to further enhancing existing areas of strength in the collections, or building up previously weak holdings which nevertheless have potential. An important criterion has been that the works of art concerned must be part of a context, tell a story, or strengthen a body of work that already exists in the collection. Major artists and the mutual relationships between them have been important in guiding the choice of works. On the other hand, the Museum has not primarily been looking for artistic “autographs”, in the sense of artists whose fame would in itself be enough to justify an acquisition or works that would hold their own independently of others on display from our holdings. This is also a natural consequence of the new presentation of the collection being based on an integration of art forms and on clearly visible narratives and themes.

A more active acquisition effort has of course only been possible thanks to several major financial donations to the Nationalmuseum. These, combined with the Museum’s existing funds and a well-oiled organisation, have produced results. Compared with many museums around the world, and in particular several in North America, the Nationalmuseum does not have especially large resources at its disposal, but it is on the other hand able to respond quickly, without convoluted decision-making procedures. What is more, the Museum has chosen to think beyond well-known artists who are seen as particularly iconic, and to focus instead on qualitatively strong, but overlooked, figures and works from art history.

Additions to the Nationalmuseum’s collections during the year have been published monthly on the New Acquisitions pages of the website, attracting attention both in Sweden and abroad. Of the new accessions, a set of four tapestries, later known as “Grotesques de Bérain” and designed by Jean-Baptiste Monnoyer, was nominated for the prestigious Apollo Acquisition of the Year Award 2016. The tapestries, woven at Beauvais, were commissioned in 1695 by Count Carl Piper (1647–1716) for his palace in Stockholm (see p. 111). They probably left Sweden at the end of the 19th century and ended up on the international art market. These unique and exceptionally well-preserved tapestries, four of an originally larger set, could recently be acquired through the American art trade, thanks to a very generous bequest from Gunnar (1924–2015) and Ulla Trygg (1924–2015). The Beauvais tapestries are not the only example of an important
part of Sweden’s cultural heritage that has been returned to the country. Another is a pair of magnificent Medici-style vases made at the Älvdalen porphyry works in the early 17th century and once belonging to Princess Sofia Albertina (1753–1829). These, too, were acquired in New York using funds bequeathed by Gunnar and Ulla Trygg.

In contrast to this, works from the Golden Age of Danish art have long been lacking in Sweden and have hardly had a natural home in our culture, despite the geographical proximity of the two countries. One of the articles in this issue (p. 19) describes the varying success of the Nationalmuseum in acquiring significant works by the great masters of our Scandinavian neighbour. It also presents many acquisitions made in the last year, which have doubled the Museum’s collection of Danish Golden Age paintings. Particularly noteworthy are the purchases of five paintings and a drawing by the leading exponent of the school, Christoffer Wilhelm Eckersberg (1783–1853), who is also referred to as the “father of Danish painting”. Of these, special mention may be made of his masterpiece, “Una Ciociara” – Portrait of a Roman Country Girl (named after Ciociaria, an area in the vicinity of Rome), from 1816. This painting, like most of the Danish Golden Age art added to the collection, has been acquired with a generous donation from the Wiros Fund.

It was in and around Rome that the practice of plein-air painting first emerged in the late 18th century, primarily among a group of foreign artists. The Frenchman Pierre Henri de Valenciennes (1750–1819) is regarded as one of the pioneers. In his landscape paintings, as in the work of the Flemish artist Simon Denis (1755–1813), the light and the weather conditions were just as important as the specific motif. During the year, several rare works by these artists were acquired, many of them painted as early as the 1780s (see p. 51).

It was in the same international artistic environment that the Swede Johan Tobias Sergel met the Swiss artist Johann Heinrich Füssli (1741–1825). Despite differences in temperament and Sergel’s initial scepticism of Füssli’s expressiveness and theatrical style of painting, they became inseparable friends before the two of them left Rome in 1778. As a memento of this friendship, Sergel owned several drawings by Füssli, which are now in the Nationalmuseum, but no painting. In the past year, that gap has been filled with the acquisition of the painting Leonora Discovers Alonso’s Dagger, a scene from Edward Young’s play The Revenge (1721). As a result, the Museum’s collections now offer a fuller account of the work of one of the great pre-Romantic artists, replete with violent movement, powerful lighting effects and a mood of terror. This was another acquisition made possible by support from the Wiros Fund (see p. 35).

The Nationalmuseum has in its collections a great many important works by the masters of world art. They include one of the world’s finest holdings of 18th-century French art, although for historical reasons the emphasis is on the Rococo period, with the later part of the century less well represented. From this later period, two important acquisitions have now been made: Marie-Victoire Lemoine’s (1754–1820) representation of an unknown woman artist, and Joseph Ducreux’s (1735–1802) characterful pastel portrait of his mother. The Museum’s collection of 19th-century French paintings has likewise been strengthened by the purchase of several significant works. In particular, we may note Anne-Louis Girodet-Trioson’s (1767–1824) head study of Capanus, known as The Blasphemer, for a larger composition on a theme from Greek antiquity (see article on p. 35). Mention may also be made of two works by the vedutista Auguste-Xavier Le Prince (1799–1826): a view of Barrière de la Villette in Paris, and a scene showing the entrance to a courtyard. A French work from the second half of the 19th century that has been added to the collections is a painting by the Orientalist Jean-Raymond-Hippolyte Lazerges (1817–1887), called Young Man Distracted. Exhibited at the Salon of 1850, it is an interesting example of well-executed official painting. If Lazerges has remained an unknown name in Sweden, the same cannot be said of Jules Bastien-Lepage (1848–1884), who exerted a considerable influence on the country’s artists. His unadorned images of peasants were widely noted; less well known, perhaps, are his portraits, a superb example of which is Madame Waskiewicz, painted in 1881. Another acquisition that should be mentioned, finally, is Henry Lerolle’s (1848–1929) The Organ Rehearsal (A l’Orgue). This is a replica of a larger version by the artist in the Metropolitan Museum of Art in New York, which was shown at the 1885 Salon.

Lerolle was an art dealer and a close friend of both Edgar Degas and Auguste Renoir. In this picture he has included himself, several members of his family, and his friend Claude Debussy (see article on p. 47).

Dutch and Flemish painting has long found a home in Sweden, and hence at the Nationalmuseum. Recent additions to the collection include, in particular, Isaack Luttichuys’s (1661–1673) Portrait of a Young Man Holding a Pair of Gloves and Hieronymus van der Mij’s (1687–1761) Portrait of an Unknown Man. The London-born Dutch artist Luttichuys demonstrates here that he was an unusually capable portraitist with a feel for refined details, such as the elegantly patterned lace. Van der Mij’s portrait reflects the fijnschilderij tradition of Leiden and is contemporary with the Swede Alexander Roslin, pointing to the latter’s Dutch sources of inspiration (see article on p. 47). Even more spectacular than these portraits is Jan Weenix’s (1640–1719) Still Life with a Dead Swan, a Peacock and a Dog by a Garden Fountain. Elegant game pieces of this kind were
a sought-after status symbol among the wealthy burghers of 17th-century Holland, where hunting was a favourite pastime of royalty and the aristocracy, strictly regulated and even prohibited to the emerging burgher class.

Swedish art has a natural place at the Nationalmuseum. During the year, systematic efforts to enrich the collections with works by important but neglected women artists continued. Here, special mention may be made of a portrait of a woman by Amanda Sidwall (1844–1892), Eva Bonnier’s (1857–1909) Odalisque, painted in Paris in 1884, and Hanna Pauli’s (1864–1940) studies for her large composition Friends (see article on p. 59). Another key acquisition was a portrait in terracotta, made in Paris in 1891 by the sculptress Ida Matton (1863–1940). The work is an excellent example of expressive naturalism and illusionism, closely reflecting trends in contemporary French sculpture (see article on p. 97).

To mark the 70th birthday of Carl XVI Gustaf, the Friends of the Nationalmuseum presented the Swedish National Portrait Gallery at Gripsholm Castle with eight photographic portraits of HM The King and members of the Royal Family. They were taken by four celebrated Swedish photographers: Dawid (Björn Davidsdsson), Bruno Ehrs, Thron Ullberg and Mattias Edwall. Although several of the portraits are official in character, they retain a distinct individuality. They all represent both tradition and innovation in Swedish portraiture (see article on p. 65).

The Nationalmuseum also made a series of significant acquisitions of jewellery during the year, including older, modern and contemporary pieces (see articles on pp. 71 and pp. 79). At the same time, two exhibitions were held on this theme: The Jeweller’s Art – Precious Objects from the 17th Century to the Present Day at Läckö Castle, and Open Space – Mind Maps at Nationalmuseum Design. The first, which proved a major public success, offered a broad survey of the Museum’s collections of jewellery and precious objects from 1650 onwards. The second made it clear how, in recent decades, Swedish jewellery has moved closer to the world of art. It featured pieces exploring questions of identity, sexuality, prejudice, and our relationship to nature. The materials used included plastics, leather, antlers, paper, wood and base metals, alongside the more traditional precious metals of the jeweller’s art. In the course of the year, the Museum was able to acquire no fewer than 18 pieces of jewellery created over a five-year period beginning in 2011.

In 2016 the ceramic artist Mårten Medbo gained Sweden’s first ever doctorate in applied art, an event that not only put artistic research firmly on the map, but also turned the spotlight on contemporary ceramics. In his thesis, Medbo drew attention to a separation currently taking place in the applied arts – between conceptual theorising and material, craft-based creative activity. As Sweden’s premier museum of art and design, the Nationalmuseum made important acquisitions during the year in both these categories of ceramics. In addition, the Museum received a major gift from the Taiwanese state, resulting from an exciting collaboration between a Swedish applied arts collective led by Matti Klenell and a corresponding Chinese group. Together, these practitioners attempted to confront contemporary design with traditional craft techniques.

During year two of the temporary Nationalmuseum Design arena at the Stockholm House of Culture and City Theatre, three exhibitions were shown that were very different in both expression and theme. 2016 began with the international art jewellery exhibition Open Space – Mind Maps, curated by Ellen Maurer Zilioli, Munich, in which around thirty international and Swedish jewellery artists were represented. A generous and multifaceted presentation of the Swedish design icon Ingegerd Råman, reflected in some fifty different projects and commissions, provided the year’s summer exhibition. Embodied – Ongoing Craft at the Fringe, finally, which featured works by twelve contemporary applied/fine artists, touched and engaged many visitors throughout the autumn and winter.

In the Project Container, a total of five different projects were shown, with a presentation of the winner of the Young Applied Artists Award 2016 – jewellery artist Mårta Mattsson – to round off the year.

For the fourth year in succession, the Nationalmuseum exhibited visual art at the Royal Swedish Academy of Fine Arts. Before its temporary display space there closed at the end of 2016, the exhibition The Artist was produced in collaboration with the Academy and the Moderna Museet. An exploration of the artist’s role, today and in historical perspective, it sought to show how artists have related to the values, audiences and markets of their times. Another central theme of The Artist was power relations, constructed around notions of gender, ethnicity, sexuality and class. In all, around a hundred works by many of the best-known names of art history were shown.

Collections of the Nationalmuseum that have achieved worldwide fame include its holdings of French Rococo and Nordic fin-de-siècle art. The first of these was the focus of a major collaboration with the Louvre on the exhibition Un Suédois à Paris au 18e siècle: La collection Tessin, which resulted in both a richly illustrated catalogue and a series of seminars in Paris. Most spectacular among the exhibits was François Boucher’s The Birth of Venus, which was shown in the French capital for the first time since 1740. A reworked version of the exhibition was subsequently presented at the Morgan Library in New York. The Museum’s other French exhibition, De Lumière et de Silence: Peintres scandinaves fin XIXe – début XXe siècle, was mounted at the Musée Toulouse-Lautrec, Albi. This presentation of Scandinavian
fin-de-siècle painting, too, was a collaborative project and was accompanied by a catalogue.

A key responsibility of the Nationalmuseum is to develop and represent research in art history, primarily in connection with the display and care of its holdings. Research undertaken by the Museum will form an important and integral part of the future display of the collections. Exchanges with foreign scholars are one aspect of this work. In this issue of the *Art Bulletin* we have great pleasure in publishing the latest Tessin Lecture, given by Colin B. Bailey, Director of the Morgan Library & Museum in New York (see article on p. 207).

The present issue of the *Art Bulletin of Nationalmuseum* is the fourth to be published exclusively in a digital format. Steady growth in the number of downloads shows that this allows knowledge about the Museum to be disseminated more easily and more widely, including to an international audience. The Nationalmuseum’s aim is to expand the digital publication of its collections and research findings. In 2016, additional work was done to register, among other holdings, drawings acquired between 1970 and 2016, as well as various smaller collections in the care of the Nationalmuseum and kept at royal castles and country houses. A project was also initiated to include the full entries from the catalogues raisonnés of the paintings collection in the Museum’s database.
Since 1911, when the Friends of the Nationalmuseum was first founded, this society has been crucial to the Nationalmuseum and its collections. In the hundred years that have gone by since the start, the Friends have consistently given many generous donations, initiated endowments and foundations, taken risks by providing collateral for loans, and worked with dedication and commitment, individually and through the board. A few examples of acquisitions made over the years are the so-called Bielke Bed, a ceremonial 17th-century bed that was donated to the Museum in 1914; The Love Lesson, a painting by Antoine Watteau (1684–1721), purchased with funding from the Friends in 1953; The Cook, a painting by Giuseppe Arcimboldo (c. 1527–1593), donated to the Museum in 1994. The painting Sleeper Awakened by a Young Woman With Fire by Nicolas Regniér (1591–1667) was the Friends’ gift to the Nationalmuseum to mark the society’s 100th anniversary in 2011.

Fig. 1 Constantin Hansen (1804–1880), A Male Model Playing Flute, 1826–27. Oil on canvas, 118 x 94 cm. Gift of the Friends of the Nationalmuseum. Nationalmuseum, NM 7365.
In 2016, the Friends of the Nationalmuseum contributed to the acquisition of *A Male Model Playing Flute* by Constantin Hansen (1804–1880) (Fig. 1), portrait photographs and portraits marking the 70th birthday of the King, and one remarkable painting that will be presented in connection with the reopening of the refurbished Nationalmuseum building.

Prior to the 75th anniversary of the Friends of the Nationalmuseum in 1986, the board decided that the society will award scholarships to Nationalmuseum staff members annually. The largest of these is a research scholarship which currently amounts to SEK 100,000. The society also awards travel grants to several recipients each year.

The Friends of the Nationalmuseum organise a lively programme of events with the aim of encouraging and increasing interest in the Museum and its activities among our members and the general public (see §1 in our statutes, nationalmuseivanner.se). In 2016, members of the Friends have had the opportunity to attend guided tours of places or themes such as the Bonnierhuset, the Royal Palace, the Tre Kronor Museum, the Spanish Embassy, tile stoves, churches, the Härlemanska Malmgården, the Gustav III Pavilion in Hagaparken, architecture and art walks at the KTH Royal Institute of Technology, the Royal College of Music, the Stockholm Observatory, and several exhibitions at the Nationalmuseum/Royal Academy of Fine Arts/Kulturfhuset and other museums. Moreover, we have organised excursions to Confidencen, Drottningholm Palace, Sandemar Manor and Sturehof Manor.

This year’s study tours have been to Andalusia, to study Zorn, London on the theme of design, Paris to look at Carl Gustaf Tessin’s collection, which was shown at the Louvre, and Toulouse for a visit to the exhibition on Nordic fin de siècle. The trip to France was one of several journeys where members had the opportunity to accompany the Nationalmuseum’s collections on loan to other parts of the world while the museum premises in Stockholm are closed for refurbishment.

Bengt Julin was involved in the board of the Friends for many years. In 1995, he started the Bengt Julin Fund, which has contributed enormously to the Museum’s ability to buy applied art and design since the beginning. A biennial scholarship was also introduced for Young Craftspersons. In 2016, the jewellery artist Märta Mattsson received a scholarship of SEK 100,000 (Fig 2). During the year, the Fund was able to present the museum with several pieces, including the necklace *Frozen Flora* and the brooch *Frozen Fuchsia* by Märta Mattsson (b. 1982); the object *Päron* by Hans Hedberg (Fig 3); the object *Lipstick* by Åsa Jungnelius (b. 1975); and the figurines *Together at Last* and *Self Possession* by Alexander Tallén (b. 1988).

The newly established Design Fund has contributed funding last year for the acquisition of design objects from various collections, such as the radio *The Sled* by Walter Dorwin Teague (1883–1960), and 21 objects from Torbjörn Lenskog’s collection. Moreover, the Friends have helped fund the Art Bulletin and a soon-to-be-published book about the Nationalmuseum.

I began this text by emphasising that the Friends have been vital to the Nationalmuseum and its collection. In preparation for 2018, when the refurbished building reopens, a new chapter will begin for the Nationalmuseum and its Friends. Would you like to be a part of this phase and get to know the Nationalmuseum and contribute to the development of its collections and activities?

There are many benefits to being a member of the Friends of the Nationalmuseum, and you will also be invited to a preview of the empty, renovated building, and be one of the first to have the pleasure of visiting the reopened New Nationalmuseum and its many exhibitions. You can read more about membership and all its benefits on our website, nationalmuseivanner.se.
Portraiture established itself as an important specialisation in the prosperous Dutch Republic of the 17th century. For countless painters, commissioned portraits were the main source of income, and they produced few if any other works. The very large number of clients – the greatest concentration of them to be found in the major cities of Amsterdam, Leiden and The Hague – was related to the rise of trade and the structure of government. National, regional and local administrative authority in the country was vested in the governing bodies of 57 cities with voting rights, over 1,500 men who elected delegates to the provincial assemblies, which in turn appointed deputies to the States General. Members of city councils were potential clients for portrait painters, as were senior officials of various branches of government, representatives of the nobility, officers in the army and navy, wealthy merchants, ministers of religion and professors, and members of their families. Group portraits of civic guardsmen, boards of governors of charitable institutions and syndics of guilds were painted for public or semi-public buildings. Private portraits were sometimes commissioned to celebrate special events.

Fig. 1 Isaack Lutticheruys, Portrait of a Young Man Holding a Pair of Gloves, 1661. Purchase: The Rurik Öberg Fund. Nationalmuseum, NM 7311.
most commonly a marriage, but often the mere fact that someone with sufficient means felt the moment had come to have themselves immortalised was reason enough to enlist the services of a painter. The demand seems to have been almost insatiable, and there flourished a far greater number of excellent portraitists than is indicated by the handful of prominent artists who acquired enduring international fame.

Among these popular but today somewhat lesser-known artists was Isaac Luttichuys (1616–1673), whose beautifully painted portrait of a pleasant-looking Young Man Holding a Pair of Gloves, signed and dated 1661, was recently purchased by the Nationalmuseum at auction in Stockholm (Fig. 1). Isaac Luttichuys belongs to the category of portrait painters who make their mark not so much through originality of ideas, but by being closely attuned to the trends of the day and the tastes of clients whose wealth and new-found self-confidence found expression in portrait commissions. Throughout his career, he employed just a few standardised compositional types, which he managed to vary by introducing a repertoire of gestures and motifs derived from a broad range of contemporary artists, the individual choice of which presumably depended on the preferences of his clients. Apart from a small number of full-length portraits in outdoor settings, such as the fine pendants of a married couple from 1654 in the collections of the Nationalmuseum (Figs. 2, 3), the overwhelming majority of his sitters from 1650 onwards are portrayed as in the present painting, life-size and in three-quarter length. They are typically positioned in the front plane of an interior and sharply silhouetted against a background formed by the base of a monumental pillar, producing a certain flatness of appearance. The unidentified young man in the present portrait wears a dark coat or jacket (called an “innocent”) over a costume “à la Rhingrave” decorated with ribbons. His head and body are turned slightly to the left, and in his raised left hand he holds a pair of soft kidskin gloves. Judging by his elegant dress, we are here in the milieu of fashionable Amsterdam society. Based on identified sitters in Isaac Luttichuys’s portraits from the 1650s and ’60s, it has been established that his subjects came principally from within a circle of prominent merchant families of German extraction settled in Amsterdam.

Isaac Luttichuys and his older brother Simon, both painters, were born in London, their parents having moved there from Amsterdam shortly before 1604. Their father, Bernard Luttichuys, a textile worker, originally came from Münster in Westphalia. During the war of independence against Spain, and before a truce was signed in 1609, many towns in the northern Netherlands came under siege and numerous craftsmen and merchants saw an opportunity to improve their financial situation, or seek religious freedom, by moving to England. The registers of the Dutch Reformed Church of Austin Friars in London show that Isaac was baptised there in March of 1616. Both Simon and Isaac later moved to Amsterdam, where the younger brother is first recorded as a painter, at age 23, in a legal document of 1639. His first dated painting is from the year before and, judging by its style, was probably painted in Holland. Isaac may have moved there and been trained as a painter at the beginning of the 1630s, in the years when Rembrandt rose to absolute supremacy in the Amsterdam portrait market. The remainder of his life was spent in Amsterdam, where he was active, primarily as a portraitist, until his death in 1673.

Isaac Luttichuys’s most successful and productive period as an artist was from the early 1650s to the late 1660s, after which his style of portraiture changed very little. The Stockholm Young Man bears a compositional or stylistic resemblance to a number of signed portraits from the same period. Mature works such as these show fashionable Flemish influences, as represented in Amsterdam in those years by Bartholomeus van der Helst (1613–1670), the city’s leading portraitist after the waning of Rembrandt’s influence towards the end of the 1640s. Above all, it was the courtly style of the London-based Anthony van Dyck (1599–1641), his elegantly dressed sitters with their graceful poses and refined gestures, and the grand palatial backgrounds with columns and draperies that came to dominate over the earlier tradition of Dutch portraiture. Solid forms and outlines, a cool tonality and clear daylight now replaced Rembrandt’s more painterly manner, warm colours and chiaroscuro effects. Although Isaac Luttichuys generally adhered to the smooth, linear style of Van der Helst, his figures are less massive and more reserved, recalling those of Cornelis Janssens van Ceulden the Elder (1595–1661), who had returned to Amsterdam from London in 1643.

Among the immediately recognisable traits of Isaac Luttichuys’s portraits from his period of artistic maturity is the delicate modelling by areas of light and shadow of the sitter’s typically oval face, lit from the upper left, with the prominent, softly rounded chin outlined with reflections of light. The carefully blended brushstrokes of pale yellow in the flesh tones of the face create a flawless, enamel-like surface. Also typical is an emphasis on the eyes, using sharp contour lines and light reflections with, along the lower lid, a white or light bluish stroke imitating the shiny surface of the eyeball. The large mouth with sensuous lips was designed with well-defined curves ending in straight dark lines at the sides. When slightly raised at the corners, these give the face the hint of a smile which, together with the piercing and questioning gaze, lends the features a curiously indefinite expression. The finely painted locks of brown hair falling to the shoulders are viewed against the semi-transparent lace view.
collar. Like his early portraits, Isaack Luttichuys’s mature works are characterised by exquisite attention to detail in rendering the patterns and textures of fine fabrics in the costumes, although a certain tendency towards a new economy of means is now in evidence. In the Stockholm portrait, for example, the intricate pattern of the starched collar and cuffs of Brussels lace, painted with fine gradations from light to dark, was created by scratching fine lines into the still wet white paint, allowing the dark underlayer to shine through (Fig. 4). The abundant angular folds in the sleeves of the crisp white linen shirt, on the other hand, were rendered by applying just a few broad and free strokes of pastose lead white over a contrasting greyish underlayer, achieving a textured effect without a detailed rendering of the fabric (Fig. 5).

An artist of a younger generation is Hieronymus van der Mij (1687–1761), to whom a recently acquired Portrait of an Unknown Man (Fig. 6) has been attributed. Born at Leiden in 1687 as the son of a bronze caster, Philip van der Mij, the 22-year-old Hieronymus was enrolled in the city’s Album Studiosorum in February of 1710. Sometime in the second decade of the 18th century he was apprenticed to the Leiden fijnschilder Willem van Mieris.
(1662–1747), one of the most representative Dutch portrait and genre painters of the first half of the century. In 1724 Van der Mij became a member of the local Guild of St Luke, later serving as a supervisor at the Leiden Academy. His whole career was spent in his native city of Leiden, where he died in 1761. In the Dutch Republic, the 18th century was a period in which good artists flourished in virtually every city of any significance. Nevertheless, painters were affected by the economic and political damage caused by the French invasion of 1672. Their numbers declined drastically, and potential buyers became confined to a small group of affluent citizens. As artists’ fortunes increasingly came to depend on the support of a diminishing circle of wealthy collectors who could still afford to purchase paintings, the need to develop personal relationships with collectors who could act as generous patrons became crucial to a painter’s professional survival. The versatile Van der Mij is today best known as a portrait painter, whose elegant compositions answered perfectly to the tastes of his times, although his fame rested in the first place on his equally elegant cabinet pictures, history pieces and genre paintings. Most of his clients were members of the ruling elite of Leiden. Perhaps best known is his series of portraits of professors painted on commission for Leiden University.

The Portrait of an Unknown Man differs somewhat from Van der Mij’s standard repertoire in the fluent, lively manner of its execution as well as in the easy,
confident pose adopted by the aristocratic sitter. The subject is portrayed at bust length in a graceful contrapposto, as if leaning against the inside of the painted oval framework, over which the cloak falling from his right shoulder spills into the space of the viewer. The composition was adapted from the elegant portrait idiom of Willem van Mieris, who transposed the type, the roots of which lay in the work of Raphael and Titian, to a smaller format which, in turn, became a source of inspiration for many Dutch painters. Where Van Mieris’s paintings sometimes look slightly stiff, however, the present portrait, partly because of Van der Mij’s more flowing style, is full of life. The informal, comfortable clothes worn here are unusual, though there can be little doubt that the unidentified sitter was anxious to be presented as both a prosperous and a learned man. The costume combines contemporary and older elements. The burgundy red velvet cloak draped round his shoulders is a conventional device in portraiture, intended to emphasise the noble and timeless character of the portrait. By contrast, the coat of brilliantly flowered brocade worn under it, the white shirt of particularly fine fabric, and the blue silk ribbon hanging nonchalantly loose – its purpose being to tie the shirt collar – were all part of the fashion of the day, as was the powdered, knotted wig.

This portrait is an excellent example of Van der Mij’s style around 1720. It shows the same careful treatment of the painted surface, particularly in the sitter’s vivacious, precisely modelled facial features, the high forehead, almond-shaped eyes, straight nose, well-defined curves of the mouth and dimpled chin, as in a signed portrait of Pieter Teding van Berkhout (1688–1729) (private collection). The pinkish white flesh tones of the face and hands, with greyish scumbles for the shadows, were applied wet-into-wet in a single smooth layer of opaque paint, leaving no visible signs of brushwork.

Fig. 6 Hieronymus van der Mij, Portrait of an Unknown Man, 1720s. Purchase: Axel and Nora Lundgren Fund. Nationalmuseum, NM 7337.
Yet for all their definite kinship, Van der Mij displays in his best works greater fluidity of style than his master, the fijnschilder Van Mieris. Although executed in oil on a prepared wood panel, a support of exceptional smoothness ideally suited to a sophisticated and painstakingly precise painting technique, the painting is, at least partially, done in a surprisingly loose style. Oil paint is a medium rich and deep in colour, the saturated burgundy red of the magnificent velvet mantle worn by the sitter being particularly striking. Oil paint is a medium rich and deep in colour, the saturated burgundy red of the magnificent velvet mantle worn by the sitter being particularly striking. In the velvet cloak, the swirling floral pattern of the brocaded coat and the white shirt, Van der Mij presents us with a virtuoso display of his talent for painting fabrics of all kinds with tangible realism. With swift brushstrokes, over a warm ochreous ground, he recorded the folds, the shadows and the highlights of the velvet cloth in shades ranging from a deep reddish brown to a light salmon pink. To describe the soft transitions between light and shadow that are peculiar to velvet, these have been slightly blurred, and a deep red glaze has been applied to enhance the depth of colour in the shadows.

The Nationalmuseum owns a number of representative portraits by artists of the northern and southern Netherlands from the 16th and 17th centuries, combining the work of some of the truly great masters with that of their highly competent contemporaries who, although less celebrated by posterity, have all contributed in their own way to the history of portraiture. The portraiture of 18th-century Holland, on the other hand, has been seriously underrepresented in the collections. Thanks to these recent acquisitions, we now have a fascinating view of representative examples of an elegant and fashionable approach in Dutch portraiture from the 1660s through to the early 18th century, with Hieronymus van der Mij presaging the courtly style that would develop in France some years later.

Notes:
1. Oil on canvas (unlined), 91 x 71 cm (cut slightly along the bottom); signed and dated at upper left: “I. Lütichyús Fecit/Anno 1661”, followed by a short, way line. The Christian name of the artist occurs on a part of the canvas along the left side that was folded over the stretcher at the time the support was remounted. Provenance: Coll. Van de Waele (according to cat. of sale, Brussels, Giroux, 12 March 1927, no. 48, as “Simon Lütichyús”); (Gösta Stenman, Helsinki); (sale, Stockholm, Bukowskis, 25 September 1929, no. 42, as “Lütichyús, Izak”); (sale, Stockholm, Bukowskis, November 2002); (sale, Stockholm, Bukowskis, 3 December 2015, no. 1061, as “Isaack Lütichyús”). Bibliography: Wilhelm Reinhold Valentiner, "Isaac Lutichius: A Little Known Dutch Portrait Painter", in Art Quarterly, 1, no. 3 (1938), pp. 151–179, at pp. 155, 178, no. 22, fig. 3; Léon Kempen, Studien zu den datierten Gemälden des Nicolaes Maes (1634–1693) [Studien zur internationalen Architektur- und Kunstgeschichte 4], Petersberg 2000; Bernd Ebert, Simon und Isaack Lutichyus: Monographie mit kritischem Werkverzeichnis, Berlin/Munich 2009.
3. According to Ebert, this compositional type originated with the three-quarter-length portrait of a 27-year-old man, dated 1651 ( whereabouts unknown); see Ebert 2009, no. Is. A13.
6. For a biography of the artist, see most recently Ebert 2009, pp. 33–44, 54–58.
7. Isaack Lütichyus is first mentioned in Amsterdam on 2 September 1639, as a witness in a legal document in which he is referred to as a “painter” (”schilder”); see Ebert 2009, pp. 678–679.
8. Swedish private collection; see Ebert 2009, no. Is. A1. Cf. also the Rembrandtesque “tronie” of a Laughing Boy, signed and dated “1648,” Zurich, private collection (formerly attributed to the Rembrandt pupil Samuel van Hoogstraten); see Valentiner 1938, p. 177; Ebert 2009, no. Is. A6. The warm brown tones of Isaack Lütichyus’s paintings from the 1640s still point to the Rembrandt manner: However, if Isaack was actually taught by Rembrandt, as Valentiner (1938, p. 156) surmised, the master was not his first teacher, and the influence he exercised was only of a passing nature.
9. For examples, see Ebert 2009, nos. Is. A933; A98, fig. 181; A65; A68; A72, fig. 182; A83, fig. 208; A98, fig. 179.
11. Oil on oak, 74 x 58.5 cm. Provenance: Coll. Ermanno Lucini; (sale, Stockholm, Stockholms Auktionsverk, 8 June 2016, no. 2168, as “Hieronymus van der Mij, attributed to”).
15. Oil on oak, 38 x 29 cm, signed and dated “17[1?]7”, private collection (RKD no. 29863).
The Danish Golden Age and the Nationalmuseum

Magnus Olausson
Director of Collections and Research

Fig. 1 Christoffer Wilhelm Eckersberg (1783–1853), The Monastery of St Maria in Aracoeli, 1815. Oil on canvas, 36 x 48 cm. Nationalmuseum, NM 1928.
Awareness of the greatness of Danish art from the first half of the 19th century came remarkably late in Sweden. Christoffer Wilhelm Eckersberg, it is true, had a number of Swedish pupils, and many of his Danish followers travelled to Sweden in search of picturesque subjects, but none of this sparked any appreciable interest in that country in the art of its neighbour. Nor did the rapid rise of Scandinavianism have any impact in that respect.\(^1\) Credit for first drawing attention to Danish art from the period 1800–1850 must go to the artist and Nationalmuseum director Richard Bergh,\(^2\) who numbered several Danish artists among his friends. Prince Eugen would also be of some significance, as would a close friend of his, Helena Nyblom, the daughter of Jørgen Roed.\(^3\) As soon as Bergh became director, he set to work strengthening the Museum’s collections in this area. The year he was appointed, 1915, several Danish paintings were acquired, among them an Italian Woman in National Costume by Wilhelm Marstrand (NM 1840), to be joined the following year by Eckersberg’s The Monastery of St Maria in Aracoeli (Fig. 1), a gift from the Friends of the Nationalmuseum. With virtually no Danish art from the period in the Museum’s collections at that point, Bergh first wanted to generate interest by putting on exhibitions. He persuaded his friend, the insurance magnate and art collector Wilhelm Hansen at Ordrupgaard, to lend his collection, and in spring 1918 it was shown at the Nationalmuseum. A new exhibition quickly followed in the autumn of the same year, now of Danish drawings, put together by the leading authority, Karl Madsen, director of the National Gallery.
of Denmark (Statens Museum for Kunst). As a result of these efforts, a number of landscape paintings by Peter Christian Skovgaard and Wilhelm Kyhn could be added to the Nationalmuseum collections. Much of this was a consequence of Richard Bergh’s many contacts, not least a gift from Danish friends on his 60th birthday in 1919. Following Bergh’s death the same year, it was left to the Swedish Association for Art (Sveriges Allmänna Konstförening) to give effect to his plans for an exhibition of Danish art from the first half of the 19th century, which was held at the Royal Academy of Fine Arts in Stockholm in 1922. This display was the first significant one mounted outside Denmark, but there would in fact be only one sequel to it, at the Jeu de Paume in Paris in 1928, organised by Karl Madsen.

Despite Bergh’s sudden death, the Nationalmuseum continued along the path already staked out as far as acquisitions were concerned. In its 1924 yearbook, Axel Gauffin, who at the time was head of the paintings department, proudly announced that the Museum had recently made a successful bid for Jørgen Roed’s From Collin’s Garden in Copenhagen (Fig. 2) at the sale of Consul General Valdemar Glückstadt’s collection. The fact that the painting was already highly prized among Danish art historians added to Gauffin’s satisfaction. He considered the new addition particularly gratifying in view of the difficulties the Museum had had getting hold of Danish paintings from the period. He was pessimistic, though, about its chances of acquiring major works, as in his view these were already in Danish public collections, at the same time as those collections continued to grow. According to Gauffin, private collecting of national art was also widespread in Denmark, adding to the competition. There is a sharp edge to his claim that “at present it is businessmen in the food industry who are earning money and consequently buying art in Copenhagen”. The comment can be traced back to a Danish newspaper report on the Glückstadt sale, highlighting how “both Wholesaler Theodor Jensen and Engineer Rump sought to offer the Swedes as much resistance as possible”. The article concluded on a good-natured note, however, congratulating the Nationalmuseum on its acquisition and observing that Roed’s painting would “represent the Danish Golden Age in the best possible way in Stockholm”.

Despite this resistance, the Museum managed to make a number of significant acquisitions in the early 1920s of artists such as Eckersberg, Jensen, Købke and Marstrand. An Italian landscape painted by Marstrand was bought from Jørgen Roed’s grandson Holger Nyblom (Fig. 3). Another Swedish source can be identified for important drawings by the great
Danish artists in Italy, namely Axel Palm, son of the painter Gustaf Wilhelm Palm. In 1924 he presented the Nationalmuseum with several significant works by, among others, Albert Küchler (Figs. 4 and 5). The Museum’s single-minded ambition, reflected not least in much courting of Richard Bergh’s friend Wilhelm Hansen, eventually resulted in two magnificent gifts to the Nationalmuseum, comprising 22 paintings in all, to mark the 70th and 75th birthdays of King Gustaf V in 1928 and 1933. The latter year, moreover, the Friends of the Museum donated a significant quantity of drawings, most of them from the collections of the Danish Art Society (Kunstforeningen). Over the rest of the 1930s, further works were regularly acquired, albeit not in large numbers. A driving force here was the Museum’s long-serving director, Axel Gauffin, who had a passionate interest in the Danish Golden Age.

During and immediately after the war, no purchases of Danish art were made. Not until the early 1950s did acquisitions in this area gather fresh momentum. There was now a clear goal, a major exhibition at the Nationalmuseum in close collaboration with colleagues from Denmark. Titled *The Danish Golden Age*, it opened in 1964. This was without doubt the first extensive survey of this great era of Danish art. Not until 1977 was there another, at the Palazzo Braschi in Rome, and it would be another seven years before the National Gallery in London mounted a corresponding project. This would be Kasper Monrad’s first major international presentation of Danish Golden Age art, but by no means his last.

The concept of a “Danish Golden Age” was not invented in Stockholm. It had been used as early as 1924, in the newspaper article quoted earlier. Originally, the conventional terms had been the “Copenhagen School” or “Eckersberg and his School”, but in the 1940s the expression “Golden Age”, borrowed from the history of literature, appeared increasingly frequently. It is probably reasonable to
claim, though, that the idea of a Danish Golden Age was put firmly on the map by the Nationalmuseum’s exhibition in 1964.

That exhibition resulted the following year (1965) in a combined gift and purchase of drawings by Jørgen Roed, originating from his great-grandson, the architect Bengt Lundberg. Comprising over 100 items, it included, not least, a series of figure studies by Roed from his student years in Italy and later in Denmark. This treasure trove of Danish Golden Age drawings first attracted notice in Jens Peter Munk’s Jørgen Roed: ungdomsarbejder (Jørgen Roed: Youthful Works), in 2013. From this we understand that, despite the Museum’s ambitious exhibition and the large addition of drawings by Roed, other results in terms of acquisitions were modest. In 1969 two portraits by Roed were bought, NM 6230–6231 (Fig. 6), but not until 2004 would any further Golden Age painting be acquired, with the purchase of Martinus Rørbye’s portrait of his mother Frederikke Eleonora Cathrine Rørbye. How is this gap of almost 40 years without active acquisitions to be explained? In the Museum’s catalogue of Nordic paintings, from 1995, there is quite a sharp pronouncement, somewhat reminiscent of Axel Gauffin’s 70 years earlier: “The acquisition of works by the great ‘Golden Age’ painters was made difficult by a growth of Danish vigilance whenever important works by them ... happened to come under the hammer.”

Certainly, until just a few decades ago, the art market was hampered by a more protectionist approach to cultural heritage, so too in Sweden, often with the effect of “locking in” the national art of a country. In the Nationalmuseum’s case, there was also a dearth of purchase grants and funds earmarked for Danish art. Nevertheless, the question remains why for so many years nothing was done, not least in view of the important role originally played by the Friends of the Museum. The simple answer is that there were other priorities.

In 2014, however, a new, active acquisitions campaign was launched which, in
just over two years, has doubled the Nationalmuseum’s collection of Danish Golden Age paintings, from 40 to 80 works. This would not have been possible without substantial donations from private individuals. The first work to be acquired was Constantin Hansen’s fine little view of San Pietro in Vincoli in Rome (NM 7143), from 1836. This was the result of a bequest by the pharmacist Ulla Bella Sandberg, who left her entire estate to the Museum.14 Of the 30 or so acquisitions over the past year, the majority were purchased with moneys from the Wiros Fund. The aim, now as in previous years, has been to add works by artists who are either already represented in or entirely absent from the collection. Particular mention may be made of a set of five paintings and a drawing by the founding father, Christoffer Wilhelm Eckersberg, all of them highlighting different facets of his art. His youthful work *Oedipus and Antigone* (Fig. 7) was painted in 1812, during his time as a student of Jacques-Louis David, to whom it owes its subject matter, while its figure drawing reflects the continuing influence of fellow Dane Nikolai Abildgaard. Four years later he produced his rendering of a Roman country girl, *Una Ciociara* (Fig. 8). This painting has a monumentality that reveals Eckersberg’s careful study of Raphael and his *La Fornarina*, which was the height of fashion at the time.15 The artist’s diary also makes it clear that he went about his task very methodically, hiring the costume and accessories for two weeks. This was hardly an authentic Roman woman Eckersberg had happened upon in the street, in other words, but a carefully staged, genre-like portrait.16 The painting clearly meant a great deal to Eckersberg, who kept it and used it as an object of study for his pupils.17

Following his return to Copenhagen, Eckersberg quickly established himself as the leading name in Danish art, resulting in official commissions from Frederick VI. At the end of 1819, he painted his famous profile portrait of the king, which was later

Fig. 10 Christoffer Wilhelm Eckersberg (1783–1853), *Karen Margrethe Borch*, 1837. Oil on canvas, 46 x 30 cm. Purchase: Sophia Giesecke Fund. Nationalmuseum, NM 7350.
repeated in a large group portrait of the entire royal family, as well as being copied by many of his students. The Museum has been able to acquire one of the first versions (Fig. 9), which Frederick VI gave to José Maria O’Neill, an Irish merchant and Danish consul general in Lisbon, and which subsequently passed by inheritance to his descendants. Portraits, which provided a reliable income, were to make up a not insignificant share of Eckersberg’s output. Among the more original examples is his representation of the 22-year-old Karen Margrethe Borch (Fig. 10). It was commissioned by her father, the wealthy art collector Rasmus Borch, who was a friend of Eckersberg’s and often visited him. This portrait is special in several respects. For one thing the sitter is shown almost full-length, and for another she is surrounded by an illusionistic painted frame. There is another work by Eckersberg with this feature, a nude study (now in the Louvre), which he also sold to Borch. Clearly this was something the client had requested, as painted frames are not found in any of the artist’s other works.

Eckersberg was to revitalise training at the Danish Academy of Fine Arts by opening the way for nude studies of female models, which had not previously been permitted there. Through his private summer courses, he gradually managed to undermine resistance to the idea. The model study which the Nationalmuseum
acquired during the year shows a woman combing her hair by a bed (Fig. 11). This is probably Florentine, who was employed as a model in the summers of 1840 and 1841. Eckersberg’s nude study is interesting in that, for the first time, it shows a model in an everyday setting, rather than, as before, posing like an ancient sculpture.

The Nationalmuseum, finally, has been able to acquire one of Eckersberg’s most important drawings, an interior from his home at Charlottenborg (Fig. 12). In this wash drawing, the artist depicts in perspective, in his characteristic fashion, a sequence of three rooms in his apartment. Hanging on the walls are paintings in various stages of completion. One is on the floor and some are unframed. To the right on the wall of the far room hangs a picture that appears to be identical to The Cloisters, San Lorenzo fuori le Mura (now in the Art Institute of Chicago). Eckersberg painted it in 1824 and it was sold the same year, suggesting that the drawing, too, can be dated to this time.

One of Eckersberg’s closest students was Constantin Hansen (1804–80). For a long time, he was represented in the collection by a single portrait of his sister Alvilde (NM 3308), which in 2013 could be supplemented with the earlier-mentioned Roman view. Gratifyingly, the Museum now has another two works that serve to enrich our understanding of Hansen as an artist. One is a view of the Temple of Minerva on the Forum of Nerva in Rome, c. 1840. Oil on paper mounted on canvas, 35 x 27.5 cm. Purchase: The Wiró Fund. Nationalmuseum, NM 7399.

Thorald Læssøe is nowadays one of the overlooked painters of the Danish Golden Age. His magnificent View Towards the Forum Romanum from the Colosseum was given to the Museum as early as 1940, by
Mr Axel Stangenberg. This large-format painting, originally part of the collection of Christian VIII of Denmark, is based on sketches Løsøe did on the spot. One of these was recently acquired by the Museum: a view of the cella of the Temple of Venus and Roma (NM 7364).24

The First Schleswig War, from 1848 to 1851, drove a wedge between the painters of the Golden Age. As a result of the conflict, several of the German speakers among them, born in the Danish king’s north German duchy, distanced themselves from their former Danish friends. Louis Gurlitt (1812–97), born in Altona and a pupil of Eckersberg’s, was regarded early on as one of the creators of the Danish national landscape in painting. He was elected a member of the Copenhagen Academy in 1840, but because of his stance in the war his landscapes were removed from display in the Royal Picture Gallery (now the National Gallery of Denmark).25 Gurlitt, despite his early prominence, was thus for a long time persona non grata in Danish art history. However, the exhibition Under the Same Sky at the Thorvaldsen Museum in 2000, in particular, prompted a reappraisal of his contribution to Danish Golden Age painting.

By a fortunate coincidence, an early self-portrait, painted by Gurlitt in Copenhagen in 1833, could be bought at a sale in Paris in 2016 (Fig. 15).26 Earlier in the year, on the Copenhagen art market, the Nationalmuseum had acquired a version of one of Gurlitt’s better-known motifs, a View of Marina Piccola on Capri (Fig. 16), executed around 1844.27 The location, incidentally, is the same as Christen Köbke chose for a painting which he did two years later, but which

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Fig. 16 Louis Gurlitt (1812–1897), View of Marina Piccola on Capri, c. 1844. Oil on panel, 48 x 70.1 cm. Purchase: The Wiros Fund. Nationalmuseum, NM 7322.
before it was loosened by EU-wide legislation, cannot be disregarded of course, but at the same time there has always been a good supply of important works. Leaving aside a few individual paintings, primarily by Eckersberg, which have soared to international heights after determined Danish efforts to influence the leading art museums of Europe and America, price levels have if anything fallen in real terms over the last 25 years. This trend has benefited the Nationalmuseum’s recent campaign to acquire works from Denmark’s Golden Age, an endeavour that will culminate in a major exhibition project.

the Academy rejected. Købke had visited Capri in 1839 and made countless studies there, sometimes with small staffage figures in red fishermen’s caps. These figures from peasant life could also appear in genre-like images, such as the newly acquired Young Capri Boy (Fig. 17). The painting has been given various dates, but was signed by Købke on Capri.

Otto Bache (1839–1927) became a pupil at the Danish Academy of Fine Arts at the age of just 11. Eckersberg was still alive, but 1850 has long been regarded as a point at which Golden Age painting was already at an end. Although Bache was taught by Wilhelm Marstrand, in

The Liner Skjold in Christianshavn Dock (Fig. 18), painted in 1860 and recently bought by the Museum, we see many reminiscences of Eckersberg’s painting. It can be compared, for example, with the latter’s A Corvette on the Stocks, from as late as 1851. The light and the down-to-earth description of the shipyard setting are still firmly in the tradition of the Golden Age.

Looking back over the past 100 years, we see that Axel Gauffin’s defeatist analysis cast a long shadow over attempts to build up a collection of Danish Golden Age painting at the Nationalmuseum. The protectionism which for a long time placed a straitjacket on the art market,
Notes:
1. It should be mentioned, though, that a major exhibition of Nordic art marking the opening of the Nationalmuseum in 1866 did include late works by Peter Christian Skovgaard. However, these cannot be regarded as examples of Golden Age painting proper. Cf. Tomas Björk, "P. C. Skovgaard i et nordisk lys", in *P. C. Skovgaard: Dansk guldalder revurderet*, Gertrud Oelsner & Karina Lykke Grand (eds.), Aarhus 2010, pp. 195–216.
4. Ibid.
7. Ibid., p. 2.
8. Nationalmuseum Archives, Paintings Inventory NM 2394, pasted-in newspaper article: “Glückstadtauktionen: Stockholms Nationalmuseum köpte Roeds Vinterbillede for 5750 Kr.”
10. On retiring from the post in the autumn of 1942, Gauffin gave a series of five lectures at the Museum on the great artists of Denmark’s Golden Age. He revealed, among other things, that he regretted never having managed, during his years as director, to acquire a significant landscape by J. T. Lundbye (Konstvärlden, 1942, p. 643).
17. Wilhelm Bendz was among those who produced a copy of Una Ciociara, to be found in the famous interior from Amaliegade, 1826 (Hirschsprung Collection). Eckersberg’s original was sold in his estate sale on 17 April 1854 (lot 26) and eventually ended up in the Claudius Collection in Malmö. In 1997 it was sold at Museumsbygningen in Copenhagen (4 September 1997, lot 138) and acquired by an American collector. Bought by the Nationalmuseum at Christie’s, New York, 19th Century European Art, 25 April 2016, lot 67.
20. Musée du Louvre, inv. no. R.F. 1987–27. During the year the Nationalmuseum was able to acquire a version of this nude study of the model Trine Nielsen, painted in the summer of 1839 by Eckersberg’s student Ludvig August Smith (NM 7317).
22. My thanks to curator Carl-Johan Olsson for this keen observation.
27. Cf. ibid., p. 69, cat. no. 50.
Herman Saftleven, A Sticky Nightshade, or Litchi Tomato

Carina Fryklund
Curator, Old Master Drawings and Paintings

This watercolour of A Sticky Nightshade, or Litchi Tomato (Solanum sisymbriifolium), signed and dated 31 October 1683, is a typical example of Dutch artist Herman Saftleven’s (1609–1685) sensitively executed botanical studies (Fig. 1). Saftleven made his career in Utrecht as a painter, draughtsman and engraver. Born in Rotterdam in 1609, where he probably studied under his father, he settled in Utrecht in 1632. A prolific artist, he produced around 300 paintings and some 1,200 topographical and imaginary landscape drawings. His documentary flower studies, a genre to which he turned late in life, were all made on commission for one remarkable patron, the renowned Dutch amateur horticulturalist and botanist Agnes Block (1629–1704), a niece and intimate friend of the great poet Joost van den Vondel (1587–1679). They provide a valuable historical record of the intersection of art and science in the 17th century and have been described as “among the most impressive botanical studies in 17th-century Dutch art.”

Fig. 1 Herman Saftleven (1609–1685), A Sticky Nightshade, or Litchi Tomato (Solanum sisymbriifolium), 1683. Watercolour, 35.5 x 25.6 cm. Purchase: The Wiros Fund. Nationalmuseum, NMH 516/2016.
employed there periodically from 1680 until shortly before his death five years later.9

On the verso of the drawings she commissioned, Block inscribed the Latin names of the flowers depicted, as well as further details about each one, including when they flowered. In the case of this particular sheet, she correctly identified the plant as a “Solanum sisymbriifolium”, a prickly plant with small, edible fruits native to tropical and sub-tropical regions of South America and Africa. Earlier in the same month, Saftleven had painted a watercolour of a different specimen of the nightshade family of plants; dated 10 October 1683, it is now in the British Museum (Fig. 3).10 Saftleven produced over 100 botanical studies for Block. Only 27 stylistically closely related watercolours are known today, the majority of which are large compositions on paper measuring around 35 by 25 cm, originally bound into albums.11 He typically began with a drawing in graphite, and proceeded by using a mixed-media technique, applying brown ink and watercolours with pen and brush, adding white opaque watercolour to give body to areas of colour. In the current study, a branch of the plant is rendered illusionistically, with a clear sense of depth achieved by allowing the fruits and leaves to overlap slightly, and with chiaroscuro effects. The branch has a fully opened blossom, as well as other buds, blossoms, fruits, and leaves in various states of emergence and decline. Each leaf and petal seems to tingle with life, the sense of vivid animation heightened by the fresh pinks and greens. The interior structure of the plant is illustrated by a cross-section at the bottom. The florid cursive signature of the artist, documenting the date of completion of the drawing, complements the elegant arabesque of the branch.

Although seemingly naturalistic, drawings such as this are in fact idealised versions of reality. They are composite images, possibly based on individual...
studies from life – no such preliminary studies by Saftleven have yet been identified – and designed to communicate all known information about a flower in one single illustration. The function of adapting reality in this way was not simply a project of beautification, but primarily a tool for effective scientific record. In creating her garden, and in seeking to understand and classify her specimens, Block was motivated by a belief that nature itself was imperfect until it had been refined by art.12 This indefatigable “Flora Batava” thus strove to subdue nature into the more ordered and perfect form of a garden; equally, her patronage of Saftleven and other botanical artists served to transform her plant specimens into images that are both documents and striking works of art.

Notes:
1. Watercolour, white opaque watercolour, some gum arabic, over graphite; black chalk framing lines; the edges of the sheet gilded (on three sides); 35.5 x 25.6 cm. Watermark: Fragmentary Strasburg Lily with letters VR (near Heawood, nos. 1784–87: 1680). Signed with monogram and dated ‘HS. f. 1683. Den 31 octob.’ (lower centre, in brown ink). Inscribed by Agnes Block: “Solanúm pomiferúm frutescens Africanúm/spinozúm, nigrícaris boraginis flore/foliis profunde laciniáte” (on verso, in brown ink). Nationalmuseum, NMH 516/2016. Prov. Agnes Block (1629–1704), Vijverhof, Loenen aan de Vecht; Valerius Röver (1686–1739), Delft (?); Samuel van Huls (1655–1734), The Hague (?); (his posthumous sale, Yver, Amsterdam, 14 May, 1736, part of lot 3882: “2 Grands Livres contenant 7 Titres & 252 Pièces en miniature; representant des fleurs & plantes étrangères & autres, cultivées par Agnes Block à Vijverhoff, & peintes d’après nature par plusieurs maîtres fort renommés; comme Withorst, Withoos, Herm : Saftleven, Herold & autres”); his widow, Cornelia Röver-van der Dusen, Delft (?); purchased in January 1761 with the rest of the Röver collection by Hendrik de Leth, Amsterdam (?); Ignatius Franciscus Ellinckhuyzen (1814–1897), Rotterdam; (sale, Frederik Muller & Cie, Amsterdam, 16 April, 1879, lot 234); Charles M. Dozy (1852–1901), Leiden; (his posthumous sale, R.W.P. de Vries, Amsterdam, 6–7 May, 1902, lot 176: “Branche de fleurs. Annoté par l’artiste: Solanun pomiferum frutescens africanum…”); Iohan Quirijn van Regteren Altena, Amsterdam; thence by descent; (sale, Amsterdam, Christie’s, 10

Fig. 3 Herman Saftleven (1609–1685), A Madagascar Potato (Solanum Indicum Maximum), 1683. Watercolour, 35 x 25.4 cm. British Museum, London.

2. Vondel, a frequent visitor to Vijverhof in his last years, dedicated several poems to his beloved niece; see Catharine van der Graaf, Agnes Block, Vondels nicht en vriendin, Utrecht 1943, pp. 24, 30f., 35f., 70. A poem written in her honour in 1668, suggests that Block was herself a dedicated amateur engraver, painter and draughtsman, though no surviving work has been identified; see Graft 1943, p. 55.


4. Saftleven and his patron may have known, for example, of comparable studies by older contemporaries such as Jacques de Gheyn II (1565–1629), who produced animal and plant studies for the court of Rudolf II (1552–1612) in Prague, where there was a lively interest in natural history and an early presence of painters of flora and fauna. In the years, 1600–1604, De Gheyn filled an album with watercolour miniatures on vellum of flowers, insects and other small animals, in all probability the same as that purchased by the Emperor, and described by the artist’s biographer as: “a little book as well as which [he] had, in the course of time, drawn some little flowers from life in gouache, with many small animals too” (Karel van Mander, Schilder-boeck 1604, ed. Miedema 1994, fol. 294v). Now Paris, Fondation Custodia, Coll. F. Lugt, inv. 5055; see I.Q. van Regteren Alena, Jacques de Gheyn: Three Generations, The Hague, 1983, nos. 999–30, cf. also no. 934 (‘1620’).

5. In 1649, Block married the Amsterdam silk merchant Hans de Wolff (1613–1670). On 16 June, 1670, she purchased the country estate of Vijverhof at Loenen aan de Vecht. Four years later, in 1674, at the age of 45, she was married again, to the wealthy silk merchant Sybrand de Flines (1623–1697). By 1676, Block had settled permanently at Vijverhof. Shortly after her death in 1704, the estate was purchased by the Amsterdam merchant Samuel Texeira; the fame of its legendary gardens lingered on, and the Russian Tsar Peter the Great visited it in 1717, by which time the art collections had passed into other hands. The house was demolished in 1813. The primary biography of Block remains Graft 1943 (as in note 2). See also A. van Leeuwen, “Hollandsche Flora’s; over el.FirstOrDefaultvrouwen en hun lusthoven aan het einde van de zeventiende eeuw”, Cascade 20/2 (2011), pp. 31–45; and Susan Bracken, Andrea Gölly, and Adriana Turpin (eds), Women Patrons and Collectors, Newcastle-upon-Tyne, 2012, passim.

6. Amsterdams Historisch Museum, inv. SA 20935; see Albert Blankert, Amsterdams Historisch Museum, schilderijen daterend van voor 1800, voorlopige catalogus, Amsterdam, 1975–76, no. 496; and Norbert Middekoop (ed.), Kopstukken, Amsterdammers geportretteerd 1600–1800 (exh., Amsterdams Historisch Museum, 2002/2003), no. 84.


9. The dates inscribed on the drawings indicate lengthy stays at Vijverhof, from late spring until early autumn, from 1680 until 1684.


11. Part of the contents of Block’s albums of botanical drawings by Saftleven, known from written sources, have been lost over time, making it difficult to assess the original number of watercolours. Schulz listed 27 surviving botanical drawings by Saftleven, today in the collections of the Rijksprentenkabinet, Amsterdam, the Kupferstichkabinett, Berlin, the British Museum, London, and the Kunstsammlungen, Weimar, while others are in private collections; see Schulz 1892, pp. 96–101, nos. 1420–1440. According to Sam Segal (in Haarlem 1998, p. 86, note 7), Block’s heirs sold her collection to the Deeff lawyer Valerius Röver (see note 7), whose manuscript inventory lists over a hundred drawings by Saftleven (Amsterdam University Library, inv. HS II A 18). The Stockholm drawing is not singled out, but may have been among those listed at the end of the inventory in Album 29, which included sheets by both Saftleven and Willem de Heer of “...flowers (that were) ordered to have been painted after life by Agnetta Block at her mansion Vijverhof...” Only one album of botanical drawings – not Saftleven’s – from Block’s collection has survived intact (Amsterdam, Rijksprentenkabinet, inv. RP-T-1948-119, Book 313).

12. In a medal she commissioned to be cast in 1700, Block appeared as the personification of “Flora Batava” (the Dutch Flora), accompanied by the inscription “Fert Arsque Laborque Quod Natura Negat” (Art and Labour bring about what Nature cannot achieve); see Graft 1943 (as in n.2), p. 122, ill.
A renewed interest in early drama and epic poetry was an important feature of Neoclassical art around 1800. In this, as in most other respects, Neoclassicism was an aspect of the Romantic movement, with its fascination with the sublime figures of history and literature. No crucial distinction was in fact made between ancient and modern literature. Artists treated the poetry of Dante, Shakespeare and Milton in the same style and spirit as works by Greek and Roman authors. A key figure here was the English sculptor John Flaxman. Tommaso Piroli’s line engravings of Flaxman’s drawings provided illustrations for both the works of Homer and Aeschylus and Dante’s Divine Comedy. When they were published in the 1790s, their radical simplicity of outline had an enormous impact. A Flaxman sheet that made a particularly powerful impression was a scene from Aeschylus’ drama Seven Against Thebes, showing the seven Greek chieftains standing, as if in a bas-relief frieze, on either side of a sacrificed bull (Fig. 2). With raised hands, they swear to take Thebes or perish.

Around 1800, the French Neoclassical artist Anne-Louis Girodet (1767–1824) was planning an ambitious painting of the same scene, clearly under the influence of Flaxman, but also (like him) betraying a dependence on Jacques-Louis David’s epoch-making Oath of the Horatii (1785). Girodet had been a pupil in David’s studio, where he had been put to work copying his teacher’s masterpieces.
Girodet’s composition of the scene with the seven sworn chieftains outside the walls of Thebes is documented in a small sketch at the École des Beaux-Arts in Paris and in a large, worked-up drawing preserved in the Cleveland Museum of Art (Fig. 3). The planned painting was never executed, but as part of his preparations Girodet painted two full-scale studies of heads – somewhat smaller than life-size. They represent two of the chieftains, who are named by Aeschylus. One of these studies, of Tydeus, now belongs to the Musée André Malraux in Le Havre. The other, a raging, helmet-adorned figure depicted in profile, has recently been acquired by the Nationalmuseum (Fig. 1).² This is Capaneus, described by Aeschylus as a giant “and more than human in his arrogance”⁴ Capaneus cries out that, the heavens willing – or unwilling – he will lay waste the city, and he contemptuously compares the lightning of Zeus to the rays of the noontide sun. Such blasphemy of the gods cannot go unpunished, and Eteocles, king of Thebes, predicts that Capaneus will be killed by Zeus’ thunderbolt, which, according to a later tradition, is the fate that indeed befalls him. For this reason Dante places Capaneus in the Seventh Circle of Hell, where he defiantly continues to blaspheme against the chief deity – whom he calls Jupiter (Jove) – seemingly unperturbed by the eternal fire raining down on him.⁴

The Nationalmuseum’s painting is usually referred to in the Girodet literature as *The Blasphemer*. From the Cleveland drawing we see how the head of Capaneus was to have been placed, roughly in the centre of the composition, defiantly looking up towards Thebes to the right, with protruding jaw and bared teeth. His face is glowing red with rage. His neck and collar bones are brightly lit by the sacrificial fire burning to the left. The cold light confirms the impression we get from the composition sketch of a nocturnal or storm scene, with dark clouds lit by flashes of lightning, and Girodet

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Fig. 2 John Flaxman (1755–1826), *Seven Against Thebes*, line engraving, Thorvaldsens Museum, M354.11.

Fig. 3 Anne-Louis Girodet-Trioson (1767–1824), *The Oath of the Seven Chiefs against Thebes*, c. 1800. Black chalks and white chalk with stumping and erasing on light brown wove paper, 41.8 x 62 cm. The Cleveland Museum of Art, Purchase from the J. H. Wade Fund 2000.71.
seems to have envisaged the kind of dramatic light effects we find, for example, in the huge canvas *Scene from a Deluge* (1806, Musée du Louvre).

The head of Capaneus was among the property left by Girodet at his death and catalogued for his estate sale. As is pointed out in a handwritten comment in one copy of the catalogue, it is finished with the exception of the helmet, which is only sketched. The artist, who owned a collection of weapons and armour, modelled the helmet on a 16th-century Italian one, featuring a monstrous face in relief. It has been identified in the collections of the State Hermitage Museum in St Petersburg, and had lost its cheek pieces as early as the 19th century (Fig. 4).

The Swiss artist Johann Heinrich Füssli (1741–1825) belonged to an earlier generation than Girodet, was like him linguistically gifted, and had broad literary interests. Füssli was well acquainted with the classical texts, but his most original achievement was as a pioneer of pictorial art inspired by 17th-century literature. As a young man he moved to England, where, under the name of John Henry Fuseli, he worked for decades on themes from the works of Milton and Shakespeare in particular. His drawings and paintings in a highly personal style seized on the dramatic and the supernatural, but also the comic and the bizarre in works such as Shakespeare’s *A Midsummer Night’s Dream*. In addition, Füssli earned a living from illustration work. In the 1790s he supplied engravers with designs for his friend Johann Caspar Lavater’s *Essays on Physiognomy*, for example, and for Charles Allen’s *History of England and A New and Improved Roman History*. He had also been commissioned to produce a series of title pages for *Bell’s British Theatre*, a collection of British plays that was published in 35 volumes between 1791 and 1798. A dramatic scene was chosen to illustrate each piece. The Nationalmuseum has acquired a painting that served as the basis for William Satchwell Leney’s engraving for the title page of Edward Young’s drama *The Revenge* (1721) in the series (Fig. 5). Its tondo form is explained by the fact that several of the engraved scenes were surrounded by a round decorative frame, below which there was a tablet inscribed with the illustrated lines from the play.

In the case of *The Revenge*, the scene in the engraving was given an octagonal shape, which we must assume was Leney’s choice (Fig. 6). The plot of this drama, which was frequently performed on London stages throughout the 18th century, was based on earlier plays, chiefly Aphra Behn’s *Abdelazer, or The Moor’s Revenge* (1676) and Shakespeare’s *Othello* (1604). It is set in Spain, where Zanga, the captive son of a Moorish king, avenges his father’s death by arousing the fatal jealousy of Don Alonzo. Alonzo’s beloved Leonora is driven to suicide to prove her innocence. Füssli depicts the scene (Act V, Scene 2) in which Leonora, in Zanga’s presence, discovers on the floor the...
Notes:

2. Ibid.; further documentation in the sale catalogue, Christophe Joron-Derem, Hôtel Drouot, Paris, sale 22 June 2016, lot 66 (pp. 16–21).
3. Trans. E. D. A. Morshead.
4. *Inferno*, XIV. Dante’s source is the Roman poet Statius’ epic, the *Thebaid*, which deals with the same subject matter as *Seven Against Thebes*. Dante’s use of a figure from ancient mythology to represent the religious sin of blasphemy is actually quite remarkable.
6. Gert Schiff, *Johann Heinrich Füssli*, pp. 163, 515 (no. 887), 527 (no. 942), II, pp. 243 (fig. 887), 277 (fig. 942).

Through his costume. A close study of the picture’s surface reveals traces of the striped pattern of Zanga’s coat, seen in the print. A technical study, undertaken by the paintings conservator Fernando Caceres, has shown that Füssli made several compositional changes to details of the painting during the work process. These include the figure of Don Alonzo and the dagger on the floor (a late addition), suggesting that the painter may originally have intended to represent a different scene of the play.
Three Paintings from Dresden
and the New Concepts of Art of the Early 19th Century

Carl-Johan Olsson
Curator, Paintings and Sculpture

Fig. 1 Carl Gustav Carus (1789–1869), Fantasy of the Alps, 1822. Oil on canvas, 52.5 x 67 cm. Purchase: The Wiros Fund. Nationalmuseum, NM 7308.
**Fully fledged** representatives of Dresden Romanticism have long been high on the Nationalmuseum’s “wish list” of possible acquisitions. In recent years, the Museum has been able to add three such works to its collection, each of them representative in its own particular way: *Fantasy of the Alps* by Carl Gustav Carus (1789–1869), *Oak and Birch* by Carl Julius von Leypold (1806–1874), and *Dresden at Sunset* by Knut Baade (1808–1879). The intention in acquiring these paintings has been to demonstrate the radical changes in both the making and the viewing of images that took place in Dresden in the early decades of the 19th century.

Of the newly acquired works, Carus’s *Fantasy of the Alps* is a kind of manifesto, in which the artist employs several of the key compositional devices of Romanticism. There is a grandeur to his subject, with its broad perspective stretching into the distance. Leypold’s image of two trees represents a segment of nature as a subtly heightened reality, in line with the Romantic idea of making the familiar unfamiliar. Baade’s view of Dresden, meanwhile, is an example of how these artists used the sky and the city to create an awareness of a spiritual presence in the viewer’s own immediate environment.

**New content**
To explain more fully the significance of these three pictures, it is important to place them in the context of the cultural and philosophical melting pot of early-19th-century Dresden. This was a time when not only image making, but also the way people looked at images was changing. Put simply, the viewing of art went from being a rational, intellectually determined process to something subjective and emotional. When Caspar David Friedrich’s *The Monk by the Sea* (Fig. 2) was exhibited at the Academy of Arts in Berlin in 1810, it represented a definitive breakthrough for a new way of depicting nature and,

![Image](56x329 to 590x672)

Fig. 2 Caspar David Friedrich (1774–1840), *The Monk by the Sea*, 1808–10. Oil on canvas, 110 x 171.5 cm. Alte Nationalgallerie, Berlin, NG 9/85.
with it, a new way of looking at the resultant art.¹

Carus's Fantasy of the Alps has several features in common with Friedrich’s Monk by the Sea. The most striking similarity is that, at the concrete level, both artists have reduced their subject matter to a minimum of elements: a simple foreground, a vast and desolate middle ground, and a distant horizon and sky. This simplicity, coupled with closeness to nature, goes a long way to explaining how the viewing of art evolved into a more subjective search for the meaning of an image. In 1810, a painting like Friedrich’s Monk by the Sea must have been regarded as astonishingly empty or uneventful, in the sense that no narrative or portion of a narrative unfolded within it.² The viewer was confronted with what appeared to be a segment of tangible nature, devoid of literary, biblical or mythological references. What did this entail for the process of viewing and the means by which a viewer could arrive at content and meaning?

From tangible content to an intangible dimension
Much was written during this period about nature symbolism and the relationship between nature and the divine. In the thinking of philosophers and poets such as Schelling, Schiller and Novalis, one of the fundamental ideas was that of a new relationship between the viewer and the work of art. Virtually all the aesthetic and philosophical texts produced by this circle of writers highlighted the viewer’s powers of imagination as crucial to experiencing and comprehending the meaning of an artwork. This presupposed that the literary and historical references were not too obvious, as there would be a danger otherwise of their constraining the viewer’s experience. The new way of viewing art required, rather, that an image both stimulated and left room for the imagination. Referring to Ludwig Tieck’s texts, Synnöve Clason describes the devices he uses to achieve this in the following terms:

*Fig. 3 Caspar David Friedrich (1774–1840), Wanderer above a Sea of Fog, c. 1817. Oil on canvas, 94.8 x 74.8 cm. Hamburger Kunsthalle, Hamburg, HK-5161.*
It is a matter of making magic. Fewer words than in popular literature, but a stronger emanating force. Collocations such as moonlit night, sighing in the trees and ruby glow are repeated like mantras. The text is filled with acoustic signals that bewilder and confuse the figures of the narrative. In the text of a literary work, as in the visual constructions of pictorial art, the concern was to create, in the concrete stratum of the piece, elements of incompleteness that stimulated the imaginative powers of the reader or viewer. Hints of a hidden content that was not entirely accessible could be achieved, for example, by mist and darkness. These cast a mysterious veil over the content, which was there, but was not directly readable. Another starting point for a person’s intellectual and literary experience was the idea of spirit, perhaps best illustrated by Schelling’s notion of a primal force permeating the whole of existence.

Schelling regarded nature and spirit, not as two separate dimensions, but as united in a single spiritual reality, a reality with room for the imagination. In his day, the word spirit, or the Spirit, did not refer exclusively to the Holy Spirit or God, but to an intangible dimension that...
encompassed the divine, together with elements and conditions that stimulated other areas of intellectual and spiritual life. Schelling viewed art as nature raised to a higher power. Its purpose was to charge or concentrate nature and present it in such a way that, within it, the viewer could experience spirit.

Carl Gustav Carus’s *Fantasy of the Alps* (Fig. 1) is an almost programmatic example of Schelling’s thinking. In it, there are two elements that suggest a rich content and a sense of the infinite: the mists shrouding the mountain landscape, and the horizon, promising a land beyond it. Carus’s painting shows marked similarities to Caspar David Friedrich’s *Wanderer above a Sea of Fog*, from 1818 (Fig. 3). In both works, a projecting mass of rock forms the foreground to a dizzying view of distant mountains. The middle ground is enveloped in dense fog. Yet there are also significant differences. In Friedrich’s image, the fog is pierced by rocky peaks, whereas in Carus’s it blankets all that lies below. In the latter painting, the rock in the foreground is beyond our reach, while in Friedrich’s it extends across the entire width of the picture space.

Of Friedrich’s *Wanderer above a Sea of Fog*, Helmut Börsch-Supan writes that the rocks emerging from the mists in the middle distance are a reference to the labyrinths of human life, which the man on the rock now rises above. Börsch-Supan tends to be very specific in his interpretation of the possible symbolic meanings of individual elements of Friedrich’s paintings. Here, the interpretation he offers is confirmed by the wanderer turning his back on the viewer and gazing out into the infinite, illustrating the longing of Romanticism. This is something Goethe describes in detail in *The Sorrows of Young Werther*, when Werther observes that the attraction which the distant exerts over him continues into infinity. In that respect, the medium of the visual image is superior to reality, in that the distant remains distant and we as
directions, spreading from a center hidden in infinite depths. If wondrous nature, the nature of the senses and the nature that is not of the senses, surrounds us, we believe this force to be an attraction of nature, an effect of our sympathy with her; but behind these blue, distant shapes one man will seek a home that they withhold, a beloved of his youth, mother and father, brothers and sisters, old friends, cherished times past; to another it seems that out there unknown glories await him, a radiant future is hidden, and he stretches forth his hand in quest of a new world. A few stand calmly in this glorious ‘spiritual’ for the intangible dimension of existence”.7 The following lines from Novalis offer a possible conceptual basis both for the creation of paintings like Friedrich’s Wanderer above a Sea of Fog and Carus’s Fantasy of the Alps, and for the way we look at them:

Great is the gain when the striving to understand nature completely is ennobled to yearning, a tender, diffident yearning that gladly accepts the strange, cold creature, in the hope that she will some day become more familiar. Within us there lies a mysterious force that tends in all directions, spreading from a center hidden in infinite depths. If wondrous nature, the nature of the senses and the nature that is not of the senses, surrounds us, we believe this force to be an attraction of nature, an effect of our sympathy with her; but behind these blue, distant shapes one man will seek a home that they withhold, a beloved of his youth, mother and father, brothers and sisters, old friends, cherished times past; to another it seems that out there unknown glories await him, a radiant future is hidden, and he stretches forth his hand in quest of a new world. A few stand calmly in this glorious

viewers can concentrate on our powers of imagination, with the physical dimension eliminated as a possibility. Another reflection of this kind on viewing with a sense of distance can be found in Novalis’s The Novices of Sais. In his introduction to the Swedish translation, concerning the place of spirit in human existence, Staffan Bergsten writes that “nowadays we would most likely call this inner world psychological, but in the late 18th century psychology was still in its infancy and Romanticism preferred the word...
The next painting, *Oak and Birch* by Carl Julius von Leybold (Fig. 4), is an illustration of how an artist can represent nature in such a way that it comes across as a heightened reality. The status of this work is not entirely easy to determine. It could be regarded as an oil study, painted on paper and provided with an exact date. At the same time, its technique seems somewhat too detailed and worked over to fit that description. What is more, the subject matter appears to be arranged with a view to signalling a metaphysical meaning of the same kind as in paintings by Caspar David Friedrich. A case in point is his *Fir Trees in the Snow* from 1828 (Fig. 5), one of several paintings showing small segments of nature which he produced at that time. Like Leybold, Friedrich painted with a detailed precision that withstands close scrutiny. Leybold’s image is at once naturalistic and stylised. At the same time, it is as if he has deliberately given sufficient prominence to the actual painting or representation to avoid the illusion being complete. This is most clearly apparent in the silhouetted branches with their filigree-like pattern, reminiscent of Gothic ornament. This balancing act between truth to nature and artistry can be directly linked to Novalis’s classic fragment about how the poet and the artist should treat nature in order to make visible the spirit within it:

*The world must be romanticised. In that way we rediscover its original sense. To romanticise is nothing other than a qualitative raising to a higher power. In this operation, the lower self is identified with a better self. Just as we ourselves are such a qualitative series of powers, the operation is as yet entirely unknown. By giving the common a higher meaning, the ordinary a mysterious look, the known the dignity of the unknown, the finite the appearance of the infinite, I romanticise it …*¹¹

Although both Leybold’s *Oak and Birch* and Friedrich’s *Fir Trees in the Snow* give the impression of being segments of reality viewed close up, in no sense are they botanical studies. The attraction of what appears to lie beyond the trees is far too strong for us to look no further as we contemplate these images.

The last of the three paintings is *Dresden at Sunset* from 1838, by Knut Baade (1808–1879) (Fig. 6). Baade spent several years in the city as a student of Johan Christian Dahl, and also came into contact with Caspar David Friedrich during his stay. The newly acquired painting is a small panel measuring only 16 x 22 cm. It shows Dresden at sunset, viewed from the bank of the Elbe just outside the city. In several respects, this work, too, is an example of how the lines of Novalis quoted above were translated into artistic practice. Baade has created an almost magical picture of Dresden. He uses a device often encountered in Friedrich’s painting, transforming the sky into a spectacle that seems supernatural, and yet is in fact based on natural phenomena that are entirely possible. An interesting detail is the two figures standing talking in the lower right of the picture. They appear oblivious to the majestic heavenly display, possibly Baade’s way of emphasising the everyday character of the scene. A way of demonstrating that spirit is everywhere and constantly present, and that we each choose when and where we seize hold of it. Finally, it can be asked whether Baade deliberately opted for the modest format in order to demonstrate the power of his subject, with a grandeur that we perceive despite the size.

With these three acquisitions, the Nationalmuseum will thus be able to show how a new concept of art and a new way of viewing it were formulated by the Romanticism of Dresden. It was at this time, too, that landscape painting became a truly independent genre, free from any links to literary or historical sources. It was a genre, though, that rested on a new view of nature and new ideas about what an image was capable of conveying.
Notes:
1. A similar way of viewing art had of course existed before this, but it had not, as it were, been legitimised.
2. We get some idea of how the painting was received from Clemens Brentano’s satirical account of visitors’ reactions when it was exhibited. See for example Miller, Philip B., Anxiety and Abstraction: Kleist and Brentano on Caspar David Friedrich in *Art Journal*, Vol. 33, No 3 (Spring, 1974) pp. 205–210.
10. The trunks of the trees, for example, appear to be painted in a way that could probably not have been done wet into wet.
Two Examples of French Naturalism –
the Primary Source of Inspiration for Swedish Art of the 1880s

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A question that arises from time to time regarding the Swedish artists who travelled to Paris in the late 19th century is how they responded to Impressionism and what impact, if any, it had on them. It would be overly categorical to claim that Impressionism was of no significance to these artists, and yet direct evidence of its influence in their work is limited. The Swedes’ awareness of the Impressionists is well documented, however, implying that their distance from that movement in terms of artistic practice was probably the result of a more or less unconscious choice. A conceivable reason why we do not see more in the way of Impressionist techniques and ideas in the painting of Swedish artists of the period is that this would simply have been too great a step, one that they could not have taken without losing their way or feeling compelled to start again from scratch. For artists such as Hugo Salmson, Carl Larsson, Emma Löwstädt-Chadwick, Eva Bonnier and others, the most important model was instead to be naturalism. The move to naturalist painting was no doubt a more feasible one, in that, in technical terms, it was closer to the academic painting they knew from home. In terms of subject matter, though, it was radical, compared for example with the history painting that dominated the scene back in Sweden.

The Nationalmuseum has acquired two important works by French artists from the 1880s. Both are examples of the kind of art that came to be referred to as

Fig. 1 Jules Bastien-Lepage (1848–1884), Portrait of Madame Waskiewicz, 1881. Oil on canvas, 31 x 33.5 cm. Purchase: Hedda and N. D. Qvist Fund. Nationalmuseum, NM 7349.
naturalism. Alongside Impressionism, it attracted much acclaim in the early part of the 1880s, and in practical terms it was more influential in the international art world. The foremost pioneer of naturalism is considered to be Jules Bastien-Lepage (1848–1884). The works now added to the collection are a portrait by Bastien-Lepage, Madame Waskiewicz from 1881, and Henry Lerolle’s (1848–1929) The Organ Rehearsal (À l’Orgue), from 1885. A key characteristic of this type of painting is its everyday subject matter, represented with a light and a sharpness that were intended to be close to reality. To achieve its full potential, it required almost illusionistic abilities of its artists, and critics, too, often judged it in terms of its faithfulness to nature. The purpose of the two acquisitions is to broaden our understanding of what inspired the Swedish-born artists who were in Paris in the 1870s and 1880s, and who laid the foundations for modern Swedish art.

Of the artists of naturalism, the pioneer Jules Bastien-Lepage made a particular impression on the Swedes. His influence is often said to have lain primarily in his choice of subject matter, drawn largely from poor rural and working-class settings. But for some Swedish artists, such as Hugo Salmson and Bruno Liljefors, the technical side of his art appears to have been at least as important.2

Bastien-Lepage’s painting often builds on a refined interplay of meticulous and freer, but nonetheless illusionistic, brushwork. The rendering of individual elements of the picture is balanced in such a way that meaning-bearing details are painted with a concentrated sharpness, while much of the scenery or the periphery, on closer scrutiny, seems almost to dissolve into a blur. The portrait of Madame Waskiewicz (Fig. 1) is a particularly brilliant example of this. The face is so deceptively lifelike that it is difficult

Fig. 2 Henry Lerolle (1848–1929), The Organ Rehearsal (À l’Orgue), c. 1885. Oil on canvas. Purchase: The Wiros Fund. Nationalmuseum, NM 7335.
Madame Waskiewicz was shown at the Paris Salon of 1882, along with another painting by Bastien-Lepage, *Le Père Jacques* (The Wood Gatherer, now in the Milwaukee Art Center). The latter stole the show from the former, not least because of its size (199 x 181 cm) and its sentimental subject – typical of the period – of a poor, elderly man gathering wood with his grandchild. The portrait of Madame Waskiewicz was, however, noted by the author Théodore Véron, who in his observations from the Salon wrote that its naturalism was so powerful that the expression and gaze of the sitter would be etched for ever in the viewer’s memory. Véron, moreover, considered the painting so faithful a depiction of reality that he felt able to diagnose the sitter as having an eye inflammation.3

The creator of the other painting, Henry Lerolle, has been virtually ignored to make out the technical dimension – the actual brushstrokes – inviting a close inspection that is sufficiently captivating to completely dominate our experience of the painting. This perhaps sounds unremarkable, but a comparison with portraits by Degas and Manet, for example, reveals less marked a difference in focus between sitter and setting there than we find here. In this connection, it makes sense of course to ask how significant photography was for Bastien-Lepage. No doubt it was not unimportant to him, but rather than trying to emulate a photographic image, he seems to have used the constitution of the human visual field as a starting point for both viewing and representing his subject. In that way, he was probably able to achieve greater variations in sharpness than were possible with a camera. The contrasts in focus seem to be designed to lock the viewer’s gaze on the most significant elements of the image without excluding the setting, which does not require the same detailed attention: it is registered, rather than reflected upon.

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Fig. 3 Hugo Salmson (1843–1894), *Portrait of a Young Girl*. Oil on wood, 35 x 26.7 cm. Nationalmuseum, NM 7048.

Fig. 4 Bruno Liljefors (1860–1939), *Nestlings of Red-Backed Shrike*, 1887. Oil on canvas, 60.5 x 46 cm. Nationalmuseum, NM 6874.
by art historians, but was all the more prominent in his lifetime. Lerolle was a central figure in a social circle that included Claude Debussy, Auguste Renoir and Edgar Degas. The Nationalmuseum’s new acquisition (Fig. 2) is a smaller version of the huge canvas *The Organ Rehearsal*, from 1885, in the Metropolitan Museum of Art in New York. When it was presented at the Paris Salon of 1885, the work proved Lerolle’s greatest triumph.

The painting shows a company in a church in Paris (opinions differ as to which – either Saint-Gervais or Saint-François-Xavier). Several of the figures have been identified as members of the artist’s family of the artist, and the man turning to look at the viewer is Henry Lerolle himself. Further, it has been suggested that the man to the left of him is the composer Claude Debussy. The work depicts an aspect of city life, and yet is imbued with a strange atmosphere. The artist has convincingly used the unadorned, voluminous space to provide an acoustic dimension that reinforces the sense of anticipation as the woman begins to sing. It is not possible to point to any direct link between Lerolle and Swedish artists, but, just like the work of Bastien-Lepage, this image represents the realistic painting which the Swedes saw as a kind of ideal. Perhaps an even stronger reason for acquiring it is its remarkable and powerful visual idea, which makes the painting at once accessible and enigmatic.

Swedish artists were influenced both by Jules Bastien-Lepage’s brushwork and by the way he arranged his compositions. Carl Larsson, for example, successfully transferred much of his technique to the medium of watercolour. For Hugo Salmson, too, Bastien-Lepage’s painting was important, not to say completely crucial. There are countless examples of the Frenchman’s influence on him in terms of both subject matter and technique. Though uneven in quality, Salmson’s output includes works that are comparable to Bastien-Lepage’s in technical acuity and psychological density. One is his small portrait of a French girl in an 18th-century chair, in which Salmson achieves an exceptionally high technical standard and seems to capture a strong personality (Fig. 3). But the person who best of all mastered and developed the kind of skilful balancing act on which the portrait of Madame Waskiewicz builds was presumably Bruno Liljefors. In his paintings of animals in different situations, differences in focus serve as a way of locking the viewer’s gaze on central elements, while not excluding the setting. An example discussed in *Art Bulletin* 20 is *Nestlings of Red-Backed Shrike* (Fig. 4), in which Liljefors develops this method to perfection.5

Notes:
2. Sixten Strömberg, *Konstnärsförbundets historia I*, Stockholm 1945, p. 142. "Every year we lived at the Salon for a month at a stretch. There we learned to paint the French way" – this was something Bruno Liljefors, Nils Kreuger, Carl Larsson and many others admitted to. At the Salon, they studied the works they wanted to learn from, through intense observation or by making sketch copies. For a number of years to come, Bastien-Lepage was everyone’s idol, with the result that, refashioned to varying degrees, his manner of painting and his subjects recur in Swedish painting throughout the 1880s. The core reason young Scandinavian artists – like their Anglo-Saxon counterparts – so naturally assimilated this particular, personal form of plein-air realism was no doubt the northern temperament that permeates the art of the Lorraine-born Bastien.
French Oil Studies in Italy

Magnus Olausson
Director of Collections and Research

Fig. 1 Nicolas-Didier Boguet (1755–1839), Landscape with the Father of Psyche Sacrificing at the Miletian Temple of Apollo. Oil on canvas, 171 x 225 cm. Nationalmuseum, NM 834.
The young artists who headed to Rome in the second half of the 18th century drew inspiration both from works by these founding figures of the previous century and from open-air studies d'après nature. One example is Nicolas-Didier Boguet (1755–1839). The Nationalmuseum has long had in its collections Boguet’s *Landscape with the...*
Pierre Henri de Valenciennes (1750–1819), a peer and compatriot of Boguet’s, is regarded to an even greater extent as a pioneer of early plein-air painting. He would have a major influence on the art of his native France, as both a theorist and a teacher. Valenciennes became a member of the Paris Academy of Painting and Sculpture in 1787, serving as professor of perspective from 1812. His book on the practice of landscape painting, with a focus on perspective – *Élémens de perspective pratique à l’usage des artistes* (1800) – proved particularly influential. His efforts eventually prompted the establishment of a special prize for historical landscape painting (the *prix du Paysage Historique*), with Rome as its destination.

Fig. 3 Simon Denis (1755–1813), Study from the Roman Campagna, c. 1800. Oil on cardboard, 48.7 x 63.8 cm. Purchase: Sophia Giesecke Fund. Nationalmuseum, NM 7336.

*Father of Psyche Sacrificing at the Miletian Temple of Apollo* (Fig. 1), a copy of an original by Claude. The lessons learnt from that master, combined with oil studies before the motif, subsequently formed the basis for Boguet’s historical landscapes. These were what would bring him fame, and they were commissioned above all by the aristocratic grand tourists of the day.
Although Valenciennes, like Boguet, stuck unwaveringly to the classical heroic landscape, composed in the studio, he was not content with the schematic skies, brown foregrounds and standardised treatment of light of the 17th century. Instead, he stressed the importance of bringing the composed landscape to life by studying atmospheric phenomena, the movement of cloud shadows, the shifting of light in vegetation, and the effects of reflected light in the shadows. In the recently acquired *View of the Roman Campagna near Subiaco* (Fig. 2), Valenciennes demonstrates his skill in capturing light conditions by means of cloud shadows, using brushwork that is at once sketchy and lively. The painting conveys the movement and effects of the wind, rather than the landscape itself. Another characteristic that is clear in this study is Valenciennes’s tendency to transform buildings into almost abstract geometrical shapes, at the same time as he refines and simplifies the different planes of the picture. As with Boguet, oil studies of this kind, painted in front of the motif, differ radically from the works the artist produced in his studio. The latter represent an idealised view of nature, with scenes drawn from classical mythology. With oil studies now an important part of the working process, however, the lights and colours of the finished result differ markedly from the landscape painting of the 17th century.

Simon Denis (1755–1813), a native of Antwerp, travelled via Paris to Italy where, like Boguet, he would remain for the rest of his life. Long overlooked, Denis enjoyed a revival of interest as an early pioneer in 1992, with the sale of a large number of oil studies that had been handed down in his family and thus escaped the public eye. His technique recalls that of Valenciennes. The brushwork is almost as sketchy, and the focus is on the light and the weather conditions. Unlike ideal landscapes, oil studies of this kind portray nature as ever-changing, and the recently acquired works are excellent examples of
this. Denis’s *Study from the Roman Campagna* (Fig. 3), in particular, demonstrates his skill in capturing atmospheric effects with great simplicity. Here, the light and the weather are more important than the specific landscape motif from the environs of Rome. The result is magnificent and the effect almost illusory. It should be noted, though, that studies of this kind were not always necessarily painted in the open air. This is made clear by an inscription by the artist on a painting in the Metropolitan Museum of Art.

In his smaller study of *The Waterfall in Neptune’s Grotto at Tivoli* (Fig. 4), Denis has captured the play of light in the cascading water and the greenery of the foreground against the dark rock behind with a masterly simplicity. The study seems to have been painted in haste, with thinly applied colours that dried rapidly, enabling the artist to add the next layer. At lower right, a crouching figure serves to indicate the scale of the scene.

The oil studies of Jean-Joseph-Xavier Bidauld (1758–1846) have a very close affinity to those of Simon Denis. Once again, they were not intended to enter the public domain, but served primarily as working material for carefully composed Neoclassical landscapes with mythological references. In his old age, Bidauld found himself completely at odds with the landscape painting of the emerging Barbizon school. His oil sketches were rediscovered after his death in 1847 and were sold in his estate sale. The painting acquired by the Nationalmuseum as early as 1984, *Gorge at Civitavecchia* (Fig. 5), in fact came from Bidauld’s estate.

Jean-Victor Bertin (1767–1842), like several other significant French landscapists, was a pupil of Valenciennes. He remained faithful to his teacher’s ideals, producing many *paysages historiques*. At the same time, he painted views with a distinctive atmosphere, based on plein-air studies and populated with people from his own times. Most of the indications are that they were done in his studio. They
became very popular, were repeated several times by the artist himself, and were copied on porcelain plates.\textsuperscript{12} In 1806–7, Bertin undertook a study tour of Italy.\textsuperscript{13} The recently acquired \textit{View of Tivoli from above the Cascata Vecchia} (Fig. 6) is from this period. It has many of the qualities of \textit{plein-air} painting, in terms of its composition, use of colour and sharp light. At the same time, Bertin has adapted his subject to the prevailing convention by adding staffage figures. His painting helps to explain the topographical manner, with very precise reproduction of details, which the Dane Christoffer Wilhelm Eckersberg acquired in both Paris and Rome.

With the examples of French landscape painting in Italy at the turn of the 19th century recently added to the collection, it is also easier to explain the origins of Camille Corot’s \textit{Red Rocks at Civit\`a Castellana} (Fig. 7), acquired as early as 1917. Corot, who was a student of Bertin and the last in a line of French artists brought up with the historical or heroic landscape, had also learnt to paint oil studies in the open air. In 1826–27, he paid two visits to the little town of Civit\`a Castellana. Here he studied the picturesque rock formations of the surrounding countryside, rendering them in bright colours and with extremely free brushwork.\textsuperscript{14} Corot’s study in the Nationalmuseum is ranked as one of the artist’s best and points forward to the revolution in French landscape painting that followed in the second half of the 19th century.

Notes:
1. The expression \textit{historical landscape} is a direct translation of the French \textit{paysage historique}, referring to an ideal Arcadian landscape, populated with buildings and people of an ancient Greek type. Often they allude to ancient mythology or history, hence the word \textit{historique}. A synonymous term is the French \textit{héroïque} (heroic), with the same associations.


l’Espine, who had acquired them in the sale following Valenciennes’s death in 1819 (ibid., p. 220, cat. nos. 1 and 81).


11. Ibid., p. 10.


13. Ibid., p. iv.

Portraits and Studies by Amanda Sidwall, Eva Bonnier and Hanna Hirsch Pauli

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Amanda Sidwall (1844–1892)
was one of the first groups of students admitted to the Academy of Art’s Women’s Section, which opened in 1864 and made it possible for women to pursue a complete artistic training. She had already studied drawing and modelling at the Handicraft Association’s school.1 To round off her studies Sidwall travelled with her fellow artists Sophie Södergren and Anna Nordgren to Paris in the autumn of 1874. As for many of the artists from the Scandinavian countries during the 1870s and 1880s, Sidwall’s stays in Paris became protracted (1874–77, 1879–83) and gave her a footing in French artistic circles. Attention focussed on the annual Salons, where it was important to have a work accepted and, ideally, hung prominently and given an award. She was encouraged by her teacher at the Académie Julian, Tony Robert-Fleury, and at times acted as a kind of auxiliary teacher. Sidwall exhibited works at the Salons in 1880 and 1882, one of them a genre painting entitled The First Lesson (La première leçon) of a little girl attempting unsuccessfully

Fig. 1 Amanda Sidwall (1844–1892), Portrait of a Woman, c. 1880.
Oil on canvas, 55 x 45 cm.
Purchase: Axel Hirsch Fund.
Nationalmuseum, NM 7345.
friends, which is what Nationalmuseum’s recently acquired painting of a woman dressed in black gives the impression of being, even though the subject has not been identified (Fig. 1). The plumed hat with its high crown and folded brim, like the hairstyle with its fringe and the ringlets to repeat a lesson learnt by heart to some critical older children and which was given a prominent position. Despite her plans to continue her career in France, Sidwall was to remain in Sweden after her visit in the summer of 1883. She died in 1892 during a flu epidemic.

Amanda Sidwall’s oeuvre consists mainly of portraits and genre studies, often domestic scenes with endearing children in prominent roles. In a letter from Paris she refers to the expense of employing professional models. This is one of the reasons why she often painted portraits of her friends, which is what Nationalmuseum’s recently acquired painting of a woman dressed in black gives the impression of being, even though the subject has not been identified (Fig. 1). The plumed hat with its high crown and folded brim, like the hairstyle with its fringe and the ringlets

Fig. 2 Eva Bonnier (1857–1909), Odalisque, 1884. Oil on canvas, 50.5 x 61 cm. Purchase: Hedda and N. D. Qvist Fund. Nationalmuseum, NM 7343.
trailing down the neck, suggests that it can be dated to the years around 1880. The face is depicted almost completely in profile although both eyes are visible. The features are finely traced in almost imperceptible brushstrokes while the brushwork in the rest of the image is coarser. Sidwall was interested in the effect of a freer style and has herself described her method of painting as “the way I daub freely”, which was praised by French contemporaries in terms such as “touche habile et grasse” or “libre allure”. The brushstrokes in the neutral grey-green background are clearly visible. It was probably painted with the specially prepared brushes, half of whose bristles were long and half short, that Sidwall often used to apply the finishing touches to sections of the canvas. In this case she has achieved a shimmering, atmospheric effect that creates a feeling of
space around the subject without specifying the setting. Édouard Manet renders the background in Nationalmuseum’s *A Parisian Lady* from 1876 in a similar manner and there are other parallels between the works – both portray a modern woman dressed to set out for the city, rather than a specific individual.

In the autumn of the year in which Amanda Sidwall left Paris never to return, Eva Bonnier (1857–1909) arrived in the city. For Bonnier too, the years she spent in Paris between 1883 and 1889 were to involve independence, artistic development and some degree of freedom from the bourgeois conventions that governed her life in Stockholm. As the daughter of the publisher Albert Bonnier she was financially independent and belonged to one of Sweden’s leading liberal Jewish families. In Paris she largely enjoyed the company of the group of friends she had acquired at the Royal Academy of Art in Stockholm, where she had begun her studies in 1878. Unlike Amanda Sidwall, Eva Bonnier did not have to worry about finding the money to pay models. Even so the motifs in most of her works are interiors and portraits of her family and friends. The painting with the semi-recumbent Turkish woman or ‘odalisque’ recently acquired by Nationalmuseum (Fig. 2) reminds us that she also worked with professional models in more or less exotic garments. Depictions of this kind formed part of the teaching at the Académie Colarossi, which Eva Bonnier attended during her early years in Paris, but she also employed models for her own private use, both professionals and members of her wide circle of friends. This study of the “Turkish woman” was probably not part of the preparation for a composition with an oriental theme, the kind of motif found in Parisian paintings but which did not interest the artists Bonnier was acquainted with, who focused on realistic depictions of contemporary life. The painting is signed and dated “Paris 1884”. In a letter to her family Eva

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Fig. 4 Hanna Pauli (1864–1940), *Study for Friends – Olga Björkgren Fåhreus and Lisen Bonnier*, 1903. Oil on canvas, 76 x 56 cm. Purchase: Hedda and N. D. Qvist Fund. Nationalmuseum, NM 7345.
Bonnier describes showing the canvas to her friend Anna Cramér: “It is a ‘femme turque’ a life-size half-length ‘odalisque’ and is probably the most passable study I have made. Today [Carl] Larsson asked me, like the rest of our friends, to send something home for the artists’ centre lottery at the end of February. I thought I would send this study and Anna C. thought it was good enough. In that case I will pack it tomorrow and send it petite vitesse /…/ Of course as a study it has not been finished off, but they will be getting lots of this kind of thing. If a title is needed, the best would be ‘Odalisque’”.4

One of Eva Bonnier’s closest friends in both Paris and Stockholm was Hanna Hirsch (1864–1940), married to Georg Pauli from 1887. The large group portrait entitled Friends (Fig. 3), completed in 1907 depicts Hanna Pauli at a meeting of the Junta, a society founded by Eva Bonnier’s brother Karl-Otto and his wife Lisen where their circle of friends could gather to meet, listen to readings and discuss. Eva, who rarely attended the meetings, is not a member of the group of eminent cultural and financial figures depicted at the Pauli’s home on Bellmansgatan in Stockholm as they gather in the lamplight to listen to the author and debater Ellen Key, sitting at the illuminated table in the centre of the picture. Hanna Pauli made a number of studies for Friends, of which two have been acquired by Nationalmuseum. One of them, dated 1903, depicts Lisen Bonnier and the actress Olga Björkegren Fåhræus (Fig. 4). The actress is portrayed in the same pose as in the finished work, but Pauli has altered Lisen Bonnier’s portrayal from a semi-profile with her head supported by one hand to an en-face depiction.5 The other study has no date and depicts the artist Nanna Sohlman Bendixson, bending over her needlework in the rays of the lamp (Fig. 5). In the final version Pauli has moved her to a less prominent position to the left of the lamp, perhaps to place more focus on the figure of Ellen Key. To com-

Fig. 5 Hanna Pauli (1864–1940), Study for Friends – Nanna Bendixson, c. 1907. Oil on canvas, 40 x 32.5 cm. Purchase: Hedda and N. D. Qvist Fund. Nationalmuseum, NM 7344.
pensate to some extent for the vacuum this leaves, the vase of flowers glimpsed on the right in the study of Olga Björkegren Fähræus and Lisen Bonnier has been shifted to a position to the right of the lamp. These changes mean that the figure and character of Nanna Bendixsson have been given less prominence. The studies reveal Pauli’s early ideas for *Friends* and offer further illustration of the long creative process behind one of the key works in the cultural history early twentieth-century Sweden.

**Notes:**
2. Lindgren-Fridell 1943, p. 86.
4. *Parisbref 1990*, pp. 53–54 (25 January 1884). See also Görel Cavalli-Björkman, Eva Bonnier, ett konstnärliv, Stockholm 2013, p. 92, who misunderstands, however, some lines in the letter where Eva Bonnier writes: “If this happens [that EB sends the painting to Stockholm] Mamma will not be able to see it, no great loss, and nor has Papa seen either this or any other of my studies”. Her parents will not be able to see the painting as they are not in Stockholm: it is not the case that the painting has to be concealed from her mother because of its motif.
5. A sketch for this section of the finished painting was sold at Svensk-Franska Konstgalleriet in 1940 (photograph in Nationalmuseum’s archives, according to the information on the mount dated to 1900, which must be an error).
6. Nationalmuseum also has a sketched study of Nanna Bendixson from an earlier phase in the composition (NMH 30/1934).
The Republican general, and later marshal, Jean-Baptiste Bernadotte, Prince of Ponte Corvo, was well aware of how to use the rhetorical qualities of visual art for political ends. This is demonstrated, not least, by the circumstances surrounding his election as crown prince of Sweden at the Örebro Diet in the summer of 1810. Jean-Antoine Fournier, the French vice consul in Gothenburg and Bernadotte’s agent in Örebro, had as his only credentials from the marshal a now famous toothpick case. On one side, it bore a portrait miniature of Bernadotte’s wife Désirée, Princess of Ponte Corvo, and on the other, one of their son Oscar as a child. Both were painted by Jean-Baptiste Isabey (1767–1855). Fournier made skilful use of this object as evidence of his authority to act. It was left to another of Bernadotte’s supporters, General Fabian Wrede, to bring with him what remained of an edition of Pierre-Michel Alix’s (1762–1817) famous mezzotint engraving of the marshal (Fig. 2). This appears to have been handed out in such numbers to members of the Diet that it soon became

Fig. 1 Johann Lorenz Kreul (1765–1840), Equestrian Portrait of Jean-Baptiste Bernadotte. Pencil, traces of black chalk, watercolour, gouache on brownish vellum-finish paper, 41 x 29.5 cm. Purchase: Axel Hirsch Fund. Nationalmuseum, NMH 513/2016.
known as the Örebro portrait, despite being over ten years old. It does not seem to have mattered, either, that it showed Bernadotte as a defender of the French Republic. On the contrary, this reinforced the image of him as a capable general, well suited to the role of commander-in-chief in a Swedish war to reclaim Finland from Russia. In the end, a different course of events ensued, apart from the fact that Bernadotte, a rank outsider, was elected as heir apparent to the Swedish throne. In all this intrigue, images of him played a major role.2

During his active years as a French general and marshal, Bernadotte was a very busy man and rarely able to spend time in Paris. A typical illustration of this is François-Joseph Kinsoen’s (1771–1839) well-known portrait of Bernadotte as a marshal. It was made in 1804 for inclusion in the Gallery of Marshals at the Tuileries Palace. The portrait, which had to be painted in the field, subsequently provided David with a model for the head of Bernadotte in both *The Coronation* and *The Distribution of the Eagles*.3 The following year, when Bernadotte became a knight of the Prussian Order of the Black Eagle along with three other marshals, several portraits were produced. For Bernadotte, it was important to draw attention to his new honour and to his elevation in July 1806 to Prince of Ponte Corvo. He did this through a variety of portraits, both miniatures that were easy to send and representations in other techniques. At the time, Bernadotte was governor of the margravate of Ansbach. One of the artists he turned to was Johann Lorenz Kreul (1764–1840). Kreul had studied in Ansbach, but worked in nearby Nuremberg. He painted both head-and-shoulders and full-length portraits, in pastels and other media.4 Several of these were engraved and different variants of them distributed.5 One that was hitherto unknown was the equestrian portrait by Kreul recently acquired by the Nationalmuseum, done in watercolour and gouache (Fig. 1). In

Fig. 2 Pierre-Michel Alix (1762–1817), *General Jean-Baptiste Bernadotte*, 1798–99. Mezzotint on paper, 57 x 39.5 cm. Nationalmuseum, NMG 343/1914.
Fig. 3 Dawid (b. 1949), Carl XVI Gustaf (b. 1946), King of Sweden, 2005. Digital photography on paper, 74 x 60 cm. Gift by by the Friends of the Nationalmuseum. Nationalmuseum, NMGrh 5112.
this image, Kreul, like many other court painters, reused studies he had previously made of Bernadotte, but now with a different attitude. The result may possibly have served as the basis for a pastel, or alternatively a print to be distributed on the open market, not least to underscore the sitter’s status as a distinguished general. This conscious visual rhetoric contributed to Bernadotte’s election as Sweden’s crown prince and – as Karl XIV Johan (Charles XIV) – the founding father of the present royal dynasty.

On the occasion of Carl XVI Gustaf’s 70th birthday, the Friends of the Nationalmuseum presented the Swedish National Portrait Gallery at Gripsholm Castle with eight portraits of HM The King and members of the Royal Family. The first of these was taken by Björn Dawidsson, known as Dawid (b. 1949). He is regarded as one of Sweden’s foremost photographers and was one of the first to work with conceptual photography. Dawid made his debut in 1973, but his real breakthrough came a decade later with the exhibition Rust at the Fotografiska Museet (the Swedish Museum of Photography, now part of the Moderna Museet). He showed – then as later – how the seeming banality of a bent, rusty nail could be transformed into something unique and artistically expressive. Since then, Dawid’s work has stretched conventional concepts and the boundaries of what can be deemed to constitute photographic art. Although Dawid has mainly come to be associated with an abstract, avant-garde brand of photography, he has also produced many powerful and sympathetic portraits of friends. One of his more unusual works is his innovative portrait of HM The King (2005), which served as the design for a stamp marking his 60th birthday (Fig. 3). Despite its contemporary feel, it also echoes the classical image of the ruler viewed in profile, with roots going back to antiquity.

Another photographer who has taken a number of different portraits of His Majesty over the years is Bruno Ehrs (b. 1953). He began his career at the...
Stockholm City Museum, under the legendary photographer Lennart af Petersens. This gave Ehrs a solid grasp of architectural photography, a skill most recently demonstrated in a book about the French chateau of Vaux-le-Vicomte. Since the early 1980s he has worked freelance. For the 750th anniversary of the City of Stockholm, Ehrs took a series of portraits of famous Stockholmers, among them Carl XVI Gustaf. This image was acquired for the Swedish National Portrait Gallery and was shown at the exhibition Kings in Black and White at Gripsholm Castle, celebrating the King’s 60th birthday. Ehrs has continued to provide official portraits for the Royal Family (Fig. 4), and in 2010 produced his first designs for stamps depicting the King and Queen.

The third name to be mentioned here is Thron Ullberg (b. 1969), one of Sweden’s leading portrait photographers. Ullberg started studying history of art, but soon embarked on a photographic career. He often uses a large-format camera and traditional negatives, which he then processes digitally, a sign of his love for the time-honoured craft of photography. His portraits are consciously staged, with special visual associations and a theatrical character inspired by advertising and fashion photography, as well as film and video. They provide examples of both intimacy and distance, the personal and the official. Ullberg’s portraits are often produced for a specific context – for the press and, in particular, for various picture magazines. They may make artistic claims, but are nevertheless shaped by the context for which they were created. The familiar face, especially, is an important part of what gives Ullberg’s portraits their radiance. His image of Carl XVI Gustaf in the gardens outside the Royal Palace in Stockholm was taken specifically for an article about the King (Fig. 5). This portrait, like the others, represents a fusion of tradition and innovation. Although several of them are official in character, they nevertheless retain a distinct individuality.

Fig. 5 Thron Ullberg (b. 1969), Carl XVI Gustaf (b. 1946), King of Sweden, 2008 (photographed 2012). Digital photography on paper, 56 x 40 cm. Gift of the Friends of the Nationalmuseum. Nationalmuseum, NMGrh 5109.
Notes:
2. Ibid., cat. no. 233, p. 296 (text by Magnus Olausson). See also Gunnar Ekholm, Porträtt av konung Carl XIV Johan i metallgravyr och litografi, Uppsala 1949, p. 14.
Acquisitions of Old Jewellery

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Fig. 1 Unknown Italian, Ring and Case, 1750–1800. Ring: Gold, silver, emerald, ruby, sapphire, two diamonds, 2 x 1.9 x 1.4 cm (h x l x w). Case: Red morocco leather, 3 x 2.9 x 2.2 cm (h x l x w). Purchase: Ulla and Gunnar Trygg Fund. Nationalmuseum, NMK 303A–B/2016.
For many years, jewellery, and especially old jewellery, was one of the least-known of the Nationalmuseum’s special collections. Modern and contemporary objects, on the other hand, had been acquired systematically and extensively. This became apparent when the Museum produced the exhibition The Jeweller’s Art – Precious Objects from the 17th Century to the Present Day at Läckö Castle in summer 2016. The venture was also part of the preparations for the major presentation of the collections in connection with the reopening of the museum premises. Therefore, the Nationalmuseum initiated a campaign to try to fill several of the omissions that had grown increasingly apparent in the period leading up to 1900.

In the effort to partially remedy this, the Museum was able to acquire two giardinetti, literally “garden rings” or “bouquet rings”, named after their openwork floral or flower-like design with small, polychrome gems (Fig. 1). They were made in Italy or the UK in the 18th century. Moreover, the Museum could acquire several pieces of diamond-set jewellery from the late 18th century, including an original ring with a scene in carved ivory by Johan Jacob von Bilang (1739–1803) (Fig. 2). A military officer by profession, he came from a highly artistic background. Thus, Bilang eventually became a noted printmaker and miniaturist. Contrary to previous claims, he was also a skilful relief carver, as the scene on this ring demonstrates, with its riders and sailboats against a blue enamel background, made in 1762. The medallion is mounted with rose stones in a bezel setting on a ring band. Jewellery was rarely set with diamonds only at this time, so the recently acquired ring (NMK 75/2016) with antique-cut openwork brilliants (diamonds) is very unusual.

New materials and simplifications
Fashion dictated multicoloured gems cut in different ways. However, the use of less expensive materials was far from remarkable. Jewellery made of paste, i.e. glass, or paste combined with other materials was not uncommon in the 18th century. Glass was easy to make in any conceivable colour, and glass pieces in different colours and cuts could then be mounted in silver. And the quality of the workmanship was as skilful as for more precious jewellery. A perfect example from last year’s acquisitions are the six parade buttons for a gentleman, with foil-backed, facet-cut paste. The larger pieces of olive-green paste are surrounded by smaller pieces of white paste. All are set in silver and gilt silver. The buttons came with a case from c. 1820, in which it was delivered from the company Risler & Carré in Paris (Fig. 3).

In the same material category are the brooches in the Anjala style, as it is called in Sweden (NMK 62–65/2016). They were probably made in the UK in the 1760s. Originally, they were earrings of the type commonly called Queen Anne. They consist of two paste ovals on top of one another surrounded by smaller paste
The acquisitions of old jewellery include diadems, hair ornaments, earrings, brooches, bracelets, shoe buckles and belt buckles. They are believed to have been made in the UK or France, and include a comet brooch of the kind that became popular in 1835, when Halley’s Comet appeared in the sky, (Fig. 4) and also a belt buckle that was probably made by Matthew Boulton in Birmingham, with plaques from the Wedgewood factory (NMK 135/2016).

Napoleon’s wife, Joséphine, was of aristocratic descent and developed an exclusive taste for jewellery early in life. Her jewellery garniture could comprise some fifteen matching parts, including diadem and shoe buckles. A contrast to this splendour is the cast iron jewellery from Berlin. Iron became more popular than gold during the war against Napoleon, as a material that expressed resistance and patriotism. Their production relied on the refined methods that had been developed in the UK in the late 18th century when re-smelting pig iron. The new technology made it possible to achieve finer, more fluid iron qualities that could be cast into smaller objects with sharp details. From the late 18th century, Prussia came to hold a central position in jewellery casting, with production located in Gleiwitz and Berlin. This jewellery is characterised by the graphic effects of its delicate cast iron details. A highly unusual work of this kind was recently acquired for the collection, a unique parure (NMK 300 A–E/2016) in cast iron with artfully plaited iron threads and mounts in gilt brass. The various parts are thought to be the result of a collaboration between several extremely specialised suppliers. The set consists of a necklace, bracelet, diadem, a pair of earrings and two brooches, in their original case. The various cameos featured on the necklace and diadem depict the birth of Athena.

Fig. 3 Risler & Carré, Button, Part of Set of Six, c. 1820. Silver, gilt silver, white paste, olive colour paste, 2.4 x 1 cm (diam x d). Purchase: Ulla and Gunnar Trygg Fund. Nationalmuseum, NMK 366A/2016.

Fig. 4 Unknown, Brooch, c. 1835. Cut steel, metal, 6 x 3 cm (h x w). Purchase Axel Hirsch Fund. Nationalmuseum, NMK 172/2016.
from the head of Zeus, and portrayals of Persephone, Demeter, Homer and Hera. Presumably, the choice of motif was not primarily decorative but politically symbolical. The patriotic act of substituting gold with cast iron would, according to this way of thinking, earn Athena’s “protection”, and would become as legendary as the sacrifices made by Homer’s heroes. The choice of Athena can also be seen as an expression of her role as the patron of artisans and artists.

Cast iron is one example of the new materials that were introduced through technical innovation, and became popular especially among the lower middle classes. Complete parures consisting of a collier, a pair of bracelets, earrings and brooches, were also made of pinchbeck, a brass alloy invented in the UK. Two recent acquisitions in this material were made, in the form of bracelets from the 1830–40s (NMK 60–61/2016).

New ideals for the 19th century
Another example of the simplification that is characteristic of middle-class jewellery in the first decades of the 19th century is the tendency to replace expensive gems with less precious varieties, such as citrines, topaz and turquoise. To achieve the greatest effect with the least possible gold, it was rolled into thin leaf or drawn into long wires. This more economical way of making jewellery seems to have appealed to the new Bernadotte dynasty in Sweden, who ordered prolific quantities from Daniel Marc Giron (1784–1858) in Stockholm, to be used as gifts. His workshop was the originator of the cravat pin with King Karl XIV Johan’s profile in gold, decorated with five antique-cut diamonds and eight rose-cut stones, made in 1819. The following year, Giron, who was from Geneva, Switzerland, made his son in law, Olof Wilhelm Löngrén (1794–1861) his business partner. The company Giron & Löngrén were the makers of two other acquisitions: the gold and turquoise earrings and
matching brooch from 1832 in a style that was very typical of the period (Fig. 5), and a bracelet with an oval agate cameo of the young Hercules, set in a filigree frame and a chain decorated with beads (NMK 20/2016). Among the successful jewellers who emigrated to Sweden are Michael Ben-House Benedicks (1768–1845). He quickly rose to be jeweller to the royal court, but soon switched to the iron industry and founded Gysinge ironworks. From his descendants comes a rare collier consisting of thirty-nine facet-cut amber beads. Most are of a dark opaque colour (Fig. 6). The amber beads are believed to have been imported from northern Germany, or from Königsberg, and mounted in Stockholm in 1833 by Ludvig Sturm (1781–1854). The piece probably belonged to Benedick’s wife, Henriette von Halle (1786–1855), who was born in Hamburg, and was subsequently inherited by her son’s daughter, Sofie Henriette Wising (1853–1931), maternal grandmother of Raoul Wallenberg.

The history of the Zethelius company is comparable to that of Michaelson & Benedick. Both Pehr Zethelius and his son Adolf streamlined the production of silver objects, which correspondingly opened up for the industrial production at the rolling mill in Surahammar. However, his sons Fredrik (1812–1887) and Wilhelm (1815–1873) continued to operate the company in Stockholm until 1846. A gold bracelet with a fashionable blue enamel décor set with large diamonds was made that year (NMK 269/2016).

Developments in Sweden obviously reflected the major international trends. The leading company was Mellerio Père et fils, known as Mellerio, dits Meller. This firm was founded in Italy and had operated in Paris since the 17th century. Its major rise in popularity came with the so-called July Monarchy (1830–1848) in France, under King Louis Philippe I. Last year, the Nationalmuseum was able to acquire two gold bracelets from Meller that had once...
belonged to Louis-Philippe’s wife, Queen Maria Amalia (1782–1866) (Fig 7). It is said that the French queen wore one of them on her deathbed. These gold bracelets are very plain and entirely smooth, and each one is divided into six faintly curved segments connected with hinges to form a circle. They are set with six oval miniature portraits, some with locks of hair under the glass on the reverse. Each miniature shows her grandchildren, whose father was Antoine d’Orléans, Duke of Montpensier. The bracelets were then passed down to the queen’s direct descendants.9

The popularity of the jewellers Mellerio persisted throughout the Second French Empire (1852–1871). The firm became famous, for instance, for its highly skilful naturalistic renderings of flowers made of enamel and gems. A recently acquired brooch exemplifies this Meller quality, designed as a large, orange-shimmering orchid in gold and enamel with diamond pistils (Fig 8).10 Another variety of this naturalism was jewellery in the form of flowers set with diamonds; an ingenious device enables the parts to quiver, enhancing the illusion of real plants.11 These were often brooches, called trembleuse for their moving parts (Fig. 9).

Last year’s acquisitions include one such brooch, set with a large number of old cut diamonds.

The many fashions spread by Mellerio, influenced by the jewellers Casa Castellani in Rome, include the antique style inspired by continuous archaeological finds, especially from the Etruscans.12 One example, of unknown French origin, is a brooch with two citrines, one of which is mounted as a pendant (NMK 374/2016). In Sweden, it was mainly Lars Larsson (1820–1880), the founder of the Gothenburg-based firm Larsson & Co, who imported and mounted multilayered, Italian shell cameos with Greco-Roman motifs. A typical example is the brooch with a cameo engraved by Carlo Nolli in 1762, depicting the famous classical

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Fig. 8 Unknown, Brooch Shaped Like an Orchid, middle of 1800s. Gold, enamel, three diamonds, oriental pearl, 8.2 x 4.5 x 3.5 cm (h x w x d). Purchase: Ulla and Gunnar Trygg Fund. Nationalmuseum, NMK 372A/2016.
fresco “The Cupid Vendor”, which was discovered in Villa Aranna in Stabiae (Fig. 10), south of Pompeii. It is set in a mount made to look like sprawling branches.

Another piece among last year’s fine jewellery acquisitions is a fascinating gold brooch made in St Petersburg. It appears to have been inspired by jewellers in Paris during the Second Empire. But it is made in a slightly more modest, Nordic style, as a sinuous branch with leaves attached and a sapphire and diamond-studded flower. In the middle, is a facet-cut drop-shaped emerald (Fig. 11). The master goldsmith Alexander Tillander (1837–1918) came from Helsinki and founded his firm in St Petersburg in 1860. This brooch was made in the 1890s, when the firm stood at its height in quality and demand. The Russian elite were its primary customers. The jeweller Alexander Tillander died around the time of the Russian Revolution, after being shot in connection with a robbery in December 1918. His company had been established in Helsinki a year earlier, and his son, Alexander, continued to run the business. It became a vital middleman in conveying jewellery from former Russia to the rest of Europe. The company Alexander Tillander AB is still operating in Helsinki.

Last year’s acquisitions of jewellery from before 1900 has both broadened and deepened the collection’s range of Swedish and international jewellery. Therefore, the Museum is now in a position to give visitors a more coherent view of this stylistically rich and colourful period in the history of the art of jewellery. In 2018 when the Nationalmuseum’s refurbished premises reopen, jewellery will be more prominently displayed in the exhibition.

Notes:
1. Sköna juice, Elsebeth Welander-Berggren (ed.), Nationalmuseum (exh.cat. no 554), Stockholm, no 64, p. 70.
ACQUISITIONS/ACQUISITIONS OF OLD JEWELLERY


4. According to information in a message from the curator Elisabeth Bartel, Stadtmuseum Berlin (19 Dec., 2016), the Nationalmuseum’s recent acquisition is a rare example of a complete set in Prussian cast iron.


11. Ibid., p. 43.

12. Ibid., pp. 53–54.

Materiality, Body and Culture – Contemporary Jewellery

Cilla Robach
Senior Curator, Applied Art and Design

Fig. 1 Image from the exhibition Open Space – Mind Maps: Positions in Contemporary Jewellery, shown at Nationalmuseum Design at Kulturhuset Stadsteatern, 11 March–15 May 2016.
Contemporary Swedish and international jewellery is situated in a field where the focus is on communication, boundary crossing and materiality. Gender norms and social issues are being explored in almost any other material than precious metals and gemstones.

In spring 2016, the Nationalmuseum staged the exhibition Open Space – Mind Maps: Positions in Contemporary Jewellery, which was the core display of Stockholm’s first combined jewellery event – Art Jewellery 2016 – organised by the Museum in association with jewellery specialist Inger Wästberg. Exhibitions of jewellery were shown at many venues around the city.1 Open Space – Mind Maps presented 160 works that challenged prevailing ideas about artistic expression, form and materials, created by 30 internationally noted jewellery artists, seven of them with links to Sweden (Fig. 1).2 The curator was Dr Ellen Maurer Zilioli from Munich.

The growing importance of art jewellery in the broader cultural debate and, above all, in the current discussion about the applied arts is clearly in evidence in the Nationalmuseum’s collection. In 2016, 18 pieces of jewellery made after the year 2000 were added to it, and during the period the Museum has been closed for refurbishment, beginning in 2013, a total of 56 pieces created since the millennium have been acquired. These works will figure prominently in the display of the collection when the newly renovated Nationalmuseum opens in the autumn of 2018.

Identity and gender roles are issues that are discussed by a number of contemporary jewellery artists. Carolina Gimeno, who grew up in Chile but trained and now works in Europe, says that “reflecting different identities means to me that I am in constant change as well”.3 The starting point for her series of brooches Portable Pleasures: When Intimacy Becomes Public (2014) was a collection of used socks.
A recurring feature of Yasar Aydin’s jewellery is a specific shade of pink, a colour symbolising the stereotyped prejudices he encounters as a homosexual. Aydin believes that femininity is often regarded in a homosexual culture as something negative and pathetic – perhaps in an attempt to gain respect from heterosexual groups?1 The question is relevant in his jewellery series *Layers of Pink* from 2011 (Fig. 3). The Nationalmuseum’s brooch refers to intimate organs, openings and bodily fluids, at the same time as the pink colour evokes associations with skin. From a leather-lined opening a drop is propelled, placed on a spring so that it swings when the wearer moves.

Tobias Alm engages in a similar discussion about the complex relationship between jewellery and masculinity.
The Chatelaine is a leather tool belt with masculine references, decorated with a Rococo-inspired gold ornament reminiscent of a penis (Fig. 4). An ornate buckle on a belt could represent masculinity, but Alm’s decoration, which serves no practical purpose, moves the tool belt “dangerously” close to a feminine sphere.5 The Chatelaine was shown at the Open Space – Mind Maps exhibition.6 Like several other Swedish jewellery artists, both Tobias Alm and Yasar Aydin trained at Ädellab, the University College of Arts, Crafts and Design’s department for jewellery and corpus (hollowware) in Stockholm.

Sanna Svedestedt’s oversized brooches, titled Cameo Series 2015 and made from moulded reindeer skin, are intended to be worn by both men and women (Fig. 5). She obtains her materials, chiefly leather and wood, from the Swedish natural world. This choice of materials emphasises even more clearly that her jewellery is intended to be unisex. Svedestedt trained in art jewellery at the School (now the Academy) of Design and Crafts in Gothenburg, an institution that has actively contributed to...
the vibrant development of the Swedish jewellery scene.7

Materials figure very prominently in Hanna Hedman’s necklace *North* (Fig. 6). Inspired by magic amulets and talismans, Hedman explores the antlers, skins and bones of a variety of Swedish wild animals. Here, she has cut spotted patterns into the surfaces of the antlers, which are carefully joined together with linen in similar patterns and colours. The piece references 17th-century cabinets of curiosities, which could feature objects such as shells with decoratively carved surfaces. It can also be read in the light of the problematic relationship of our times to the phenomena that threaten our natural environment, including global warming.

Nature is also a source of inspiration for Märta Mattsson. Addressing the question of where the boundary goes between the beautiful and attractive and the disgusting and repulsive, Mattsson creates jewellery from branches, flowers and insects, which she treats with liquid plastic and decorates with colour and glass beads. The Nationalmuseum’s brooch *Fuchsia* was acquired at Mattsson’s exhibition *Deadly Beautiful*, which was also part of *Art Jewellery 2016* (Fig. 7).

Hanna Liljenberg’s paper jewellery, too, refers to organic forms in nature, such as fragile lichens and barnacles. Her pieces often seem to be growing on the wearer’s body (Fig. 8). Liljenberg folds the paper into flower-like shapes which she joins together in clusters. Certain parts she lacquers, others are left matt. She stresses that “the paper is shaped so that one does not know what it is”.8

Plastics of various kinds are among the raw materials of many jewellery artists. Jelizaveta Suska, who in 2016 received the prestigious Herbert Hofmann Prize, has combined transparent polymer with
Fig. 11 Beatrice Brovia (b. 1985), *Necklace "Necklace I"*, 2015. Sawdust, lacquer, rubber, silver, 61 x 8.5 x 6 cm (h x l x d). Purchase: Barbro Osher Fund. Nationalmuseum, NMK 17/2016.

crushed marble, resulting in ice-like shapes called *Frozen Moments* (Fig. 9). Karin Roy Andersson creates scale-like forms from pieces of recycled plastic, which she treats so that they glisten like mother-of-pearl (Fig. 10). Beatrice Brovia, too, makes jewellery from the things we throw away. The Nationalmuseum’s *Necklace I* consists of a rubber band with a pendant shaped from sawdust and lacquer and provided with a gleaming mother-of-pearl-like surface of blues and purples (Fig. 11). Brovia is interested in the relationship between jewellery and sport. Both require great commitment and a major investment of time, often with no financial return.

Karin Johansson is inspired by the materials she finds on city streets: strings, plastic things, foil and other trash. Her asymmetrical necklace *Lova* is part of a series called *Soundtrack*, in which she seeks to articulate sounds and rhythms (Fig. 12). As the wearer moves, the individual parts knock into each other and a variety of sounds are produced.

The city also provides inspiration for Sara Borgegård Ålgå, one of few contemporary jewellery artists that work mainly in metal. Borgegård Ålgå’s material, however, consists not of gold or silver, but sheets of base metal. Her jewellery is reminiscent of buildings or machine components, and is concerned with proportions, materials and the encounter with the body. Her necklace *Brick no. 2* was acquired from the exhibition *Wall Hollow*, which was part of the *Art Jewellery 2016* project (Fig. 13).

The Nationalmuseum’s acquisitions of contemporary jewellery include examples of both more traditional techniques and materials and conceptual art jewellery. In the latter, the choice of materials and the sense of materiality are equally important. No less crucial is a high degree of technical perfection and attention to detail. All these things combined mean that contemporary art jewellery embodies a host of contradictions and paradoxes.
Notes:
1. The main exhibition was shown at NM Design at Kulturhuset Stadsteatern (Stockholm House of Culture & City Theatre) from 11 March to 15 May 2016. Other venues involved in the project were the Nationalmuseum at the Royal Academy of Fine Arts, the Thiel Gallery, the Hallwyl Museum, Millesgården, the Royal Armoury, Sven Harrys Konstmuseum, Svenskt Tenn, Konstfack Ävellab (University College of Arts, Crafts and Design), the Finnish Institute, the Czech Centre in Stockholm, and a range of private galleries such as Platina, Konsthantverkarna, Galleri Lod, MadeBy, Galleri Sebastian Schildt+, Helena Sandström Studio, Smide och Form, Ahante Studio, PS2 and Daughters. Source: http://www.nationalmuseum.se/Global/PDF/smyckekartan.pdf (accessed 16 January 2017).
2. The participating artists were: Tobias Alm (b. 1985), Sweden; David Bielander (b. 1968), Switzerland; Maisie Broadhead (b. 1980), United Kingdom; Beatrice Brovia (b. 1985), Italy; Sung Ho Cho (b. 1975), Korea; Eun Mi Chun (b. 1971), Korea; Iris Eichenberg (b. 1965), Germany/USA; Cristina Filipe (b. 1965), Portugal; Benedikt Fischer (b. 1984), Austria; Kiko Gianocca (b. 1974), Switzerland; Carolina Gimeno (b. 1981), Chile/Sweden; Sophie Hanagarth (b. 1968), Switzerland/France; Mielle Harvey (b. 1971), USA; Hanna Hedman (b. 1986), Sweden; Jutta Kallfelz (b. 1975), Germany; Auli Laitinen (b. 1967), Sweden; Suska Mackert (b. 1969), Germany; Sally Marsland (b. 1969), Austria; Märta Mattsson (b. 1982), Sweden; Nanna Melland (b. 1969), Norway; Mikiko Minewaki (b. 1967), Japan; Karen Pontoppidan (b. 1968), Denmark/Germany; Janja Prokić (b. 1984), Serbia/Czech Republic; Miro Sazdic (b. 1966), Sweden; Aud Charlotte Ho Sook Sinding (1972–2009), Norway/Sweden; Mirei Takeuchi (b. 1969), Germany/Japan; Ketli Tiitsar (b. 1972), Estonia; Tarja Tuupanen (b. 1975), Finland; Norman Weber (b. 1964), Germany; and Annamaria Zanella (b. 1966), Italy.
5. “Tobias Alm”, in Open Space – Mind Maps, p. 34.
6. The same exhibition also included pieces from the Nationalmuseum collections by the following artists: Beatrice Brovia (NMK 17/2016), Carolina Gimeno (NMK 18/2016), Märta Mattsson (NMK 96/2016), Hanna Hedman (NMK 198/2016) and Aud Charlotte Ho Sook Sinding (NMK 101/2009 and NMK 11/2010).
8. Ibid., p. 124.
2016 was a significant year for ceramics, as the Nationalmuseum acknowledged by acquiring of eight works, thanks to generous donations from the Friends of the Nationalmuseum’s Bengt Julin Fund; these will be discussed below, along with a couple of earlier acquisitions.

Gustavsbergs Konsthall celebrated Stig Lindberg’s 100th anniversary with the exhibition Carnival on 28 May – 11 September, featuring seven contemporary ceramic artists. The autumn kicked off with hangmenProjects’ exhibition The Death of Ceramics – an ironic title for an artform that is most definitely alive.¹ On 11 October, the ceramic artist August Sörenson’s crafts series En Ding Ding Värld was nominated for Svensk Form’s Design S award in the Crafts category² (Fig 1). The autumn break began with an exhibition by Caroline Slotte and Kjell Rylander, Pages, at Konsthantverkarna.³ And on 14 December, 2016, the ceramicist Mårten Medbo was the first in Sweden to attain a PhD in Crafts. Part of his thesis, Lerbaserad erfarenhet och språklighet (Clay-Based Experience and Language-Ness) consisted of an exhibition, Slutkommentar (End Note), at Galleri Thomassen in Gothenburg.⁴

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Fig. 1 August Sörenson (b. 1980), Wall clock "Watch", 2016. Stoneware, 29 x 15 x 4 cm (h x w x d). Donated by the Friends of the Nationalmuseum, Bengt Julins Fund. Nationalmuseum, NMK 298/2016.
Fig. 2 Kjell Rylander (b. 1964), *Sculpture “Untitled”*, 2015. Brickwork clay, porcelain clay, copy paper, MDF board, 10 x 75 x 32 cm (h x w x d). Donated by the Friends of the Nationalmuseum, Bengt Julins Fund. Nationalmuseum, NMK 394/2016.

Fig. 3 Caroline Slotte (b. 1975), *Plate “Under Blue Skies”*, 2015. Creamware, sandblasted, 3 x 24 cm (h x diam). Donated by the Friends of the Nationalmuseum, Bengt Julins Fund. Nationalmuseum, NMK 381/2016.

Fig. 4 Caroline Slotte (b. 1975), *Dish “Going Blank Again”*, 2016. Creamware, sandblasted, 3 x 43 x 34.5 cm (h x w x d). Donated by the Friends of the Nationalmuseum, Bengt Julins Fund. Nationalmuseum, NMK 382/2016.
Artistic research was established in Sweden at the turn of the millennium, and entails that the researcher is an artist whose research focuses on their own art in text and material, and reflects on their own creative practice. Artistic research often includes discussions about various languages – spoken, written, visualised – and what they convey respectively. A common basic premise is that art, with its representational language, conveys something beyond what can be expressed in words, and that art’s wordless communication can be just as important as written communication.

Two pioneers in Nordic artistic research are Kjell Rylander and Caroline Slotte, who studied at Master level in 2009–11 within the framework of the Norwegian Artistic Research Fellowship Programme at the Bergen Academy of Art and Design. Rylander has studied the language aspect in depth – what can be said with white porcelain clay and blank sheets of A4 respectively? Compared to a paper cup, a porcelain cup has a higher status, but when it comes to theoretical discussions, paper has an undeniably higher hierarchical position than clay. There are even differences among clays. Rylander uses fine porcelain clay alongside brick clay, the lowest of the various often highly specialised and carefully controlled clay mixtures (Fig 2). In the Nationalmuseum’s work, he allowed the clay to dry naturally, which means that it cracks in an “undesirable” way, according to the traditional view. The clay thereby assumes a life of its own.

Caroline Slotte has studied ceramic products from art industry, whose practices have left visible traces in the goods. Slotte adds new perspectives and meanings by processing classic decors. Before the objects are sandblasted, she meticulously varnishes the parts she wants to keep. In the series Under Blue Skies she has erased all the decor except the sky, perhaps the “least interesting” part of the motif, which probably depicted a landscape with human...
Fig. 6 Christian-Pontus Andersson (b. 1977), "Guard for tears", 2007. Porcelain, mother of pearl-coated, 85 x 60 x 45 cm (h x w x d). Nationalmuseum, NMK 20/2009.
figures and animals, where the sky could be regarded as "filling". And yet, the sky represents dreams, and maybe even the life hereafter (Fig 3). In the plate Going Blank Again Slotte has sandblasted away all the coloured glaze, restoring the object to its original white colour. Brown blotches and cracks remind us of its former life as a utility article (Fig 4).

Anton Alvarez’s practice takes as its starting point a theoretical question on how absent an artist/craftsperson/designer can be at the conception of a work of art. Together with the computer programmer Jakob Öhman, Alvarez has constructed a machine, The Extruder, a large-scale clay press that extrudes clay through various alphabetical profiles with a pressure of three tonnes. The result is unique sculptural shapes “created” by a machine. The series is called Alphabet Aerobics, and at the exhibition The Death of Ceramics the Nationalmuseum acquired E-16, i.e., the letter E made in 2016 (Fig 5).6

The Death of Ceramics discussed the increasingly blurred line between art and crafts in contemporary ceramics.7 A pivotal moment in this amalgamation was Christian-Pontus Andersson’s large sculptures in pearlescent-glazed porcelain, which were shown by an established fine arts gallery in 2007.7 In 2006, Andersson had been awarded the Bengt Julin Fund’s prize for young craftspersons, and the Nationalmuseum collection owns his Guard for Tears (Fig 6). The trend continued in 2015, when the fine arts gallery Andréhn-Schiptjenko showed the ceramic artist Per B. Sundberg (Fig 7).9

After being demoted by modernism, the porcelain figurine has experienced a renaissance on the Swedish crafts scene since the turn of the millennium.10 Alexander Tallén touches on issues of identity and existentialism by using his own body as a model, and placing it in both realistic and bizarre situations. Tallén’s figurines have also been embraced by the art scene, not least in connection with...
Fig. 8 Alexander Tallén (b. 1988), Figurine “Together at last”, 2016. Stoneware, 23 x 28 x 18 cm (h x l x w). Donated by the Friends of the Nationalmuseum, Bengt Julins Fund. Nationalmuseum, NMK 389/2016.
Fig. 9 Märten Medbo (b. 1964), Vase "Crowd", 2015. Stoneware, 45 x 23 cm and 58 x 28.5 cm (h x diam). Nationalmuseum, NMK 224–225/2015.
with his exhibition *Something Has Been Lost* at Stene Projects in October 2016, where the Nationalmuseum acquired *Together at Last* (Fig 8). The same year, we also purchased his figurine *Self Possession* (2015).

Since 2000, alongside the emergence of artistic research, the entire crafts field has seen a revitalisation, and is accompanied by growing academic interest, especially in crafts that have converged on art. This increased theoretical awareness has also had an impact on education at art colleges.

In Sweden, the theorisation of crafts has been especially pronounced in jewellery and ceramics. In his thesis *Lerbaserad erfarenhet och språklighet*, the ceramic artist Mårten Medbo describes how this has led to a fragmentation within ceramics, where that part which has a theoretical underpinning and includes various forms of norm critique is defined as “communicative”, while other ceramic expressions are marginalised as “form with no content other than form”. Much of Medbo’s own artistic output cannot, according to this definition, be defined as theorising, communicative ceramics – and yet, communicate is exactly what he wants and does, albeit in the language of clay rather than in the concepts of theory (Fig 9).

One of the fields that have not received much attention among either theorists in the sciences or at university colleges of art is issues relating to form and materiality based on skillful craftsmanship. How ceramic materials react to various conditions has interested studio ceramicists throughout the 20th century. The ability to mix and control clays, glazes and firing has been part of a ceramic artist’s basic skill set, in addition to knowing how to shape the clay by turning, sculpting, moulding or other techniques. And works are obviously still being created today where the starting point is an exploration of materials and methods, as shown in the Nationalmuseum’s works by Ellen Ekh (Fig 10), Hanna Hyving Järlehed (Fig 11), and Michal Fargo (Fig 12).

**Notes:**
ACQUISITIONS/CERAMIC VITALITY IN A FRAGMENTED FIELD

Fig. 12 Michal Fargo (b. 1984), *Two vases*, 2016. Porcelain, 14 x 11.5 x 10 cm (h x l x w), 17.8 x 7.5 cm (h x diam). Donated by the Friends of the Nationalmuseum, Bengt Julins Fund. Nationalmuseum, NMK 303–304/2016.

Charlotta Östlund and Per B Sundberg. The purpose was to highlight the complex interaction between art and crafts, particularly in ceramics. This material has had a low status in the art world, and has mainly been used for maquettes prior to creating the “real” work of art. While ceramics enjoy a new standing in the field of crafts, with many ceramicists working like artists, it has nevertheless been hard to reach the art audience. http://hangmenprojects.com/work/ceramics/ (accessed 13 June 2017).

2. Design S is Föreningen Svensk Form’s design award, instituted as a biennial award in 2006. In 2016, awards were given in the categories Aluminium, Architecture, Digital Products and Services, Graphic Design, Social Sustainability, Industrial Design, Crafts, Furniture, Interior & Textile, Fashion, Products & Accessories, and Service Design. All nominated products, objects and phenomena were displayed in the exhibition Design Charlotta Östlund and Per B Sundberg. The purpose was to highlight the complex interaction between art and crafts, particularly in ceramics. This material has had a low status in the art world, and has mainly been used for maquettes prior to creating the “real” work of art. While ceramics enjoy a new standing in the field of crafts, with many ceramicists working like artists, it has nevertheless been hard to reach the art audience. http://hangmenprojects.com/work/ceramics/ (accessed 13 June 2017).

3. On 29 October – 16 November, Konsthantverkarna showed the exhibition Pages, featuring Caroline Slotte and Kjell Rylander, both of whom have undertaken artistic research in ceramics at the Bergen Academy of Art and Design in Norway. In their respective works, they challenge notions of material, production and durability. http://
4. Slukkomenatar showed works from the series Enlightenment, Homo Capax, Thinking Through Clay, Wheel-Throwing from Inside and Clay-Based Language-Ness, which were included in Medbo’s artistic research. They were juxtaposed with works by Medbo that were not directly linked to his research but nevertheless reflected his ceramic practice and text-based experiences in the thesis. The exhibition took place at Galleri Thomassen in Gothenburg on 19 May – 5 June 2016. Mårten Medbo, Lerbaserad erfarenhet och språklighet, artistic thesis, School of Design and Crafts, Gothenburg University, Gothenburg 2016.

5. The Nationalmuseum collection already included Rylander’s work Resistance from 2001, consisting of a dish rack with plates where the middle is missing, i.e., only the decorated rims remain. NMK 118/2008.

6. Anton Alvarez placed The Extruder at the National Centre for Craft and Design, Seaford, UK, where the museum guards at the exhibition became co-creators. In the course of the three-month period, the staff “produced” the objects for the exhibition. E-16 was made when Alvarez and Öhman were testing the machine, and were thus created in Alvarez’s studio in Stockholm. Telephone conversation with Anton Alvarez, December 2016.

7. The question was also raised in Bo Madestrand, “Keramiken är en ny, kreativ arena” DN 19 January 2017.


10. Per B. Sundberg is one of the pioneers and one of the first to use figurines he bought at flea markets in his art. See, for instance, Älgradio in the Nationalmuseum collection (NMK 188/2000). Others who have made figurines include Maria Boij (NMK 21/2009) and Emma Kronvall (NMK 100/2005).


12. The amount of theory in, for instance, textile studies at the School of Design and Crafts in Gothenburg, has increased from 8% in 1978 to 50% in 2007. Nina Bondeson and Marie Holmgren, Tiden som är för handen. Om praktisk konstitverkning, Gothenburg 2007, p. 48.
A Portrait Sculpted by Ida Matton

Linda Hinners
Curator, Sculpture

Fig. 1 Ida Matton (1863–1940), Sculpted Portrait of a Woman, 1891. Terracotta, 35 x 40 x 30 cm (h x w x d). Purchase: Axel Hirsch Fund. Nationalmuseum, NMSk 2333.
This recently acquired sculpture (Fig. 1) gives us a fresh and immediate portrait of a young woman. The model plays with a lock of hair, and her forehead is hidden by a tousled fringe. The sculpture was signed by Ida Matton in Paris in 1891. Who the portrait depicts remains unknown, but it was probably one of her close friends. The model’s unconventional pose and her rather dreamy look give the impression of a fleeting moment. Also, it plays with illusion, since the model’s hand extends over the edge of the base. The work shows distinct traits of French naturalism, and the new, freer style that emerged in Paris at the end of the 19th century.

Ida Matton was born in Gävle in 1863.1 Her family had a leather factory and had an influential position in the city’s business and social life. They could thus afford a good education, and the young Ida moved to Stockholm to study at Wallinska skolan in 1877–81, and subsequently at Tekniska skolan (now Konstfack) in 1882–86.2 She wanted to be a sculptor, or “sculptress”, as women practitioners were then called.3

Like many of her Scandinavian colleagues, Ida Matton remained in Paris almost all her life. She had a large network of close female friends, who were probably also important to her professionally, by supporting her socially. She won accolades at the Salon several times. In Sweden, on the other hand, she found it hard to make a breakthrough and win recognition for her art. This may have been due to the salon style of Matton’s œuvre, which was not in line with the new tendencies in Sweden, which also had a smaller market for art. Nor did she have an influential network there. When the Second World War started, Ida Matton moved back to Sweden; she died in Gävle in 1940.4 A couple of her sculptures can be seen in public spaces: The Punishment of Loke in the garden of Stockholm City Hall (1909), and Gustav Vasa in Kvarnparken in Gävle (1924).

Notes:
1. The main part of Ida Matton’s artistic estate is in the Gävleborg County Museum. We are grateful to the antiquarian Anna Larsdotter for her introduction and tour of the collections. Matton’s œuvre was featured in a commemorative exhibition at the Museum in 1963, and a smaller exhibition in 2013. She was also celebrated with a commemorative exhibition at the Grand Palais Paris in 1990. The archive material left by Matton is kept in the Uppsala University Library. Matton is practically ignored by older literature on art history, but Barbro Norbelie made a separate in-depth study on the artist in an unpublished master thesis at Uppsala University, Ida Matton (1863–1940) Kvinna och skulptör på det franska och svenska konstfältet, 2012. Vibeke Röstorp mentions Ida Matton’s career in France in her dissertation Le Mythe de Retour. Les artistes scandinaves en France de 1889 à 1908. Stockholm 2013. Both authors are gratefully acknowledged for participating in discussions relating to the writing of this article.
3. Women sculptors at the previous turn of the century are discussed mainly in Irja Bergström’s Skulpturerna. Alice Nordin och hennes samtida 1890–1940, Gothenburg/Stockholm 2012.
5. Röstorp, p. 81.
7. Letter to her brother Emil Matton, quoted in Norbelie, p. 15.
8. Norbelie, pp. 15–16, 53ff. In her thesis, Vibeke Röstorp shows that the Salon was highly receptive to Nordic artists.
In 2015 the Nationalmuseum received a collection of drawings as a gift from the Adelborg family. Per Otto Adelborg (1781–1818) and his two sons, Anders Otto (1811–1862) and Bror Jacob Adelborg (1816–1865), were among quite a long succession of military officers in 19th-century Sweden who were also active as artists – a type Georg Nordensvan referred to as “the uniformed dilettante”. In recent years, other scholars have devoted a number of publications to military men who drew and painted.

Like their forefather Eric Otto Adelborg (1741–1787), these younger members of the family made careers in the armed forces: Per Otto became a lieutenant colonel, Anders Otto a captain and Bror Jacob Adelborg a commander in the navy. Military training traditionally included tuition in the art of drawing, a skill that was needed to make maps, document terrain, plan sieges and draw up strategies, and that was considered to hone an officer’s powers of observation. Augustin Ehrensvärd (1710–1772) took a similar view when he established a school of drawing at the fortress of Sveaborg.

Fig. 1 Per Otto Adelborg (1781–1818), Per Otto Adelborg and Gustav IV Adolph, 20 May 1809, Gripsholm. “On 20 May, the King Asked Me…” Pen and ink, wash and watercolour. Nationalmuseum, NMH 21/2016.
As far as Per Otto Adelborg is concerned, the Nationalmuseum already had a number of drawings and prints by him in its collections, including his well-known series of Caricatures of the Reign of Gustav IV Adolf, published anonymously around 1810–1811.7 With the 48 included in the recent gift, the Museum now has a total of 212 drawings by this artist. Taken together, they provide a good picture of his eventful

(present-day Suomenlinna) in 1763, modelled on the Drawing Academy at Stockholm’s Royal Palace. The purpose of this teaching was made clear in his “Address on the training of young men as soldiers”, delivered to the Royal Swedish Academy of Sciences in 1743. The often-quoted motto he advanced was: “When the hand is trained to reproduce what the eye sees, the capacity for analysis is also sharpened”.5 That view was still very much alive when a Military Academy was founded at Karlberg in 1792 to train young army and navy cadets, with a curriculum that again included drawing. It was at Karlberg that Anders Otto and Bror Jacob Adelborg received their training in the late 1820s and early 1830s. The drawing tutor at that time was Carl Gustaf Gillberg (1774–1855).6

Fig. 2 Per Otto Adelborg (1781–1818), The Crown Jewels are Inspected at Gripsholm Castle, 13 July 1809. Pen and ink, wash and watercolour. Nationalmuseum, NMH 22/2016.
Per Otto Adelborg was born in 1781 in Lovisa in Finland, at that time the eastern half of the Swedish realm. He lost his parents at an early age, his mother in 1785 and his father in 1787, and as a consequence became very close to his sister, Virgine Sophie Adelborg (1780–1853). He trained at Sveaborg, and in 1800 he was a pupil of the naval sculptor Johan Törnström in Karlskrona. There, he drew from the antiquities kept in the sculpture workshop, as well as copying other drawings and prints. In his workshop Törnström also had a collection of drawings by Carl August Ehrensvärd.

These were eventful times, with a series of dramatic changes. The war of 1808–1809, in which Sweden lost Finland to Russia, was followed in 1809 by a coup that led to the deposition and imprisonment of Gustav IV Adolf, and in 1814 by a military campaign against Norway. A drawing depicting a meeting between Per Otto and the deposed king is a good illustration of the private character of the collection (Fig. 1). It shows Gustav IV Adolf during his imprisonment at Gripsholm in 1809. Adelborg was one of his guards, giving him access to the king on several occasions and in a variety of situations. The features are exaggerated, and Per Otto draws himself standing a chest taller than the king. The drawing is done on a sheet of notepaper, with a decorative frame in blind relief. It was very probably sent as a letter to his sister, Virgine, as the words Per Otto has written on the back suggest. They record a conversation he had with the king, which prompted his choice of subject: “On 20 May, the King asked me if I had a sister / – how many children she had / – if she was married / – if she was young / – if she was beautiful / – why she was not married. / – How, dear sister, do you want me / to answer him?” The drawing was letterfolded and was presumably never intended to be made public.

Another drawing from Gustav IV Adolf’s time at Gripsholm documents the moment at which the crown jewels were inspected and returned to the state by the deposed king and his queen, Fredrika Dorotea (Fig. 2).
One of the more tender drawings by Per Otto is one he made of his immediate family in their home (Fig. 3).

The 2015 donation also included 142 sheets by Anders Otto Adelborg, bringing the Museum’s total holding of drawings by him to 144. Anders Otto began his military training as a cadet at Karlberg in 1825. He then served with the Second Life Guards in Stockholm throughout the 1830s, as a second lieutenant and subsequently a lieutenant. In 1840 he resigned from the army with the rank of captain. After he was married in January of that year to Louise Bohnstedt, who brought a considerable fortune into the marriage, he returned to civilian life.10

The drawings by Anders Otto Adelborg date largely from the 1830s, and thus document a limited period of his life. They consist mostly of small portrait sketches and scenes from his life as a guardsman, along with a handful of civilian portraits. Anders Otto is a skilled draughtsman, but his portrayals of people are somewhat stereotyped. His military subjects are drawn with humour and tend towards the burlesque. He also directs his humour and irony at himself, as in his portrait of himself as a self-assured young guardsman (Fig. 4). The character of the portrait is accentuated by the imprecation “The deeeevil take me!” Another example of the burlesque strand to his work is his drawing of a non-commissioned officer called Lagerheim on horseback (Fig. 5). The same Lagerheim was also portrayed by Fritz von Dardel (1817–1901), during his time with the Life Guards.11

The Nationalmuseum’s first drawing by Bror Jacob Adelborg was acquired as early as 1860.12 With the 255 sheets included in the 2015 donation, the Museum now has a total of 280 drawings by this artist. Of Per Otto Adelborg’s sons, it is Bror Jacob who shows a similar temperament in his drawings to his father, and who is the more accomplished as a draughtsman. He seems to have drawn on an almost daily basis,

Fig. 4 Anders Otto Adelborg (1811–1862), The Deeeevil Take Me! Self-Portrait? Pencil, pen and ink, wash and watercolour. Nationalmuseum, NMH 109/2016.
and the results stretch from his early youth to the end of his life. His drawing is on a par with Fritz von Dardel’s.

Like his brother, Bror Jacob trained at Karlberg, beginning as a cadet there in October 1830. He then continued in the navy, serving on a number of ships during the 1830s as part of his training. In 1840–1842 he was a member of the expedition to Latin America led by Göran Adolph Oxehufvud, sailing on the brig Oscar. From 1842 to 1845, a scholarship enabled him to serve in Britain’s royal navy, with postings that took him to such places as the West Indies, North America, the Cape and West Africa. A self-portrait showing him as a mate in the British navy dates from this period (Fig. 6).

Bror Jacob also had a series of tours of duty as a ship’s officer on vessels of the Swedish navy. He drew numerous scenes from the various places he visited, as well as images of life on board and of his companions. In addition to these drawings from life in the navy and from his travels, he produced many self-portraits and portraits of his family. In May 1848, he married Hedvig af Uhr (1820–1903) and the couple set up home in Karlskrona. One drawing shows them standing at the stove in their first apartment, on Landbrogatan in the town (Fig. 7). The sheet also includes a plan of the apartment and an elevation of the building.

When the Adelborg drawings were presented to the Museum, they were kept in a portfolio box and a ribbon-tied folder. Embossed in gold on the box was the name of the collection, “The Adelborg Drawings Collections”. The drawings in the box were all mounted on soft grey cardboard, while those in the folder were stored as loose sheets.

The earliest references to the collection are to be found in the writings of Ottilia Adelborg (1855–1936), the second youngest child of Bror Jacob and Hedvig Adelborg. As early as 1907, in a text in

Fig. 5 Anders Otto Adelborg (1811–1862), *God Daaamu Me! I am Mightily Confused*. Caricature of Lagerheim. His Horse Breaks Wind. Pencil, pen and brush and ink. Nationalmuseum, NMH 142/2016.
her Bilderbok (Picture Book) entitled “Reflections on drawings”, Ottilia mentions that there were drawings in her childhood home by her father and her paternal grandfather.\textsuperscript{15} She returns to the subject in “Barndomsminnen” (Childhood Memories), although there she refers only to drawings by her father.\textsuperscript{16} Her clearest memories are recorded in a short piece she was asked to write for the Blekinge Museum’s 1936 yearbook, recalling her childhood years in Karlskrona. In that text, Ottilia describes how the drawings were kept in portfolios and talks of the pleasure it gave her and her sisters to be allowed to leaf through them:

...we possessed great riches in the portfolios in which our grandfather’s and father’s drawings were kept. As children, with a freedom we now find almost surprising, we were allowed to amuse ourselves with them and, in some childish way, study and absorb them as best we could.\textsuperscript{17}

The drawings by Eric Otto Adelborg which Per Otto had inherited from his father were lost in the fire that swept through Karlskrona in 1790,\textsuperscript{18} with the result that the collection only included works by Per Otto and Bror Jacob Adelborg. Presumably it also contained sheets by Johan and Carl Törnström. The drawings Per Otto and Bror Jacob had given to relatives and friends during their lifetime eventually found their way back into the Adelborg collection, as secondary inscriptions on various drawings and mounts make clear.\textsuperscript{19}

In 1903, on the death of their mother, Hedvig, the collection passed into the hands of Bror Jacob’s daughters, Maria (1849–1940), Gertrud (1853–1942) and Ottilia Adelborg (1855–1936). Most of the mounted drawings bear inscriptions by Ottilia in ink or pencil. Usually, these identify the individuals portrayed, provide explanatory titles, record personal recollections, give details of provenance and so on. One of the oldest drawings in the collection,\textsuperscript{20} repaired by a conservator at some point after 1907, has an inscription.

Fig. 6 Bror Jacob Adelborg (1816–1865), Mate: Self-Portrait as a Mate in the British Navy. Pencil, pen and brush, ink, wash and watercolour. Nationalmuseum, NMH 162/2016.
on the reverse stating that it “Belongs to the drawings collection of the Misses Adelborg”.

In September 1938, following Ottilia’s death two years earlier, her sisters, Maria and Gertrud, bequeathed the drawings to their cousin’s son Otto Adelborg (1883–1982).21 Around this time, we find references to the collection as “The Adelborg Drawings Collections”. It was probably at this point that most of the sheets by Anders Otto were added. From Otto Adelborg, the collection passed by inheritance to his nephew Hugo Adelborg. Hugo’s wife and cousin, Beatrice Adelborg, added further drawings by Anders Otto to the collection.

Notes:
1. The collection, comprising 516 drawings (NMH 2–510/2016), 2 prints (NMG 1–2/2016) and an oil sketch, had been kept in the Adelborg family, where it had come to be known as “The Adelborg Drawings Collections”. It was given to the Nationalmuseum by Louise and Görel Adelborg, the daughters and heirs of the late Lieutenant Colonel Hugo Adelborg (1924–2015) and his wife, Beatrice Adelborg (1925–2011). The gift was arranged by the daughters’ cousin Lars Fredborg. Drawings by Per Otto Adelborg (1781–1818) and his two sons, Anders Otto (1811–1862) and Bror Jacob Adelborg (1816–1865), make up a major part of the donation. In all, it includes 445 drawings by these three artists. Another 57 are by other members of the family: Louise Adelborg (1813–1899, née Bohnstedt), Anders Otto’s wife, and their children, Ottilia (1841–1879, married name Rålamb), Fredrik (1842–1890), Otto Ehrenfried (1845–1900), Hugo (1848–1940) and Ludvig (1850–1869). In addition, there are two texts by Lovisa Eleonora Adelborg (1786–1841, née Ramsay), Per Otto’s wife. The few other artists represented include the naval sculptor Johan Törnström (1744–1828) and his son Carl Törnström (1778–1815). Finally, the gift includes a drawing dated 1791 by L. J. Törnmarck, who could be the author Lars Johan Törnmarck (1752–1801); one initialled G. L., from the middle of the 19th century; a Chinese drawing from the end of that century, Chinese Man in a Blue Costume, gouache on pith paper, NMH 510/2016; two prints, Auf dein Wohlergehen, NMG 1/2016, published in Berlin in the early 1800s, and Das ist mein lieber Sohn an dem ich Wohlgesessen habe, NMG 2/2016, a caricature of Napoleon as the devil’s son from c. 1814 (the print in the Nationalmuseum is in German, but...
there are versions in other languages) the donation also include a small oil study of “Mrs Köhler” by Bror Jacob Adelborg, not yet inventoried.


3. I have been greatly helped in my work on the donation by Lars Fredborg’s book about his family: Lars Fredborg, Adelborg – en svensk adelslåkt under 200 år, Stockholm 2012.


9. At the top of the decorative blind-relief frame is the word “Sincère”, also in blind relief.


12. The drawing, NMH A 164/1973, was included in the Swedish Anckarsvärd Collection of 1860, as no. 117. At the time, it was attributed to Fritz von Dardel.

13. Details of Bror Jacob Adelborg’s life are taken from Fredborg 2012, pp. 61 ff.


15. Ottilia Adelborg, Bilderbok samlad ur barn-tidningar, Stockholm 1907, unpaginated.


18. Welin and Honkala 2014, p. 32; the authors quote from a letter sent by Per Otto Adelborg’s uncle Anders Borgh to a family friend called Guttoffski on 22 May 1791.

19. Fredborg 2012, p. 32. On the death of Per Otto’s sister Virgine Sophie Adelborg in 1853, Bror Jacob inherited her estate, which presumably included the letter drawing of Per Otto and Gustav IV Adolf. This and other drawings Per Otto had given to his sister were thus reunited with the collection.

20. NMH 7/2016, Per Otto Adelborg after Carl August Ehrensvärd, Figure Group. Old Man/ Philosopher Accompanied by Geniuses and Minerva.

21. This information comes from a conversation and interview with Lars Fredborg on 3 February 2016 and from the deed of gift, dated 26 February 2015.
A Portrait Drawing of Pope Paul V Attributed to Guido Reni

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A recurring topos in the artists’ biographies of the 16th and 17th centuries is that of the accomplished painter declining to paint the portrait of a prince. The justification is usually a one-liner to the effect that even portraits of kings and popes are unworthy subjects for a real artist, since realistic reproduction of nature ranks lower in the hierarchy of artistic genres than idealised history painting. In his 1678 biography of Guido Reni (1575–1642), Carlo Cesare Malvasia writes that, despite promises of handsome remuneration, Reni declined to paint the French king “because he was not a portrait painter”, but adds that there are nevertheless several portraits by his hand. Malvasia mentions those of the artist’s mother and brother and of another person, and a series of portraits of princes of the Church: “Clement [VIII], Paul V, his nephew Cardinal Scipione [Borghese], Cardinal Sfondrati, Cardinal Senesio [Sannesio] . . . Cardinals Spada and Sacchetti”.

The full-length seated portrait of Cardinal Bernardino Spada (Galleria Spada, Rome) is the only one of the works enumerated that has been identified with certainty, although an image of a widow

A painting of Cardinal Camillo Borghese currently on the British art market has been ascribed to Reni, citing support from several scholars (Fig. 1). In 2016, the Nationalmuseum acquired a portrait drawing attributed to Reni representing the same sitter, but made after Borghese had ascended the papal throne as Paul V in May 1605 (Fig. 2). Here, Borghese has exchanged the cardinal’s biretta of the painting for a camauro, a red velvet cap trimmed with white fur that was worn only by the pope.

Executed in black chalk with white highlights on bluish-grey paper, the Nationalmuseum’s portrait is a characteristic example of a manner of drawing that flourished in Rome at the beginning of the 17th century. The great prestige project of the turn of the century in that city was the decoration of the Galleria of the Palazzo Farnese. The work was led by Annibale Carracci, with the assistance of several younger artists who had studied at the Carracci family’s school of painting in their home city of Bologna. The many preparatory drawings for the Farnese Galleria are largely executed in black chalk on coloured paper, a medium that was adopted by both the Bolognese painters in Carracci’s immediate circle and contemporary Roman artists. The younger generation of artists with roots in Bologna and the surrounding countryside of Emilia who had flocked to Rome for Carracci’s project were to dominate painting in Rome in the early decades of the 17th century. Among them was Guido Reni, although he had established an independent career before leaving Bologna. Reni’s first patron in Rome was Cardinal Paolo Emilio Sfondrati (whose portrait he also painted, according to Malvasia; cf. note 1), and his commissions for Sfondrati in the latter’s titular church of S. Cecilia were his entry ticket to the Roman art scene. It would be some time, though, before the Borghese family began in earnest to engage the services of the

Fig. 1 Attributed to Guido Reni (1575–1642), Cardinal Camillo Borghese (Future Paul V). Oil on canvas. The Matthiesen Gallery, London (photo: Matthiesen Gallery).
The portrait drawing of Paul V was previously ascribed to Domenichino, but was acquired with an attribution to Reni that seems entirely plausible, for one thing in view of the historical circumstances.\(^5\)

Stylistically, there are few exact comparisons, as drawn portraits by Reni scarcely exist, but one characteristic of the artist is the sketchy manner of drawing the folds of the clothing with firm, often parallel, chalk strokes, forming marked angles in a kind of zigzag pattern. Parallels can be found, for instance, in drawings for images of saints, including a St Dominic and a bishop saint (with a headdress indicated in a similar fashion) in the Louvre.\(^6\) The way of drawing the white collar in white bodycolour also has counterparts in both the examples mentioned and others. On the reverse of the mount is a modern...
inscription claiming that the Nationalmuseum drawing is by Ottavio Leoni (c. 1578–1630), a prominent and productive portrait draughtsman in Rome in the first decades of the 17th century. Although there are certain similarities to Leoni’s black- and red-chalk drawings of prelates from the 1620s, they are different in manner, and the Nationalmuseum’s head of a pope fills the picture space more than Leoni’s head-and-shoulders portraits.7

We find an interesting parallel, however, in a portrait in black chalk of Camillo Borghese as a cardinal in the Morgan Library and Museum, New York (I, 24), catalogued as Ottavio Leoni, but different in character from and focusing more clearly on the head and facial features than the drawn and engraved bust-length images for which Leoni is chiefly known (Fig. 3).8

It was drawn an estimated ten years before the Nationalmuseum’s portrait of Camillo Borghese, in which the beard is thinner and whiter. The Morgan drawing’s rendering of the sitter’s features is close to that found in the painted portrait of Cardinal Borghese (see note 2).

In the Nationalmuseum portrait, the facial features and beard are drawn with short, faint touches of chalk, heightened with white. As a portrait of a reigning pope, it is almost unique in its direct characterisation, was undoubtedly drawn from life, and is free from the conventions requiring that the pope be portrayed with a stern gravity, which were followed without exception in the official portraits in various media that were widely circulated (Fig. 4). Here, the sharp-minded lawyer and tough administrator Paul V has an expression of forbearance, with an enquiring gaze and a slight smile on his lips. When elected pope in 1605, Borghese was comparatively young, 52, and there are no obvious signs yet of the corpulence that is apparent in Bernini’s bust from the end of his pontificate (1617–1620, Galleria Borghese). A dating between 1605 and 1608 seems likely. The earlier year is suggested by the sitter’s appearance; the later one by the evidence of direct contact between the pope and Reni, who began work at that time on the decoration of the Quirinal Palace.

Notes:
1. Carlo Cesare Malvasia, Felsina Pittrice, Bologna 1841 (1678), II, p. 47. In addition, according to Malvasia, Reni painted a number of portraits of poets and others which he gave to the sitters.
6. Musée du Louvre, Département des arts graphiques, inv. 8910, 8913. Cf. also a study of an elderly woman, inv. 8919.
7. Several examples can be found in the Fitzwilliam Museum and at Downing College, Cambridge.
8. The Morgan drawing is uncharacteristic when compared with the rest of Leoni’s oeuvre, but, if the attribution is correct, it would predate most of his known works. Published by Pepper and Matthiesen (2017, p. 61) as attributed to Leone Leoni (d. 1590), which is inconceivable (and perhaps a simple error), as Borghese was not made a cardinal until 1596.
Four Beauvais Tapestries with Grotesque Motifs

Merit Laine
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High-quality tapestries were among the most valuable and prestigious art objects of the 17th century, and in this as in many other areas, Louis XIV and his administration led the way. The king acquired sets of the most famous tapestry series of the 16th and 17th centuries, one of the most highly prized of which was The Triumphs of the Gods, a series of grotesques designed by Giovanni Da Udine, Giulio Romano and other artists under the supervision of Raphael. It took nine years of active searching to assemble Louis XIV’s set and, on the king’s orders, it was subsequently copied and varied on several occasions. The tapestry designs woven at the Gobelins for use in royal settings also included newly composed grotesques by Noël Coypel and Claude III Audran.

The popularity of grotesques was thus clearly linked to the taste of Louis XIV and the prestige attaching to antiquity and Roman Renaissance art. It was also reflected in the output of the Beauvais manufactory. Unlike those from the Gobelins, tapestries from Beauvais were not primarily intended for royal settings,
although several purchases were in fact made on the king’s behalf. These included the series *Les Grotesques*, after cartoons created in the late 1680s by Jean-Baptiste Monnoyer, with clear inspiration from Jean Berain. They had been ordered by the factory’s director, Philippe Béhagle, and the project was thus a commercial one, rather than a commission from a specific patron. *Les Grotesques* proved to be one of the manufactory’s most successful designs; in different variants, it was woven around 50 times over a period of more than 40 years. Today, several complete sets and over 150 individual tapestries are known.

Monnoyer’s designs contain numerous references, ranging from antiquity and the Renaissance to contemporary art and theatre, including song and dance performances with an element of parody that also went by the name of *grotesques*. Just as the latter were a humorous comment on serious ballets and plays, the designs of Monnoyer can be seen as a playful reformulation of the grotesque tradition found in the court art of Louis XIV. The seemingly disparate motifs can be regarded as elements of a performance that comprised singing, dancing and displays of exotic animals, all under the patronage of Bacchus and Pan — the two gods who appear among the subjects of the series. The same playfulness is also visible in the actual composition and reminds us that the grotesques of the late 17th century would soon be further developed in the interior decoration of the French Rococo.

Jean-Baptiste Monnoyer’s designs comprised six subjects, referred to by modern scholars as *The Offering to Pan*, *The Offering to Bacchus*, *Musicians and Dancers*, *The Animal Tamers*, *The Elephant* and *The Camel*. The compositions could be adapted to different requirements, however, in terms of both size and constituent elements. Preserved examples show that there were many variations, as can be seen in the four comparatively small grotesque tapestries.
from Beauvais recently acquired by the Nationalmuseum. One of them shows the central motif of *The Elephant*, another, featuring a peacock and a flower-filled vase, the central panel of certain versions of *The Camel*. Both these subjects have been adapted to make the central section a complete, self-contained composition. In the other two, *The Offering to Pan* and *The Offering to Bacchus*, on the other hand, the border clearly cuts off parts of the original composition.

Monnoyer has been identified as the designer of the series from correspondence between Daniel Cronström and Nicodemus Tessin the Younger, in which the artist is mentioned in connection with an order placed by the Swedish count Carl Piper, who wanted a couple of sets of tapestries for one of his houses in Stockholm. Cronström suggested the Beauvais series *Ports de Mer* (Piper’s set is preserved in a private collection) and *Les Grotesques* as the most suitable. Piper took his advice and was delighted with the tapestries when they arrived towards the end of 1699. They were also much admired by Tessin and others. Yet another set of *Les Grotesques*, it too of fairly modest dimensions, was commissioned by the Bielke family and now adorns the wedding room at Stockholm City Hall.

Piper wanted tapestries that were appreciably smaller than the standard sizes. The small proportions and the design of the borders — ornaments in the style of Berain in red against a blue ground, described in detail in one of Cronström’s letters — suggest that the Nationalmuseum’s new acquisitions in fact represent four of Piper’s tapestries. The provenance of the set can be traced to the Danish collector George Jorck (1865–1955); at the time, it reportedly comprised seven tapestries and a fragment; of these, one is now in the Victoria and Albert Museum, London, and another in the Museo Lázaro Galdiano, Madrid.

The grotesque tapestries will be displayed in a central position in the newly
opened Nationalmuseum, along with other works that recall the close artistic ties between France and Sweden in the decades around the turn of the 18th century. The tapestries also make a worthy memorial to Gunnar and Ulla Trygg, whose bequest to the Museum made possible this important and internationally noted acquisition.

Notes:
4. See Bremer-David 2015.

Figs. 4 The Offering to Pan, from Grotesque de Berain, Beauvais, c. 1696–99, after a design by Jean-Baptiste Monnoyer (1636–1699) and Jean Berain I (1640–1711). Wool and silk, 279 x 257 cm. Purchase: Ulla and Gunnar Trygg Fund. Nationalmuseum, NMK 299D/2016.
Torbjörn Lenskog’s Industrial Design Collection to the Nationalmuseum

Maria Perers
Curator, Applied Art and Design

The shelves in Torbjörn Lenskog’s home are crammed with 20th-century design classics from 1915 to 1975. Rows of streamlined irons that conveyed efficiency to rational housewives of the time. Electrolux’s revolutionary vacuum cleaner on runners that made cleaning easier. The history of the electric shaver is told by original packaging, from aerodynamic maroon to elegant black from Braun. As industrial design became the new profession of the era, masses of new products were launched to make life easier at home and in the office. Lenskog has collected thousands of objects that reflect this change. Now, the Friends of the Nationalmuseum’s newly-started Design Fund has enabled the Museum to acquire several key design objects that tell us how life became modern in the 1900s. 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, and key works from design history. (See pp. 195, NMK 332–354/2016)

Appliances that had previously been heavy and bulky became smaller and more convenient. Like when Raymond Loewy created the practical camera Purma Special in 1937, that you could easily carry in your pocket, as a symbol of how photography had become an inexpensive hobby. Only a decade earlier, the first mass-produced 35 mm cameras had made it possible for more people to take their
own pictures. In the 1950s, Marcello Nizzoli designed modern calculators and typewriters with functional contours and distinctly designed graphics for numerals and letters. And a couple of decades later, the calculator had become so small that it was portable. These are examples of items that are now in the Nationalmuseum collection.

This is not the first time Torbjörn Lenskog has contributed to the Nationalmuseum’s activities. The exhibition Reternity in 1996–1997 featured a couple of hundred works from his collection,¹ but his focus has not always been on design. It all began when his wife Ulla gave him a Linnaeus medallion, and he wondered how many pictures there could be of the famous 18th-century botanist. He went on to collect all the books he could find. When the collection was complete, he sold it and switched to chemistry. In collecting, Lenskog found a sense of peace in his hectic life as a successful advertising professional. He was able to enjoy the little things instead of producing. Eventually, his interest transferred to design instead of books. One day in a curiosity shop, Lenskog suddenly recognised a smell from the past. He was holding a little box that reminded him of the smell when his father shaved with his Bakelite shaver. There had been a box like this one in the medicine cabinet when Lenskog was a child.

Recently, he felt ready to part with some of his design collection, so that everyone can enjoy it at the Nationalmuseum. The focus of his collecting now is French powder compacts from the early 20th century. The graphic design of these artefacts appeals to Lenskog, and there might be a book one day when his collection is complete.

Notes:
Self-portrait as Pictura by Amalia von Königsmarck

Eva-Lena Karlsson
Curator, Collections and Swedish National Portrait Gallery

Amalia von Königsmarck (1663–1740) was a member of a German-Swedish noble family. Her paternal grandfather, Field Marshal Hans Christoff von Königsmarck took part in the Thirty Years’ War on the Swedish side and, as a reward for his contribution, was raised to the status of a Swedish count. Her father, Conrad Christoff von Königsmarck, was a.o.operative in the Swedish possessions of Bremen and Verden. Her uncle, Otto Wilhelm, served in the Venetian forces in the war with the Ottoman Empire. Amalia’s three siblings spread their graces across Europe. Her elder brother Carl Johan died in Greece having previously served with the Maltese forces and having been suspected of planning an assassination in England. Her younger brother, Philip Christoph, disappeared in Hanover without trace following an affair with the Duchess Sophie Dorothea of Braunschweig-Lüneburg. Her sister Aurora rose from being the mistress of August the Strong of Saxony to coadjutrix of the noble women’s diocesan convent in

Fig. 1 Amalia von Königsmarck (1663–1740), Self-portrait, 1687.
Oil on canvas, 101 x 81.5 cm.
Purchase: Hedda and N.D. Qvist Fund.
Nationalmuseum, Swedish National Portrait Gallery, NMGrh 5120.
Amalia von Königsmarck was an artistic dilettante in the best sense of the word. In previous centuries the term dilettante did not have the same negative connotation that it has today but merely meant somebody who devoted themselves to art or science for their own enjoyment. Tuition in the art of drawing was part of the education of children from noble families. Though the intention was not that they should become professional artists. For example, the English publication *The Ladies Dictionary* (1694) claims that drawing, dance, music and reading are suitable pastimes for steering women’s thoughts and actions away from less suitable subjects. Basically speaking there were two educational alternatives open to artistically gifted women in Sweden during the 17th century. Women from artistic families, for example David Klöcker Ehrenstrahl’s daughter Anna Maria, could if there was a sympathetic male relative, become a pupil in that artist’s studio. Amateurs from the upper layers of society could pay for tuition from a professional artist. There are several examples of both women and men from the royal family and the nobility who studied with David Klöcker Ehrenstrahl or with David von Kraft, the two predominant painters of Caroline Sweden. Among Kraft’s pupils were Queen Ulrika Eleonora the Elder, while Ehrenstrahl taught the Königsmarck sisters. The fine arts seem to have played a more important part in Amalia’s life and it is mainly her work that has been preserved. Aurora became better known for her contributions in the field of literature.

Amalia von Königsmarck painted mainly portraits in oils and, possibly, miniatures also. Among her models there are members of the family including her son Charles Emil Lewenhaupt, as well as people from court circles like court mistress Catharina Ebba Horn af Åminne. Of particular interest is the fact that Amalia von Königsmarck painted several self-portraits in some particular cases there is discussion as to whether the painting is a self-portrait or not, or whether it should be attributed to another artist, but at least three are signed and therefore indisputable. The numbers are remarkable when one considers the general lack of female self-portraits from the Caroline period. There are no known self-portraits of Anna Maria Ehrenstrahl in existence. Anna Maria Thelott, the daughter of an artist, portrayed herself as an elegantly dressed lady, working at her embroidery in a watercolour in a sketch-book from about 1704–09. A miniature self-portrait by Queen Ulrika Eleonora the Elder gives the impression of being a variant copy after one by Pierre Signac rather than an independent work of art.

In terms of composition and execution it is evident that Amalia von Königsmarck was influenced by her teacher Ehrenstrahl. It is probable that the she also learnt how to construct an allegory from him. A suite of six tapestries on allegorical subjects are thought to have been embroidered in the 1690s based on models by Ehrenstrahl and intended for Amalia von Königsmarck and Carl Gustaf Lewenhaupt. There has been discussion as to whether both of the Königsmarck sisters might have been involved in the composition or were responsible for parts of the embroidery. In an allegorical self-portrait dated 1689 Amalia Königsmarck has portrayed herself holding a portrait of Queen Ulrika Eleonora the Elder. The artist emphasizes her role by holding a bunch of paint-brushes in her right hand at the same time that she indicates her social standing through her costume and jewellery. A female figure wearing a laurel wreath points to the royal portrait. The scene is surveyed by Fama the goddess of rumour and reputation.

A self-portrait, signed 1687, now in the collections of the Nationalmuseum, shows Amalia von Königsmarck seated at her easel holding brushes and palette. She looks straight at the beholder while she puts her brush to the canvas. Her costume is loosely draped; white with a golden outer garment striped with silver and a blue cloak. Hanging in the background is a red curtain with a large, golden tassel – just as in many of Ehrenstrahl’s paintings. The laurel wreath on her head reveals that this is not just a portrait of the artist in action, but is also a symbolic image of art. In his self-portrait from 1691 Ehrenstrahl portrays himself surrounded by two female personifications: Pictura, or painting itself, and Inventio, the creative idea. Pictura is wearing a blue cloak together with a loosely draped white garment with stripes of yellow, red, blue and green. In Ehrenstrahl’s *Allegory of the Regency of the Dowager Queen Hedvig Eleonora* (1692) too, Pictura is wearing a blue cloak and a dress similar to the one in his self-portrait.

In this painting, Pictura also represents Inventio since, according to Ehrenstrahl’s description, she “zeichnet und inventirt” [draws and invents]. In *Iconologia*, Cesare Ripa’s emblem book, he notes that Pictura shall be portrayed wearing many-coloured clothing which agrees with the paintings by Ehrenstrahl and by Amalia von Königsmarck. Though Ripa does not specify a blue cloak, so this might suggest influence from Ehrenstrahl to his pupil. The fact that Königsmarck is wearing a dress of much more expensive fabric than the female figure in Ehrenstrahl’s
Fig. 2 Amalia von Königsmarck (1663–1740), Allegory with self-portrait and profile portrait of Ulrika Eleonora the Elder, 1689. Oil on canvas, mounted on panel covered with a secondary canvas, 101 x 120 cm. Nationalmuseum, NM 7060.
allegories is an indication of the artist’s elevated social standing.

In Ehrenstrahl’s self-portrait, Pictura is seen handing palette and brushes to the artist, but Königsmarck is shown holding her painting paraphernalia herself. Unlike a male artist she is able to assume the role of Pictura and, in this fashion, to become a personification of painting. Other female artists have also made use of this formula. The most famous example is surely Artemisia Gentileschi’s Self-portrait as Allegory of Painting (1638–39). In Caroline painting, however, Königsmarck would seem to be the only artist to have treated this subject. A painting by Martin Mijens was previously believed to be a portrait of Anna Maria Ehrenstrahl as a personification of the art of painting, but is now regarded only as an allegory. With Amalia von Königsmarck’s self-portrait as Pictura the Nationalmuseum has acquired the earliest known example in the history of Swedish art of a woman portraying herself in the dual role of working artist and painting personified.

Notes:
3. Ibid., ill. p. 122.
4. Nationalmuseum, Swedish National Portrait Gallery, NMGrh 220. The portrait is signed 1698 and it portrays Catharina Ebba Horn wearing an antiquated costume from a masked ball.
5. Two of these are in the collections of the Nationalmuseum while one is privately owned. There is an unsigned self-portrait in Östergötlands Museum, LM 1973-3. A further three possible self-portraits are privately owned. Sixten Strömbom – Evald Eson Ugga – Carl Johan Lamm. Index över svenska porträtt 1500–1850 i Svenska porträttävrgets samlingar. Band 1, publ. by Nationalmuseum, Stockholm 1935, p. 453.
7. Examples of other artists who have portrayed Amalia von Königsmarck are David Klöcker Ehrenstrahl (see, e.g., Skokloster, 304f) and, in her old age, Carl Gustaf Pilo (Övedskloster).
10. The painting was acquired by the Nationalmuseum in 2010, NM 7060; see Sidén – Skogh 2011, p. 19f.
Guercino, Study for a “Hercules with the Club”

Carina Fryklund
Curator, Old Master Drawings and Paintings

The Nationalmuseum has acquired a red-chalk study for a “Hercules” in three-quarter length by the Italian Baroque artist Giovanni Francesco Barbieri (1591–1666), nicknamed Il Guercino (from his squint). A significant work of the artist’s maturity, this previously unpublished drawing must date from the 1640s (Fig. 1). \(^1\)

Born in Cento, a small town between Bologna and Ferrara, in 1591, Guercino became a leading figure in the second generation of artists active in Emilia. Inspired by the reform of painting brought about by the Carracci in Bologna around 1600, he was also deeply influenced by an earlier artist, the Parmese painter Antonio Allegri, called Correggio, whose subtle treatment of light and fluidity of touch he emulated. Guercino was among the most prolific draughtsmen of 17th-century Italy. His preferred medium was pen and brown ink, but at various times in his career he also worked in red chalk, black chalk and charcoal. \(^2\) His indebtedness to Correggio is perhaps nowhere more apparent than in his red-chalk drawings. Impressed by the effects of softness, luminosity and grace achieved by Correggio in this medium,

Fig. 1 Giovanni Francesco Barbieri, called Guercino (1591–1666), Hercules, in Three-Quarter Length, 1640s. Red chalk, 26.2 x 17 cm. Nationalmuseum, NMH 1/2016.
Guercino exploited its painterly softness to convey a lifelike quality with a mastery few other artists have equalled.

Hercules, the demi-god of classical mythology born from the union of Jupiter and Alcmene, married Megara, the daughter of King Creon of Thebes, by whom he had three children. In a fit of madness, he killed Megara and the children, and to atone for his terrible deed he was given the famous twelve labours to complete. His usual attributes are a lion skin, a trophy from his first heroic labour, and a club, obtained by uprooting an olive tree with his bare hands. Studied from a model who posed in the studio, Hercules is portrayed as a muscular bearded man, swinging his club high above his head as he strides forward towards the left. He is shown as a man of action, the very personification of courage and physical strength. The model’s naked body, lit from above and from the left, is partially enveloped by swirling folds of diaphanous drapery. The beauty of Guercino’s drawing arises from the artist’s rapidity of touch, the “gustosa facilità” for which his Bolognese biographer, the art historian Carlo Cesare Malvasia (1616–1693), praised the artist’s drawings in his *Vite* of 1678. Guercino’s exceptional ability to capture the most delicate gradations of light over flesh, exploiting the warmth of hue inherent in red chalk, is evident in the areas of parallel hatching and stumping used to indicate the subtle tonal transitions between the half-tones and the lights in the figure’s chest and under his right forearm.

Guercino generally submitted his compositions to a continuous process of change and refinement. His drawings were often made in order to clarify his ideas in relation to a given composition before he worked with the brush on canvas. In preliminary studies he explores the pose of his subjects and experiments with the lighting of the figures from different angles. From surviving documents we know that during the 1640s he made several paintings of a “Hercules” in half-

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Fig. 2 Giovanni Francesco Barbieri, called Guercino (1591–1666), *Hercules*, 1640s. Black chalk, 23.9 x 15 cm. The Ashmolean Museum, Oxford, WA1863.712.
The present sheet shares certain features with two other drawings by the artist, a black-chalk figural study in the Ashmolean Museum, Oxford (Fig. 2), and a recently rediscovered pen-and-ink study now in the Minneapolis Institute of Art (Fig. 3). All three studies may be related to a painting rediscovered in 2003 and today in the collection of Luigi Koelliker, Milan. This is believed to have been painted on commission in 1641 for Alessandro Argoli of Ferrara, to whom it was delivered the following year (Fig. 4). By showing the hero caught in mid-action, as he readies himself to strike the enemy with a sweeping downward movement of his right arm, the Stockholm sheet differs from those at Oxford and Minneapolis, both of which depict the model with the club over his shoulder in a pose closer to the finished painting. As in the Oxford sheet, the model here is moving towards the left, but his head is turned in the opposite direction, and his raised right forearm casts a dark shadow across the lower half of his face, reinforcing the expression of concentration upon the task at hand. Guercino may well have produced further studies for the painting which no longer survive.

Guercino appears to have kept the majority of his drawings throughout his long career. On his death at Bologna in 1666, all of the numerous surviving sheets in his studio passed to his nephews and heirs, the painters Benedetto and Cesare Gennari. Drawings by Guercino – figural and compositional studies, landscapes, caricatures and genre scenes – were coveted by later collectors and connoisseurs, among them the influential 18th-century amateur Pierre-Jean Mariette (1694–1774), who owned a substantial number of sheets by the artist. In addition to a still unidentified collector’s mark, the present drawing bears the monogram of Count Nils Barck (1820–1896), a Swedish adventurer resident in Paris from 1840. Barck belonged to the intimate circle of Prince Louis Bonaparte, later Emperor Napoleon III, with whom he had earlier associated in England. In Sweden, Barck had received from Count Magnus Stenbock (1800–1871), in exchange for some antique bronzes, a group of important drawings of Crozat provenance that had formed part of the diplomat and art collector Count Carl Gustaf Tessin’s (1695–1770) Christmas gift to Queen Lovisa Ulrika of Sweden in 1748. The present study, however, was not part of Tessin’s drawings collection, and it is still unclear where and when it was acquired by Barck.\textsuperscript{11}

\begin{figure}
\centering
\includegraphics[width=0.8\textwidth]{figure3.jpg}
\caption{Giovanni Francesco Barbieri, called Guercino (1591–1666), \textit{Hercules}, 1640. Pen and brown ink, 18.3 x 17 cm. Minneapolis Institute of Art, Minneapolis, MN, 2013.23.}
\end{figure}

\textbf{Notes:}
\begin{enumerate}
  \item Red chalk, 26.2 x 17 cm. Inscribed by an early hand on the verso in brown ink: “Guercino”, and numbered “40”. Two collectors’ marks at bottom right: “C” (L. 474; stamped in black) and crowned monogram “N B” (L. 1959; blind stamp of Nils Barck). Nationalmuseum, NMH 1/2016.
  \item Provenance: Unidentified 18th-century collector; Nils Barck (1820–1896), London, Paris and Madrid; (sale, Paris, Drouot, 27 November 2015, lot 10). The acquisition was made possible by a generous donation from the Wiros Fund.
  \item On Guercino as a draughtsman, see Denis Mahon, \textit{Il Guercino} (exh. cat.), Palazzo dell’Archiginnasio, Bologna, 1969; D. Mahon
\end{enumerate}
and David Ekserdjian, Guercino Drawings: From the Collections of Denis Mahon and the Ashmolean Museum, London 1986, no. XIX; Mahon et al. 1991–92 (as in note 4), no. 77B.

6. Pen and brown ink, 18.3 x 17 cm, Minneapolis, MN, Minneapolis Institute of Art, 2013.23; see Dennis Weller et al., Marks of Genius: 100 Extraordinary Drawings from the Minneapolis Institute of Art (exh. cat.), North Carolina Museum of Art, Raleigh, NC, 2016.

7. Oil on canvas, 127.5 x 104 cm, Milan, Coll. Luigi Koelliker; see D. Mahon et al., Guercino: poesia e sentimento nella pittura del 1600 (exh. cat.), Palazzo Reale, Milan, 2003–4, no. 48 (Massimo Pulini and Miriam di Penta); and M. di Penta, “Guercino’s Endymion, Hercules and Artemisia for Alessandro Argoli,” Journal of the Warburg and Courtauld Institutes, vol. 67, 2004, pp. 245–250. Argoli paid 80 scudi for the work upon delivery on 6 March 1642, and a few months later he offered it as a gift to Cardinal Francesco Barberini in Rome, where it is recorded by the end of July 1642. Cf. a version in a Bolognese private collection (oil on canvas, 127.5 x 104 cm), now considered to be a replica by Gennari; see Salerno 1988 (as in note 4), no. 345 (as Guercino).

8. Guercino’s personality as a draughtsman is succinctly characterised by Mariette in the catalogue of the Pierre Crozat sale in Paris in 1741: “L’on ne dira point que le Guerchin soit un dessinateur correct. Il s’en faut beaucoup […] Il plait cependant pour le moins autant qu’un dessinateur plus severe. C’est que les contours sont coulants & de chair, que ses Compositions sont grandes & nobles, & qu’il y a dans la distribution de son clair-obscur, une intelligence & et des effets merveilleux…” (pp. 57–58).

9. Lugt 474; as in note 1.


11. The present red-chalk drawing is not identical to a sheet listed under “Guercin” in Tessin’s manuscript list of artworks sent to Sweden from Paris in 1739–42 (p. 57 left, “Demie figure d’Hercule – 10 sols”) and in the 1749 catalogue of his drawings collection (Livret 21, no. 54, “Demie figure d’Hercule à la plume”). The medium here is pen and ink, and the price indicated is far too cheap for an autograph Guercino drawing. The drawing listed in the inventories corresponds, rather, to a copy after the artist listed in Per Bjurström et al., Italian Drawings: Florence, Siena, Modena, Bologna, Nationalmuseum, Stockholm 2002, no. 1571 (as follower of Guercino). The latter may possibly be a partial copy after a lost design for a fresco showing Hercules with the Vanquished Hydra; cf. the similar composition in a sheet sold by Christie’s, London, 16 July 2010, lot 127.

Fig. 4 Giovanni Francesco Barbieri, called Guercino (1591–1666), Hercules, 1640s. Oil on canvas, 126.2 x 105 cm. © Robilant + Voena 2017.
Alongside a career as a military officer and civil servant, Fritz von Dardel (1817–1901) had the opportunity around 1840 to train as an artist in Paris, under Léon Cogniet and Eugène Lami. On his return home, the urbane and multitalented Dardel soon became aide-de-camp to and a close confidant of Crown Prince Karl (later Karl XV). In the field of art in particular, Dardel was to play an important role, advising the king on purchases and expanding the collections of the Nationalmuseum. From his teacher Eugène Lami he had acquired a talent for portraying the glittering society life of his day in deftly executed watercolours. He is chiefly associated with slightly caricatured, or “charged”, portraits of contemporary celebrities, some of whom he encountered in his role as lord-in-waiting. Dardel also produced a number of interesting topographical and cultural-historical depictions of scenes and events that he had witnessed.
pipes, earning him the epithet “The Pipe Cleaner”. Preserved records confirm this, but Tockson did a good deal more. He served as the king’s personal attendant, and looked after his dogs and his horse. It is in the role of a groom that we see Tockson in the recently acquired portrait by Dardel (Fig. 1). He is shown wearing one of his characteristic costumes, with a red fez, bolero-like jacket and knee breeches. In his hands he holds the reins of a magnificent horse, sketched to the left in the drawing. Tockson used to accompany Karl XV on horseback on his “May Day promenades” on Djurgården, an occurrence also mentioned by August Strindberg in his social satire _Det nya riket_ (The New Kingdom). On one of these occasions, Tockson is said to have carelessly ended up in a ditch, after which he ceased to be part of the king’s escort on his traditional ride. He did not leave the court altogether, however, until after Charles XV’s death, when he received a small pension. Tockson married in 1870, had two children, and made a living doing a variety of casual work in Stockholm until his death.

John Panzio Tockson has previously been associated with Augusta Åkerlöf’s (1829–1878) likeness of him, painted in 1862, probably as a commission for Karl XV. To that image, we can now add Dardel’s unusually penetrating rendering of Tockson which, unlike his more caricatured and stereotyped representations, offers a living portrait of the king’s first footman. It throws into sharper relief our image of a court servant of African origin, the last in Sweden with the title of “Court Moor”.

Notes:
The Swedish Glass Poet Edward Hald’s Private Archive

Emilia Ström
Archives and Library

In 2014, the Nationalmuseum received Edward Hald’s private archive as a gift from the artist’s son, the illustrator Niels Christian (Fibben) Hald (b. 1933). Edward Hald (1883–1980), a pioneer in Swedish art industry, is one of Sweden’s foremost and internationally best-known glass artists. When the donation was made, his estate, filling some four metres of shelf space, included a mixture of private papers and professional records. The process of arranging and describing in the archival management software Visual Archive was completed in June 2016. The entire material now comprises 33 volumes. Our ambition with the processing was to highlight Hald’s multifaceted practice, and also, as far as possible, to preserve the context of the documents.¹

Edward Hald was born in Stockholm. In 1903, he began studying at a business school in Leipzig, but switched to architecture at the University of Technology in Dresden in 1905. In 1906, he decided to devote himself entirely to drawing and painting. The same year, he embarked on private lessons in drawing in Dresden. He also studied at the Swedish artist federation Konstnärsförbundet’s school

Fig. 1 Edward Hald (1883–1980), Alice Rooswelt, alias Else Lisack, Dresden 1906. Pencil on paper, 28 x 21 cm. Nationalmuseum, Edward Hald’s private archive EH 2:8.
in Stockholm in 1908, and the so-called Matisse Academy in Paris in 1908. In 1917, he was employed as a designer first at Rörstrand and then at Orrefors glassworks. From 1918, he was also affiliated to the Sandvik glassworks. Hald’s international break-through came in 1925, with the World Fair in Paris. In 1933–45, he was the CEO of Orrefors, during a period when Swedish art glass and utility glass became globally successful, as exponents of “more beautiful everyday goods”. As a corporate executive, Hald could combine his artistic talent with his marketing skills, his business acumen with his knowledge of glass technology. In 1940, he resumed painting, and from 1947 he was artistic coordinator and advisor for Orrefors glassworks.2

Three of the archive volumes contain Hald’s correspondence, some 400 letters from various people from 1892 to 1980, and a large collection of his draft letters. The material is indicative of the artist’s enormous international network.3 One volume in the archive consists of material relating to 42 exhibitions between 1910 and 1984.4

In eight of the volumes we find Edward Hald’s work and diary notes, and a draft version of his unfinished memoirs. The diaries, which he kept more or less regularly throughout his life, provide some degree of structure and regular rhythm to the artist’s largely spontaneous approach to work. In the diaries he writes about everything from private musings to work-related ideas. Notes on art, literature, philosophy, architecture and design are interspersed with thoughts on existential issues and events in his life. Here, we also find examples of his studio poetry, as he called it.5 One of his poems, dated 1917, combines words and wordlessness, great and small, body and soul.

A room
A sealed room in the universe
A world of its own
With walls stretching skyward
includes 60 bound sketchbooks, most of which are from the years 1905–40. The years 1905–06, when he was studying in Germany, are especially well-represented, with a large number of draft portraits. It also contains more than 500 sketches and drafts for craft objects and designs on loose sheets.7

In the archive’s pictorial material, one vivid motif occurs a remarkable number of times. It consists of a grid pattern that seems to link all the artist’s life phases and his diverse forms of expression. During his architectural studies in Dresden in 1906, it consists of the millimeter grid paper on which he drew columns and capitals, only to reappear that year in a portrait drawing in the form of a veil enveloping the face of the depicted woman.8 (Fig. 1). The checked mantilla lace also covers the face of “Spanish Lady”, whose head forms the bowl of the glass cup from 1923, which is in the Nationalmuseum collection.9 (Fig. 2).

The grid also features in one of Hald’s drafts for a glass lampshade from 1933.
the year he became CEO of Orrefors. The motif is best known from his Starry Sky globe in the Nationalmuseum collection. The map of the firmament was drawn by mankind to help us navigate the infinite and incomprehensible. In this drawing, the artist has depicted himself standing in a laboratory, as a scientist and visionary. Holding a large test tube with both hands, he gazes at the heavenly canopy. Like the lampshade, his sunglasses protect him from the light, while also enabling him to see (Fig. 3).

The grid recurs again and again, in myriad sketches and engraved glass objects (Fig. 4). It is seen on Grail Glass as abstract patterns, and as fishnet on Fish Grail. It appears again in Hald’s late pictorial improvisations, where fish are caught in a fishnet, as in his “Jeu de Raclure” from 1967. It turns up again in Hald’s “90th Anniversary Vase” from 1973, in a cut decor consisting of nines and zeros in a net pattern. A net can both cover us and leave us naked, it both holds together and separates, in the same way as glass, which can be both transparent and reflective. The grid links and structures randomness and infinity, it unites emotions and art with reason and science. In Hald’s works, the boundaries dissolve between art and crafts, between visual art and design.

Edward Hald’s private archive reflects practically every phase of his long life, and gives an overall picture of his interdisciplinary practice. The material complements the Nationalmuseum’s already capacious collection of crafts and design archives. This unique resource is also a valuable addition to the records on Hald in the artist federation Konstnärsförbundet’s archive, which has long been a part of the Nationalmuseum’s collection.

Notes:
3. EH3:1–EH3:3 Edward Hald’s private archive, Enskilda arkiv (The artists archives), Nationalmuseum’s archives.
4. Ibid., EH4:2.
5. Ibid., EH1:5–EH1:12.
8. Ibid., In the diary marked: (Mem) 1970–1975 (DB), he writes: “Portrait art” was actually my first artistic interest, although I never pursued it, EH1:11.
9. NMK 41/1923.
10. NMK 142A/1930.
13. Edward Hald, Nationalmuseum exh.cat. 1983, No 301, p 130, The first “90th Anniversary Vase” was presented as a gift to King Gustav VI Adolf 1973, the year when both Hald and the King filled 90 years.
Eugen Napoleon Neureuther, *View of the Pincio and Palazzo Zuccari, Rome*

Martin Olin
*Deputy Director of Collections and Research*

Fig. 1 Eugen Napoleon Neureuther (1806–1882), *View of the Pincio and Palazzo Zuccari, Rome*. Oil on cardboard, 52.5 x 75.5 cm. Purchase: The Wiros Fund. Nationalmuseum, NM 7350.
Eugen Napoleon Neureuther (1806–1882) studied at the Academy of Fine Arts in Munich. Between 1825 and 1830, he assisted his teacher Peter Cornelius in painting the frescoes to adorn the Glyptothek, a museum of sculpture founded by the art-loving crown prince Ludwig (I) of Bavaria. Together with his brother Gottfried, an architect, Neureuther travelled to Italy in February 1837. He arrived in Rome on 6 April and remained there until October that year, with a break during the summer months, which were spent in the Alban Hills south-east of the city. A major cholera epidemic in 1837 prompted many people to leave Rome as a precaution against the disease.

It was during one of these absences from Rome that the Nationalmuseum’s painting of the Pincio and the Trinità dei Monti church was executed (Fig. 1). It appears to have been painted in a house on the east side of Via dei Due Macelli overlooking the courtyard and the buildings on the southern slope of the Pincian hill. To the left is a glimpse of the stairs leading to the little piazza in front of Trinità dei Monti from today’s Piazza Mignatelli. Prominently in the middle-ground is a tall building with a taller central section. This is Palazzo Zuccari, which played an important part on the German art scene in Rome. This palace was originally built and decorated by the artist Federico Zuccari in 1590. To the right, below the tall facade, we see part of a garden wall with a round opening, but the famous portal in the form of a monstrous, gaping mouth is not visible.

Zuccari’s intention had been to house some form of art academy in his palace, but after he died, deep in debt, in 1609, his heirs rented it out as accommodation for many generations. Johann Joachim Winckelmann lived there for some time, and in 1766 Johann Wolfgang von Goethe was there on a visit to the German art expert and agent Johann Friedrich Reiffenstein, who had lived in the palace between 1767 and 1793. As the illustrator of an edition of Goethe’s Balladen und Romanzen, Neureuther had been in direct contact with the poet before his death in 1832.

In the early 19th century, Palazzo Zuccari was the home of the Prussian consul general Jakob Salomon Bartholdy. The consul general kept his art collections at “Casa Bartholdy”, as his residence was known, and he commissioned four German painters from the Nazarene artist group to create a fresco cycle (1816–17, transferred to the Alte Nationalgalerie in Berlin in 1887), with subjects from Joseph’s story in Genesis. One of these artists was Neureuther’s teacher, Peter Cornelius.

Palazzo Zuccari’s links with German culture – which were also personal in Neureuther’s case – were probably one of the reasons why the palace is so distinctly placed in the composition. It is illuminated by the afternoon or evening light, while dark clouds appear to have recently passed overhead. In the painting, Neureuther combines the topographical precision that was typical of North European renderings of Roman city scenes in the early 1800s, with a keen observation of fleeting weather phenomena that are more redolent of landscape painting from the regions around Rome at the time (more on this in the articles on pp. 39 and 51). The rooftops and anonymous, slightly shabby facades with closed shutters and drying laundry in the foreground are portrayed in a way that resembles the new approaches that had been introduced in Italian scenes by French artists around 1800. This ostensibly random slice of reality outside the window is, in fact, a geometrically well-balanced composition. At the same time, the picture adheres to an older tradition of panoramic views. As in, say Lievin Cruyl’s drawn and engraved views of Rome from the 1660s, the image is given depth and credibility by the cropped building volume on the outer left edge, where a shaded terrace may have been the point of observation from which the artist studied the urban landscape.

Notes:
2. On the reverse of the painting is an inscription by Heinz Braune, director of the Neue Pinakothek in Munich in the early 1900s, stating the date the painting was made and its provenance in the artist’s estate: “Aus dem Nachlass von / Eugen Napoleon Neureuther, / von diesem gemalt 1837/38 in Rom / (Blick aus d. deutschen / Künstlerviertel bei der / Span. Treppe auf / S. Trinità dei Monti) / Prof Dr Heinz Braune”.
3. 100 Jahre Bibliotheca Hertziana. Der Palazzo Zuccari und die Institutgebäude 1590–2013, Elisabeth Kieven (ed.), Munich 2013, pp. 72–102. Neureuther’s painting reproduced as fig. 102. The author wishes to thank Elisabeth Kieven for valuable information. Since 2012, Palazzo Zuccari is the seat of the German institute of art history research, the Bibliotheca Hertziana.
Acquisitions 2016

Paintings by Swedish artists

Fig. 1
Oscar Björck (1860–1929)
Summer Evening, Skagen, 1880
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 carefree 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 Björck. 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)
*Hallgerd’s Slap. Illustration for Njal’s Saga*, ch. 48, 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, Berthorn 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, 55.5 x 41 cm
Axel Hirsch Fund
NM 7368

Fig. 4 Carl Gustaf Helqvist, *Monk having Oysters*, NM 7355.

Fig. 3 Ferdinand Fagerlin, *Self-Portrait*, NM 7356.

**August Malmström** (1829–1901)
*Study for Friends – Nanna Bendixson, Eva Bonnier and Hanna Hirsch Pauli. (See article on p. 59, Portraits and Studies by Amanda Sjöwall, Eva Bonnier and Hanna Hirsch Pauli.)*

**Karl Nordström** (1855–1923)
*Floral motif, 1890*
Oil on wood, 36 cm (diam)
Axel Hirsch Fund
NM 7407

**Karl Nordström** (1855–1923)
*Sunset, 1899*
Oil on wood, 52 cm (diam)
Axel Hirsch Fund
NM 7408

**Hanna Pauli** (1864–1940)
*Study for Friends – Nanna Bendixson, c. 1907*
Oil on canvas, 40 x 32.5 cm
Hedda and N.D. Qvist Fund
NM 7344

**Per Krafft the Elder** (1724–1793)
*Boy Reading, signed 1758*
Oil on canvas, 63.5 x 48.8 cm
Axel Hirsch Fund
NM 7314

**Fig. 5**  
**Per Krafft the Elder** (1724–1793)  
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Oil on canvas, 63.5 x 48.8 cm
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Oil on wood, 52 cm (diam)
Axel Hirsch Fund
NM 7408

**Hanna Pauli** (1864–1940)  
*Study for Friends – Nanna Bendixson, c. 1907*
Oil on canvas, 40 x 32.5 cm
Hedda and N.D. Qvist Fund
NM 7344
(See article on p. 59, Portraits and Studies by Amanda Sjöwall, Eva Bonnier and Hanna Hirsch Pauli.)
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 Rogberg (1789–1834)
Oil on wood, 19.3 x 16.9 cm
Gripsholmsföreningen Gift Fund
NM 7379

Hanna Pauli (1864–1940)
Study for Friends – Olga Björkergren-Fährus 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.)

Johannes Gustaf Sandberg (1782–1854)
Study for Friends – Olga Björkergren-Fårus 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.)

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 Elffson’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
Johannes 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

Johannes Gustaf Sandberg is among the more prominent artists of the first half of the 19th century, famous above all for his portraits and history paintings. This trompe l’oeil is Sandberg’s illusory rendering of a terracotta relief by the sculptor Johan Tobias Sergel, *Cupid with Bow* (NMSk 463).

Johannes Adolf Seven (1806–1870)
Theology Professor Carl Georg Rogberg (1789–1834)
Oil on wood, 19.3 x 16.9 cm
Gripsholmsföreningen Gift Fund
NM 7379

Amanda Sidwall (1844–1892)
*Portrait of a Woman*, c. 1880
Oil on canvas, 55 x 45 cm
Axel Hirsch Fund
NM 7354
(See article on p. 59, Portraits and Studies by Amanda Sidwall, Eva Bonnier and Hanna Hirsch Pauli.)
Fig. 7 Johan Gustaf Sandberg, *Gustaf Wasa in Sven Elfsson’s home in Isala 1520*, NM 7351.

Fig. 8 Johan Gustaf Sandberg, *Cupid Fires His Arrow, after a Relief by Johan Tobias Sergel*, NM 7353.

**Fig. 9**
Selma Tersmeden (1856–1938)
*Bavarian Peasant Girl*
Oil on canvas, 60.7 x 49.8 cm
Axel Hirsch Fund
NM 7378

Fig. 10
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 1236). 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 046). D’Unker has applied the same formula – lifting a scene from a larger context to combine it with a deeper, brightly-lit background.

Fig. 11
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**

Fig. 12
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** (1839–1927), Danish

*The Liner Skiff in Christianhavn Dock*, 1860

Oil on canvas, 36.2 x 40.5 cm

Wiros Fund

NM 7362

(See article on p. 47, *Two Examples of French Naturalism – the Primary Source of Inspiration for Swedish Art of the 1880s.*)

**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. 19, *The Danish Golden Age and the Nationalmuseum.*)

**Pierre-Nolasque Bergeret** (1782–1863), French

*Pietro Aretino in the Studio of Tintoretto*, 1822

Oil on canvas, 59.7 x 49.1 cm

Axel and Nora Lundgren Fund

NM 7376

**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

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

Fig. 10 Carl d’Unker, *A Recruit’s Departure*, NM 7338.
Fig. 11 Kilian Zoll, *Midsummer Dance in Rättvik, Dalecarlia*, NM 7346.

Fig. 12 Andreas Achenbach, *Altenberg 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.
Simón 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.*)

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 7334  
(See article on p. 19, *The Danish Golden Age and the Nationalmuseum.*)

François Hubert Drouais (1727–1775), French  
*Portrait of the Artist’s Father Hubert Drouais* (1699–1767)  
Oil on canvas, 150 x 97 cm  
Wiros Fund  
NM 7331

Jan Fyt (1611–1661), Flemish  
Still Life of Flowers and an Overturned Jug, c. 1659  
Oil on canvas, 57.5 x 82.5 cm  
Axel and Nora Lundgren Fund  
NM 7328

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 7348  
(See article on p. 35, *Two Paintings by Anne-Louis Girodet and Johann Heinrich Füssli.*)

François-Marius Granet (1775–1849), French  
*Audience with Cardinal Aldobrandini in the Loggia of the Villa Belvedere in Frascati*, 1822–23  
Oil on canvas, 37 x 47 cm  
Sara and Johan Emil Graumann Fund  
NM 7372  
Francois-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.*)

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

*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. 1849
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.*)

*Fig. 18* Louis Gurlitt, *Tyrolean Landscape. Study*, NM 7382.

**Fig. 19**

**Antoinette Cécile Hortense Haudebourt-Lescot** (1784–1845), French

*Portrait of a Woman Sketching en Plein-air*, 1810s
Oil on canvas, 40.5 x 32.5 cm
Axel and Nora Lundgren Fund
NM 7383

Antoinette-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 Haudebourt, whom she had met in Rome.

**Fig. 20**

**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 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 7316

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

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 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
the rendering of the model himself to provide the impact. The painting is believed to have been exhibited at the Salon in Paris in 1850.

Fig. 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.

Fig. 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.

Carl Julius von Leypold
(1806–1874), German
Oak and Birch, signed 1832
Oil on paper mounted on panel, 29.6 x 37.7 cm
Wiros Fund
NM 7327
(See article on p. 39, Three Paintings from Dresden and the New Concepts of Art of the Early 19th Century.)

Johan Thomas Lundbye
(1818–1848), Danish
Study of a Dead Swallow, signed 1837
Oil on canvas mounted on cardboard, 6.5 x 14.5 cm
Wiros Fund
NM 7361
(See article on p. 47, Two Examples of French Naturalism – the Primary Source of Inspiration for Swedish Art of the 1880s.)

Fig. 21
Alexander Lauréus, Travellers by the Aqua Claudia, NM 7367.

Fig. 22
Isaack Luttichuys
(1616–1673), Dutch
Portrait of a Young Man Holding a Pair of Gloves, signed 1661
Oil on canvas, 93.5 x 72 cm
Wiros Fund
NM 7395
(See article on p. 13, Two Male Portraits by Dutch Artists.)

Thorald Lassoe
(1816–1878), Danish
The Temple of Venus and Roma, The Roman Forum, Rome, 1840s
Oil on paper mounted on canvas, 34.7 x 29.3 cm
Wiros Fund
NM 7364

Fig. 23
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. Thoraald 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 Hellebæk. Study, 1850_

Oil on paper mounted on cardboard

Wiros Fund

NM 7387

**Fig. 32**

**Jørgen Roed** (1808–1888), Danish

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

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

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

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.
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 ferd.”
Bronze, 33 x 14.5 x 13.9 cm
Axel Hirsch Fund
NMSk 2552

Fig. 40
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 (1863–1949)
Scraped 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 Märta Beijer Fund
NMU 430

Miniatures by Swedish artists

Eva Christina Barcenbom (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

Fig. 41
Eva Christina Barcenbom, 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

Fig. 42
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 luxuriat 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.

María Röhl (1801–1875)
Wilhelmina Albertina Röhl (1802–1866), married to the sculptor Erik Gustaf Göhe
Pencil on paper, frame gilded wood, 10 x 8 cm
Hjalmar and Anna Wicander Fund
NMB 2717

Lorentz Svensson Spargren (1765–1828), copy after Anthonis van Dyck (1599–1641), Flemish
Georg Petel (1601/2–1634), sculptor
Watercolour on ivory, diam. 6 cm, frame metal, diam. 7.6 cm, secondary wooden frame with tortoise-shell imitation, 26.5 x 24.5 cm
Hjalmar and Anna Wicander Fund
NMB 2702

Fig. 43
Johan Way (1792–1873)
Karl XV (1826–1872), King of Sweden and Norway
Watercolour on ivory, 5.2 x 3.5 cm, frame composite material, 9.3 x 7.6 cm
Hjalmar and Anna Wicander Fund
NMB 2701
Johan Way was the last court miniaturist in Sweden, appointed in 1846. This portrait of crown prince Karl (XV) aged just over 20 was presumably painted around that time. This miniature, like many other works by the artist, mixes anxious attention to detail with charming naiveté.

Miniatures by foreign artists

Fig. 44
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 Pese- ne. It is believed to have been made while Brecheisen was living in Berlin in 1748–57.

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, 2351 x 206 cm
Wiros Fund
NM 7359
(See article on p. 51, French Oil Studies in Italy.)

Fig. 39
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 7310

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

Maria Röhl (1801–1875)
Wilhelmina Albertina Röhl (1802–1866), married to the sculptor Erik Gustaf Göhe
Pencil on paper, frame gilded wood, 10 x 8 cm
Hjalmar and Anna Wicander Fund
NMB 2717

Lorentz Svensson Spargren (1765–1828), copy after Anthonis van Dyck (1599–1641), Flemish
Georg Petel (1601/2–1634), sculptor
Watercolour on ivory, diam. 6 cm, frame metal, diam. 7.6 cm, secondary wooden frame with tortoise-shell imitation, 26.5 x 24.5 cm
Hjalmar and Anna Wicander Fund
NMB 2702

Fig. 43
Johan Way (1792–1873)
Karl XV (1826–1872), King of Sweden and Norway
Watercolour on ivory, 5.2 x 3.5 cm, frame composite material, 9.3 x 7.6 cm
Hjalmar and Anna Wicander Fund
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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. 51 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 Petee (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 Isack 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.

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 Röhl, 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

Louis Marie Sicard, known as Sicardi (1743–1825), 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 l’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
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

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Fig. 51 Ivar Arosenius, The Broken Heart (self-portrait), NMB 2710.
Watercolours by Swedish artists

Fig. 50
Unknown artist, British
Dorothea Jordan, née Bland
(1762–1816), Irish actress, active in England, mistress of William IV of Great Britain, unfinished portrait
Watercolour on ivory, 6.7 x 5.1 cm, frame copper, 8.6 x 6.3 cm.
Hjalmar and Anna Wicander Fund
NMB 2707
This portrait of the actress Dorothea Jordan, née Bland, was previously attributed to Richard Cosway. In its unfinished state, it provides an interesting technical insight into British miniature painting in the late 18th century.

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 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
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.

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.

Fig. 55
Ivar Arosenius, Ivar with Lillan, NMH 578/2016.

Pastels by
Swedish artists

Fig. 56

Drawings by Swedish artists

Fig. 55
Ivar Arosenius (1878–1909)
Ivar with Lillan, 1906
Pencil, watercolour, 115 x 100 mm
Axel Hirsch Fund
NMH 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
fear of passing on his haemophilia, but he was greatly relieved and joyous when the child turned out to be a girl, since this hereditary condition is gender-specific. Thus, it is tempting to interpret this portrait as a picture of pure rejoicing.

Fig. 56
John Bauer (1882–1918)
*Forest Study, Rydhof Småland*, signed “John Bauer, Rydhof 21 juni 1901”
Pencil, watercolour, 404 x 293 mm
Ulf Lundahl Fund
NMH 518/2016

John Bauer had a rare gift for drawing. This is obvious not only in his finished illustrations but equally so in his studies of nature, such as this piece from Rydholm. Even under freer creative conditions, he seems to have related to nature as a world bordering on fairy tales. On the reverse side of this drawing is a series of sketches, presumably for the storybook collection *Bland tomtar och troll*.

Fredrik Blom (1781–1853) after Johan Frederik Clemens (1748–1831) and Nicolai Abraham Abildgaard (1743–1809)
*Ossian*, signed 1806
Pen and ink, watercolour, 250 x 200 mm
Axel and Nora Lundgren Fund
NMH 580/2016

Fredrik August Lidström (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

Augst 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.

Fig. 57
Carl Larsson (1853–1919)
*Sky Study*, signed “CL 96”
Pencil, watercolour, 306 x 163 mm
Hedda and N.D. Qvist Fund
NMH 519/2016

This watercolour study of a reddening sky was made in preparation for Carl Larsson’s frescoes for the Nationalmuseum entrance staircase, or more precisely, for *King Gustave III Receiving Classic Works of Art*. A large number of studies for details in the frescoes were already in the Nationalmuseum collection, and this new acquisition provides yet another vital piece of the puzzle.

Fig. 57 Carl Larsson, *Sky Study*, NMH 519/2016.
The Adelborg Donation

Per Otto Adelborg (1781–1818)

Park Landscape with Pavilion and Strollers, signed “P. O. Adelborg Carlskrona d: 25 januarij 1800”
Pen and ink, wash, watercolour, 113 x 168 mm
NMH 5/2016

Per Otto Adelborg (1781–1818)

Woman in Profile, Seen from the Left, signed “Odensviholm // d: 31 aug: 1804”
Pencil, pen and ink, wash, 185 x 99 mm
NMH 10/2016

Per Otto Adelborg (1781–1818)

Group in Rowing Boat, dated 11 September 1804
Pencil, pen and ink, 122 x 167 mm
NMH 11/2016

Per Otto Adelborg (1781–1818)

The Stable Master is Animated, dated “d: 12 Sept: 1804 // Odensviholm”
Pen and ink, red chalk, 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, 190 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 495 x 45 mm
Rurik Öberg Fund
NMH 517/2016: 1–144

Fig. 58 August Malmström, Illustrations for Njal’s Saga, NMH 523–577/2016.

Fig. 59 Carl Peter Mazer, 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)
“Poor Sister”, 1812
Pencil, pen and ink, 164 x 205 mm
NMH 16/2016

Per Otto Adelborg (1781–1818)
Mournful Scene. Father- and Motherless
Pencil, pen and ink, 219 x 167 mm
NMH 17/2016

Per Otto Adelborg (1781–1818)
Reading at Odensholm, 1810s
Pencil, pen and ink, 203 x 163 mm
NMH 18/2016

Per Otto Adelborg (1781–1818)
Would You Like to Write? 1810s
Pen and ink, 148 x 191 mm
NMH 19/2016

Per Otto Adelborg (1781–1818)
Virgine Sophie Adelborg. Ironical Portrait with Comments, 1810s
Pen and ink, 203 x 163 mm
NMH 20/2016

Per Otto Adelborg (1781–1818)
Two Women Playing Blind Man’s Buff.
“Jacob Where Art Thou” Odensviholm
Pen and ink, wash, watercolour, 250 x 203 mm
NMH 21/2016

Per Otto Adelborg (1781–1818)
The Crown Jewels are Inspected at
Odensholm Castle, 13 July 1809.
Pen and ink, wash, watercolour, 177 x 116 mm
NMH 22/2016

Per Otto Adelborg (1781–1818)
The Crown Jewels are Inspected at
Odensholm Castle, 13 July 1809.
Pen and ink, wash, watercolour, 222 x 289 mm
NMH 23/2016

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 24/2016

Per Otto Adelborg (1781–1818)
Per Otto and Lovisa Eleonora Adelborg’s arrival at Odensholm. They are
Welcomed by Virgine Sophie Adelborg, 31 August 1810
Pencil, pen and ink, 207 x 331 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 his Father’s Officer’s Hat, and
Boo 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 Odensholm”. 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 137 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 Risdellsköld at
Gänsö”, c. 1810
Pen and ink, pencil, 221 x 176 mm
NMH 32/2016

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

Anders Otto Adelborg (1811–1862)
“Expose with Caution”, 1836
Pen and ink, wash, watercolour, 209 x 134 mm
NMH 43/2016

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

Anders Otto Adelborg (1811–1862)
Defence Counsellor Weste, 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 “d. 6 Sept. 1837”
Pencil, 214 x 145 mm
NMH 48/2016

Anders Otto Adelborg (1811–1862)
Portrait of Woman “Tisås 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. 1830
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. Björnstierne”, c. 1840
Pencil, pen and ink, wash, watercolour, 204 x 149 mm
NMH 58/2016

Anders Otto Adelborg (1811–1862)
“Yes! Wha-wha-what Do You Thiii-ink!?”. Groom of the Privy Chamber Köhler 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)
“Falsen”
Peter von Bremen, 1830
Pencil, pen and ink, 154 x 57 mm
NMH 63/2016

Anders Otto Adelborg (1811–1862)
Obese ’General‘ with Medals, 1830
Pencil, pen and ink, 165 x 76 mm
NMH 64/2016

Anders Otto Adelborg (1811–1862)
Portrait of Boy with Curvat, 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)
Male Head with Loggatets, 1830
Pencil, pen and ink, 82 x 80 mm
NMH 67/2016

Anders Otto Adelborg (1811–1862)
“Schnapps Glasses Equals Schnappt!”
Grim Man in His Coat, Distinguished Male Face, 1830
Pen and ink, wash, watercolour, 82 x 80 mm
NMH 68/2016

Anders Otto Adelborg (1811–1862)
Strolling Man in Patched Clothes, “The Squaler is Beyond Words or Pictures”, Carlshad in June 1835
Pencil, pen and ink, 191 x 135 mm
NMH 69/2016

Anders Otto Adelborg (1811–1862)
“Master Shet in Carlsbad”, 5 July 1835
Pencil, pen and ink, 169 x 142 mm
NMH 70/2016

Anders Otto Adelborg (1811–1862)
Waist Portrait of man in Uniform Coat with Epaulettes and High Collar, 1890s
Pencil, 104 x 66 mm
NMH 71/2016

Anders Otto Adelborg (1811–1862)
Man Strolling in Long Uniform Coat, 1890s
Pencil, 138 x 80 mm
NMH 72/2016

Anders Otto Adelborg (1811–1862)
Man in Uniform with His Hands in His Trowsers Pockets, 1890s
Pencil, pen and ink, watercolour, 133 x 116 mm
NMH 73/2016

Anders Otto Adelborg (1811–1862)
Officer Reading at a Table, 1830
Pencil, pen and ink, watercolour, 141 x 137 mm
NMH 74/2016

Anders Otto Adelborg (1811–1862)
Sonia and Sonia’s Husband, Officer with His Dog, 1830
Pencil, pen and ink, 171 x 110 mm
NMH 75/2016

Anders Otto Adelborg (1811–1862)
Portrait of Officer with Moustache, 1830
Pencil, pen and ink, 173 x 107 mm
NMH 76/2016

Anders Otto Adelborg (1811–1862)
Comical Portrait of Officer with Moustache And Pompous Pose, 1830
Pencil, pen and ink, watercolour, 160 x 90 mm
NMH 77/2016

Anders Otto Adelborg (1811–1862)
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)
Officer with Medal, 1830
Pencil and ink, 218 x 184 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 Liljehõjk, 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)
“Leave Not the Shoos Brush Lying On the Floor, Boy”. Inspection of the Barracks, c. 1830
Pencil, 207 x 345 mm
NMH 84/2016

Anders Otto Adelborg (1811–1862)
Royal Guard Reclining On a Sofa, early 1830s
Pencil, 213 x 345 mm
NMH 85/2016

Anders Otto Adelborg (1811–1862)
“Damn it! Damn it! Don’t Come Back Again”, 1830s
Pencil, pen and ink, 218 x 184 mm
NMH 86/2016

Anders Otto Adelborg (1811–1862)
Portrait of Officer with Medal, 1830s
Pencil and ink, 218 x 184 mm
NMH 87/2016

Anders Otto Adelborg (1811–1862)
Portrait of Lieutenant with Short Fringe, 1830s
Pencil, pen and ink, 193 x 219 mm
NMH 88/2016

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

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 Young Woman with Rosy Cheeks, c. 1830
Pencil, chalk, watercolour, 353 x 248 mm
NMH 104/2016

Anders Otto Adelborg (1811–1862)
Man in the Uniform of the Second Royal Guards, Holding His Bicorn in His Left Hand. He Greets 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 Quarsals!”: Portrait of General Loriks (?) 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. 1857
Pencil, pen and ink, 224 x 271 mm
NMH 108/2016

Anders Otto Adelborg (1811–1862)
The Darkest! 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 Brane Cronart), dated 13 October 1838
Pencil, pen and ink, 353 x 208 mm
NMH 110/2016

Anders Otto Adelborg (1811–1862)
“Oy! Your Most Humble Servant, Sir!” Portrait of Old Westberg, dated 13 October 1838
Pencil, pen and ink, wash, 353 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 Coat 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. Taking Snuff, c. 1838
Pencil, pen, brush and ink, 214 x 190 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)
“Barnachs – 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, 365 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
ACQUISITIONS/EXPOSE

Anders Otto Adelborg (1811–1862)
Two Officers with a Suckling Pig on a Spat and a Steaming Pot, dated 5 December 1838
Pencil, pen and ink, 221 x 362 mm
NMH 128/2016

Anders Otto Adelborg (1811–1862)
Two trumpeters officers farthing, c. 1838
Pencil, pen and ink, 217 x 352 mm
NMH 129/2016

Anders Otto Adelborg (1811–1862)
Two Officers On Horseback Ride Past “Inn N: 100”, c. 1838
Pencil, pen and ink, 215 x 355 mm
NMH 130/2016

Anders Otto Adelborg (1811–1862)
“4th Alignment Battalion! The Devil! The Devil!!! H-a-w-a-ah!!!”. Officers On Horseback, c. 1838
Pencil, pen and ink, 222 x 361 mm
NMH 131/2016

Anders Otto Adelborg (1811–1862)
“Two Officers “...Here, Let Me Help You!””, c. 1835
Pencil, pen and ink, wash, watercolour, 223 x 361 mm
NMH 132/2016

Anders Otto Adelborg (1811–1862)
“Inn N: 10000. Two Guards Standing at Attention Outside an Inn”, c. 1838
Pencil, pen and ink, 222 x 361 mm
NMH 133/2016

Anders Otto Adelborg (1811–1862)
“A Secret Interrogation…”; dated “d. 26 Nov. 1838”
Pencil, pen and ink, 222 x 188 mm
NMH 134/2016

Anders Otto Adelborg (1811–1862)
“The Divine Prince Awasaas”, c. 1838
Pencil, pen and ink, watercolour, 221 x 196 mm
NMH 135/2016

Anders Otto Adelborg (1811–1862)
Two Senior Officers with Corkscrews in Their Uniform Hats, c. 1838
Pencil, pen and ink, 223 x 361 mm
NMH 136/2016

Anders Otto Adelborg (1811–1862)
“Ja See, the Thing it!…”, c. 1838
Pencil, pen and ink, 221 x 361 mm
NMH 137/2016

Anders Otto Adelborg (1811–1862)
“Rottund 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)
Lagerheim Walking and Two Caricatures of Heads in Profile of the Same Lagerheim, c. 1838
Pencil, pen and ink, 224 x 197 mm
NMH 140/2016

Anders Otto Adelborg (1811–1862)
God Daaaamn 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 Daaaamn 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 Karssen”, dated 15 July 1839
Pencil, pen, brush and ink, 225 x 271 mm
NMH 145/2016

Anders Otto Adelborg (1811–1862)
“La La parasini, Fatanini, Chafisti! Mr; Ok! Chariowi! Chariowi !?”, dated 8 August 1834
Pencil, pen and ink, wash, 200 x 319 mm
NMH 146/2016

Anders Otto Adelborg (1811–1862)
Two Drawings on 2 May 1837. Lanky Young Man in Uniform is Offered Snuff, and Guitar-Players. dated 2 May 1837
Pen, brush and ink, 345 x 207 mm
NMH 147/2016

Anders Otto Adelborg (1811–1862)
“Students of Mr Ø 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)
“Pinch of Snuff, Jachopp?”, 1830s
Pencil, pen and ink, wash, watercolour, 182 x 204 mm
NMH 150/2016

Bror Jacob Adelborg (1816–1865)
Woman in a Chair with a Small Girl in Her Lap, end of 1830s
Pencil, pen and ink, 170 x 188 mm
NMH 151/2016

Bror Jacob Adelborg (1816–1865)
Self-Portrait. Bror Jacob Writing with Quill at Folding Table, end of 1830s
Pencil and ink, 84 x 109 mm
NMH 152/2016

Bror Jacob Adelborg (1816–1865)
Self-Portrait with Cravat. Left Profile from the Waist, end of 1830s
Pencil, 257 x 200 mm
NMH 153/2016

Bror Jacob Adelborg (1816–1865)
“Uniforms”, Several Colour Sketches, Including Caricature of Walking Guard in Uniform, “Daddy’s Cadet Uniform”, 1830s
Pencil, 257 x 200 mm
NMH 154/2016

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 155/2016

Bror Jacob Adelborg (1816–1865)
The Voyage to Spanish Town, signed “¡¡Mars 1843 // Bror Jacob Adelborg”
Pencil, pen and ink, wash, watercolour, 185 x 230 mm
NMH 156/2016
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, 1838
"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 of Uhr, (married Adelborg); Hedvig’s sister, Fredrika of Uhr (married von Kähler); and the Girls’ Stepmother, Maria of Uhr), 1847
Pen, brush and ink, 152 x 212 mm
NMH 175/2016

Bror Jacob Adelborg (1816–1865)
Self-Portrait in a Rocking Chair at a Table, October 1835
Pencil, 157 x 224 mm
NMH 166/2016

Bror Jacob Adelborg (1816–1865)
Violin-Player and Dancing Couple (Ebbe Karström and Bror Jacob Adelborg Dancing, and an Artist from the Royal Opera Playing the Violin), c. 1845
Pencil, 174 x 194 mm
NMH 168/2016

Bror Jacob Adelborg (1816–1865)
Sailboat, c. 1846
Pencil, 224 x 356 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 Makrilla, Lake Vänern 1847. Verso: Portrait of "Mrs Warby in Wenerborg", 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)
"Won’t Papa Admit Now that I am Kind?". Bror Jacob, Hedvig and Maria Adelborg, c. 1850
Pencil, 222 x 398 mm
NMH 181/2016

Bror Jacob Adelborg (1816–1865)
Three Women with Needlework at a Table, in the Evening. A Secret Admirer Behind the Curtain. (Hedvig of Uhr, (married Adelborg); Hedvig’s sister, Fredrika of Uhr (married von Kähler); and their Stepmother, Maria of Uhr, Behind the Curtain 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 Landbrigatan in Karlskrona, 1838
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, wash, watercolour, 261 x 168 mm
NMH 187/2016

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, 1890s
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)
From the Corvette Jarramas 1838. Three Drawings, c. 1838
Pencil, pen and ink, 258 x 213 mm
NMH 193/2016

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)
The Teacher Paul Martin from Studies in Munich 1858, 1858
Watercolour, 310 x 188 mm
NMH 186/2016

Bror Jacob Adelborg (1816–1865)
Woman in Folk Costume. Bathing Trip to Gastein 1858, dated “Gastein / d. 9/8 53”
Pencil, 341 x 208 mm
NMH 184/2016

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

Bror Jacob Adelborg (1816–1865)
Portait of Young Man with Hair Combed, c. 1830
Pencil on cardboard, varnished, 202 x 156 mm
NMH 197/2016

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)
Broer Jacob Adelborg Farewell 1842
Pencil, pen and ink, wash, watercolour, 123 x 174 mm
NMH 198/2016

ACQUISITIONS/EXPOSÉ


161
Bror Jacob Adelborg (1816–1865)
Old Man Talking to Two Young Women, 1840s
Pencil, pen and ink, 179 x 122 mm
NMH 199/2016

Bror Jacob Adelborg (1816–1865)
Gasping Man in a Sofa Next to Wheezing Dog, 1840s
Pencil, pen and ink, 139 x 171 mm
NMH 200/2016

Bror Jacob Adelborg (1816–1865)
Man in Baggy Winter Clothes, c. 1816–1865
Pencil, 98 x 126 mm
NMH 202/2016

Bror Jacob Adelborg (1816–1865)
Two Ships On the Open Sea in Strong Wind, 1838
Pen and ink, watercolour, 98 x 126 mm
NMH 204/2016

Bror Jacob Adelborg (1816–1865)
Large Sailing Boat with Four Sails and Two People On Board, and a Larger Sailing Ship in the Distance On the Open Sea, 1830s
Pencil, 90 x 129 mm
NMH 203/2016

Bror Jacob Adelborg (1816–1865)
View of the Inner Archipelago with Ships and Sailboat, c. 1838
Pencil, pen, brush and ink, wash, 126 x 229 mm
NMH 204/2016

Bror Jacob Adelborg (1816–1865)
“A Man Taking a Pinch of Snuff”, c. 1838
Pencil, pen and ink, wash, 102 x 99 mm
NMH 207/2016
**ACQUISITIONS/EXPOSÉ**

**Bror Jacob Adelborg (1816–1865)**
*Scene from Funchal, Madeira*, 1838
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 1840s*
Pencil, 290 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)**
*Landscape with Buildings by the Water (Near Münsterhütte?)*, c. 1847
Pencil, pen, brush and ink, 163 x 213 mm
NMH 247/2016

**Bror Jacob Adelborg (1816–1865)**
*On the Road to Döderhultsveik*, 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 1859
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 Sundhomen”
Pencil, pen and ink, wash, watercolour, 177 x 193 mm
NMH 252/2016

**Bror Jacob Adelborg (1816–1865)**
*Such Gallantry !!!*, c. 1859
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 1837”
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 Sowndrel!”, dated “Sellerhög d. 22 Aug 1837”*
Pencil, pen and ink, 211 x 274 mm
NMH 258/2016

**Bror Jacob Adelborg (1816–1865)**
*“9 a.m. An Agreeable Way to Stretch, If You’re Lazy”, 1850*
Pencil, pen and ink, 182 x 209 mm
NMH 259/2016

**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 / å briggen Nordensköld 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 1850, signed “d 22/6 60 / 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. 1856*
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*, 1840s
Pencil, NMH 269/2016

**Bror Jacob Adelborg (1816–1865)**
*View of a Village Church in the Background. Two Men Sitting on a Bench Talking, 1840s*
Pencil on blue-gray paper, 213 x 342 mm
NMH 270/2016

**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, the Right a Building with Arched Entrance, Bushes and Trees in the Foreground, 1850s*
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)*

*Kneeling Woman in Landscape, c. 1858*
Watercolour, 90 x 130 mm
NMH 275/2016

*Bror Jacob Adelborg (1816–1865)*

*Woman in Purple Dress, White Apron and Brown Top, Scarf and Headcloth, c. 1850*
Pencil, watercolour, wash, 219 x 208 mm
NMH 276/2016

*Bror Jacob Adelborg (1816–1865)*

*Woman Leaning Against a Rock, Pulling a Stocking over Her Foot, Gertud Pinning Up Her Hair*, c. 1858
Watercolour, wash, 213 x 176 mm
NMH 277/2016

*Bror Jacob Adelborg (1816–1865)*

*Woman in Full Length En Face, Yellow-Brown Dress, Blue Apron, Red Top, White Sleeves, Hair Pinned Up, Middle Parting, c. 1858*
Pencil, watercolour, wash, on blue-green paper, 205 x 205 mm
NMH 278/2016

*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, 326 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 Coat, 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, 156 x 122 mm
NMH 281/2016

*Bror Jacob Adelborg (1816–1865)*

*Man at the Oars Smoking a Pipe, c. 1858*
Pencil, 217 x 347 mm
NMH 282/2016

*Bror Jacob Adelborg (1816–1865)*

*Three Women Dressing on a Rocky Shore (Maria, Gertrud and Hedvig Dressing), 1850s*
Pencil, 349 x 216 mm
NMH 290/2016

*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, 323 x 204 mm
NMH 292/2016

*Bror Jacob Adelborg (1816–1865)*

*Two Drawings, Woman Sitting on a Rock, Pulling a Stocking over Her Foot and Pulling on a Shoe (One of His Daughters, Gertrud or Hedvig), 1850s*
Pencil, watercolour, 347 x 215 mm
NMH 293/2016

*Bror Jacob Adelborg (1816–1865)*

*Girl Pinning Up Her Hair (Hedvig or Gertrud Pinning Up Her Hair), 1850s*
Pencil, watercolour, wash, 267 x 203 mm
NMH 294/2016

*Bror Jacob Adelborg (1816–1865)*

*Two Drawings. A Girl Sitting on a Rock Putting on Her Shoe and a Woman Wrapping Herself in a Shawl, 1850s*
Pencil, watercolour, wash, 348 x 217 mm
NMH 295/2016

*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)*

*Watercolour Studies. A Tree, a Groove with Rocks, a Face in Profile, 1850s*
Pen and ink, watercolour, on lined paper, 172 x 151 mm
NMH 297/2016

*Bror Jacob Adelborg (1816–1865)*

*Escaped Little Bird, 1850s*
Pencil, 213 x 356 mm
NMH 298/2016

*Bror Jacob Adelborg (1816–1865)*

*Sketch Sheet with Several Drawings, Including Stacked Books with a Rat, Sailing Ship, Stylised Birds, 1850s*
Pencil, pen, brush and ink, 212 x 34 mm
NMH 299/2016

*Bror Jacob Adelborg (1816–1865)*

*Allegory with a Flying Naked Couple, 1850s*
Pencil, wash, 130 x 141 mm
NMH 300/2016

*Bror Jacob Adelborg (1816–1865)*

*Nude Man with Arms Outstretched Riding Bareback on a Galloping Horse, c. 1838*
Pencil, chalk, heightened with white, 165 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)*

*Drawing with Five Scenes, Including Woman Winding Wool from a Swift, a Young Man Sitting by Her Reading a Book, 1836*
Pencil, 224 x 360 mm
NMH 305/2016

*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
Bror Jacob Adelborg (1816–1865) Two Drawings, “How Infinitely Absent-Minded One is” and “A Charming Couple”, dated 5 July 1839 Pen and ink, 362 x 224 mm NMH 305/2016


Bror Jacob Adelborg (1816–1865) “…I Take the Rain with Patience”, 1840 Pencil, 355 x 225 mm NMH 307/2016

Bror Jacob Adelborg (1816–1865) Two Men Talking, One Leaning on a Spade, 1840 Pencil, 359 x 227 mm NMH 308/2016

Bror Jacob Adelborg (1816–1865) Four Drawings, Including Three Deck-Hands and a Group of Strollers, 1840 Pencil, 345 x 184 mm NMH 309/2016

Bror Jacob Adelborg (1816–1865) Young Woman and Soldier, 1830 Pencil, 207 x 175 mm NMH 310/2016

Bror Jacob Adelborg (1816–1865) “Who Says I am Not the Master of This House”. Self-Portrait from Behind and Anders Otto and Louise Adelborg with Children on a Sunday Walk, c. 1845 Pencil, 339 x 212 mm NMH 311/2016

Bror Jacob Adelborg (1816–1865) Three Drawings. Guard on Horseback Galloping, Guard Being Butted by Ram, and Man Being Offered Snuff, c. 1840 Pencil, 249 x 348 mm NMH 312/2016

Bror Jacob Adelborg (1816–1865) Deer Hunt, 1840 Pencil, pen and ink, wash, 172 x 212 mm NMH 313/2016

Bror Jacob Adelborg (1816–1865) Two Drawings. “How Infinitely Absent-Minded One is” and “A Charming Couple”, dated 5 July 1839 Pen and ink, 362 x 224 mm NMH 305/2016

Bror Jacob Adelborg (1816–1865) Three Young Men, One Painting Upwards, One Taking Snuff, and the Third Looking Upwards, a Woman to the Left, c. 1840 Pencil, 207 x 347 mm NMH 316/2016

Bror Jacob Adelborg (1816–1865) 13 Sketches, Including Man Having His Hair Cut, c. 1840 Pencil, pen and ink, 208 x 345 mm NMH 316/2016

Bror Jacob Adelborg (1816–1865) Man Riding on an Ox with a Parasol, 1850 Traces of pencil, pen, brush and ink, wash, on blue paper, 212 x 338 mm NMH 317/2016

Bror Jacob Adelborg (1816–1865) Peasants Talking Next to a Horse-Drawn Cart, c. 1840 Pencil, 215 x 273 mm NMH 318/2016

Bror Jacob Adelborg (1816–1865) Sketches. Man in Pellerin Cape and Top Hat, Men and Women Dressed for Stormy Weather, 1850 Recto: pencil; verso: pencil, watercolour, wash, 212 x 273 mm NMH 319/2016

Bror Jacob Adelborg (1816–1865) Horse-Drawn Sleigh with Groom Going Downhill, Two Horses, 1850 Pencil, 209 x 280 mm NMH 320/2016

Bror Jacob Adelborg (1816–1865) “Go to Hell! First Come First Served!” and “Good Snow for Sleigh Rides”, c. 1850 Pencil, 277 x 219 mm NMH 321/2016

Bror Jacob Adelborg (1816–1865) Two Horses and a Line Drawing of a Dog, 1850 Pencil, 100 x 113 mm NMH 331/2016

Bror Jacob Adelborg (1816–1865) “Chattrina”, 1850 Pencil, pen and ink, 155 x 109 mm NMH 330/2016

Bror Jacob Adelborg (1816–1865) A Picture is Corrected, 1850 Pencil, 216 x 161 mm NMH 333/2016

Bror Jacob Adelborg (1816–1865) “Fun on the Stormy Seas”, 1840s Pencil, 225 x 361 mm NMH 323/2016

Bror Jacob Adelborg (1816–1865) Two-Masted Ship, 1840s Pencil, 158 x 346 mm NMH 324/2016

Bror Jacob Adelborg (1816–1865) Two Sailing Ships off the Coast, 1840s Pencil, 219 x 366 mm NMH 325/2016

Bror Jacob Adelborg (1816–1865) Three-Masted Ship, 1840s Pencil, pen and ink, wash, watercolour, 208 x 345 mm NMH 326/2016

Bror Jacob Adelborg (1816–1865) Sailing Ships Meeting, 1840s Pen, brush and ink, 213 x 336 mm NMH 327/2016

Bror Jacob Adelborg (1816–1865) Sleigh Ride in the Village, c. 1850 Pencil, 211 x 277 mm NMH 328/2016

Bror Jacob Adelborg (1816–1865) Two Old Men Walking, c. 1845 Pencil, 279 x 220 mm NMH 329/2016

Bror Jacob Adelborg (1816–1865) Drunken Man, 1840s Pencil, pen, brush and ink, 265 x 222 mm NMH 330/2016

Bror Jacob Adelborg (1816–1865) Three Drawings. Carrying Men, Couple Walking, and Three Jockeys on Horseback, c. 1840 Traces of pencil, pen and ink, watercolour, wash, 337 x 423 mm NMH 331/2016


Bror Jacob Adelborg (1816–1865) Fury with Crown and Torch, 1840s Pencil, 335 x 220 mm NMH 333/2016
**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)**

**Biddle. “On! If the Mayor Were…”**, 1850

Pencil and ink, 229 x 362 mm

NMH 346/2016

**Bror Jacob Adelborg (1816–1865)**

**“Oh, oh, oh…”**, c. 1849

Pencil, pen and ink, 121 x 117 mm

NMH 347/2016

**Bror Jacob Adelborg (1816–1865)**

**Two Drawings. Courting Cavaliers, Grazing Horse, c. 1846**

Pencil, 244 x 353 mm

NMH 348/2016

**Bror Jacob Adelborg (1816–1865)**

**“…they won’t leave me alone I will draw and leave” Bror Jacob and Hedvig Adelborg with Casimir Petre, c. 1850**

Pencil, pen and ink, 149 x 219 mm

NMH 349/2016

**Bror Jacob Adelborg (1816–1865)**

**The Story of Young Baron von Phiffen. “1. Young Baron von Phiffen Receives Some Eminent Adviser from His Noble Papa Before Departing for Carlborg”, 1840s**

Pen and ink, 113 x 209 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**

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 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, 209 x 189 mm

NMH 354/2016

**Bror Jacob Adelborg (1816–1865)**

**Manuscript Sheet with Excerpt from Ada Rydströmer’s (1856–1932) Book “Armiftarne på Hunnerstad”, 1916**

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. 1845”**

Pencil, pen and ink, 225 x 185 mm

NMH 356/2016:1

**Bror Jacob Adelborg (1816–1865)**

**“Toilette. An Ugly Habit, Execusable This Time”, 1845**

Pencil, pen and ink, 225 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. “And Gräfe Felt Exceedingly Proud… “, “But Poor Old Gräfe…” and “At Edsbro Patron Met His Wife…”, 1830s**

Pencil, pen and ink, 332 x 211 mm

NMH 357/2016:1

**Bror Jacob Adelborg (1816–1865)**

**The Voyage from Stockholm to Schebo. Three Drawings. “Seated in the Carriage are Two People…”, “Patron Had Carried My Load…”, and “Oh, We Swedish Warriors…”, 1830s**

Pencil, pen and ink, 356 x 210 mm

NMH 357/2016:2

**Bror Jacob Adelborg (1816–1865)**

**The Voyage from Stockholm to Schebo. Three Drawings. “Now We Have Lost All Hope… “, “Has She No Shame, Ouch, Bedammed, How She Hugs the Space”, and People Under a Pile of Leaves, 1845**

Pencil, pen and ink, 356 x 209 mm

NMH 357/2016:3

**Bror Jacob Adelborg (1816–1865)**

**The Voyage from Stockholm to Schebo. Three Drawings. “Adding Up English Money One Two, Damned, Three, 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)**

**Two Drawings. “I Have Not Read the Real End of Monte Christo…” 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 Dovetail Cottage by the Water, 1840s**

Pencil, pen and ink, 228 x 235 mm

NMH 361/2016

**Bror Jacob Adelborg (1816–1865)**

**Landscape with a Large Farm by the Water, 1840s**

Pencil, pen and ink, 228 x 235 mm

NMH 362/2016

**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 423 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!”, 1850s**

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 Bicornes 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)  
Woman and a Man on Horseback, Two Drawings. Two Sailors Talking to a Dog ‘Sitting Pretty’,  
1842–45  
Pencil, pen and ink, 218 x 348 mm  
NMH 390/2016

Bror Jacob Adelborg (1816–1865)  
“Who in Hell Ever Saw Such Washing!…” At Mother Maja’s Inn at Marback, August 1836, 15 August 1836  
Pencil, pen and ink, 334 x 427 mm  
NMH 382/2016

Bror Jacob Adelborg (1816–1865)  
Cannibal Chiefs. Little Fish Bay 1844, dated “Little Fish Bay”,  
1844  
Pencil, pen and ink, 219 x 385 mm  
NMH 392/2016

Bror Jacob Adelborg (1816–1865)  
Several Drawings and Sketches, Including Man Carrying a Heavy Sack “300”, Woman with Needlework, Man Taking a Bite of an Apple, Self-Portrait, and Barking and Jumping Dogs,  
1840  
Pencil, pen and ink, 221 x 363 mm  
NMH 394/2016

Bror Jacob Adelborg (1816–1865)  
Traces of pencil, pen and ink, 159 x 317 mm  
NMH 391/2016

Anders Otto Adelborg (1811–1862)  
Portrait of Hindrick Gottberg Sitting in a Chair, 1836, dated “Dl: 23 April 1836”  
Pencil, 344 x 210 mm  
NMH 398/2016

Anders Otto Adelborg (1811–1862)  
Portrait of a Couple. The Woman in Left Profile from the Shoulders, the Man in Three-Quarters Profile from the Left from Chest, c. 1840  
Pencil, 336 x 220 mm  
NMH 397/2016

Anders Otto Adelborg (1811–1862)  
Portrait of Hindrick Gottberg Sitting in a Chair, 1836, dated “Dl: 23 April 1836”  
Pencil, 344 x 210 mm  
NMH 398/2016

Anders Otto Adelborg (1811–1862)  
Portrait of Young Cadet Sitting in a Chair with His Hands in His Lap, 1830  
Pencil, 160 x 103 mm  
NMH 399/2016

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

Anders Otto Adelborg (1811–1862)  
In Long Overcoat, Walking Cane in His Left Hand, 1830  
Pencil, 131 x 100 mm  
NMH 401/2016

Anders Otto Adelborg (1811–1862)  
Man Playing a French Horn, 1830  
Pencil, 102 x 94 mm  
NMH 402/2016

Anders Otto Adelborg (1811–1862)  
Two Male Heads with Spectacles, 1830  
Pencil, 92 x 44 mm  
NMH 403/2016

Anders Otto Adelborg (1811–1862)  
“Royal Secretary Hellberg”, 1830  
Pencil, 114 x 119 mm  
NMH 404/2016

Anders Otto Adelborg (1811–1862)  
Man with a High Collar, Seen from the Left, 1830  
Pencil, 107 x 100 mm  
NMH 405/2016
<table>
<thead>
<tr>
<th>Artist</th>
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<th>Date</th>
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<th>Dimensions</th>
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<tbody>
<tr>
<td>Bror Jacob Adelborg (1811–1862)</td>
<td>Portrait Sketch of Man, Left Profile from the Chest</td>
<td>c. 1850</td>
<td>Pencil, 152 x 128 mm</td>
<td>NMH 416/2016</td>
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<tr>
<td>Bror Jacob Adelborg (1811–1862)</td>
<td>Pen and ink, Man in Redingot</td>
<td>1850</td>
<td>Pencil, 102 x 125 mm</td>
<td>NMH 406/2016</td>
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<tr>
<td>Bror Jacob Adelborg (1811–1862)</td>
<td>Portrait Sketch of Man, Left Profile from the Chest</td>
<td>1850</td>
<td>Pencil, 250 x 209 mm</td>
<td>NMH 417/2016</td>
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<tr>
<td>Bror Jacob Adelborg (1811–1862)</td>
<td>Five Male Heads in Left Profile</td>
<td>1830s</td>
<td>Pencil</td>
<td>NMH 407/2016</td>
</tr>
<tr>
<td>Bror Jacob Adelborg (1811–1862)</td>
<td>Sketch Sheet with Figures</td>
<td>1830s</td>
<td>Pencil, pen and ink</td>
<td>NMH 408/2016</td>
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<tr>
<td>Bror Jacob Adelborg (1811–1862)</td>
<td>Man in Redingot</td>
<td>1850</td>
<td>Pencil, 109 x 79 mm</td>
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<tr>
<td>Bror Jacob Adelborg (1811–1862)</td>
<td>Teacher?</td>
<td>1830s (?)</td>
<td>Pencil</td>
<td>NMH 411/2016</td>
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<tr>
<td>Bror Jacob Adelborg (1811–1862)</td>
<td>Portrait of a Young Man in Left Profile from the Shoulders</td>
<td>c. 1840</td>
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<tr>
<td>Bror Jacob Adelborg (1811–1862)</td>
<td>Portrait of Old Man with Pigtail and Ribbon</td>
<td>c. 1840</td>
<td>Pencil</td>
<td>NMH 413/2016</td>
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<tr>
<td>Bror Jacob Adelborg (1811–1862)</td>
<td>Three Portraits of the Same Man in Left Profile (Falunderlejde), 1830s</td>
<td>Pencil, pen and ink</td>
<td>246 x 137 mm</td>
<td>NMH 414/2016</td>
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<tr>
<td>Fredrik Adelborg (1842–1890)</td>
<td>Landscape with Södertuna on the Horizon, signed “Fredrik Adelborg”</td>
<td>1855</td>
<td>Pencil, 228 x 291 mm</td>
<td>NMH 428/2016</td>
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<tr>
<td>Fredrik Adelborg (1842–1890)</td>
<td>Fantasy Landscape with Half-Timbered Houses Before a Ruin</td>
<td>1854</td>
<td>Pencil, 240 x 151 mm</td>
<td>NMH 429/2016</td>
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<tr>
<td>Fredrik Adelborg (1842–1890)</td>
<td>Landscape with Trees and a Wooden Cottage by a Brook</td>
<td>1854</td>
<td>Pencil, 184 x 203 mm</td>
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<tr>
<td>Fredrik Adelborg (1842–1890)</td>
<td>Fantasy Landscape with Half-Timbered Houses Before a Ruin</td>
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<td>Pencil, 215 x 247 mm</td>
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<td>Fredrik Adelborg (1842–1890)</td>
<td>Fantasy Landscape with Half-Timbered Houses Before a Ruin</td>
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<td>Fredrik Adelborg (1842–1890)</td>
<td>Fantasy Landscape with Half-Timbered Buildings Before a Ruin</td>
<td>1853</td>
<td>Pencil, 145 x 229 mm</td>
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<tr>
<td>Fredrik Adelborg (1842–1890)</td>
<td>Fantasy Scene. Lying Camel with a Cannon Attached to the Saddle, signed “Fredrik d. 28 Dec 1856”</td>
<td>1856</td>
<td>Watercolour, 180 x 216 mm</td>
<td>NMH 434/2016</td>
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<tr>
<td>Fredrik Adelborg (1842–1890)</td>
<td>Fantasy Landscape with Half-Timbered Buildings Before a Ruin</td>
<td>1855</td>
<td>Pencil, 246 x 157 mm</td>
<td>NMH 443/2016</td>
</tr>
<tr>
<td>Fredrik Adelborg (1842–1890)</td>
<td>Fantasy Landscape with Half-Timbered Buildings Before a Ruin</td>
<td>1855</td>
<td>Pencil, 140 x 221 mm</td>
<td>NMH 444/2016</td>
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<tr>
<td>Fredrik Adelborg (1842–1890)</td>
<td>Fantasy Landscape with Half-Timbered Buildings Before a Ruin</td>
<td>1855</td>
<td>Pencil, 140 x 221 mm</td>
<td>NMH 444/2016</td>
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<td>Fredrik Adelborg (1842–1890)</td>
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<td>Pencil, 140 x 221 mm</td>
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<td>Title</td>
<td>Date</td>
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<tr>
<td>Otto Ehrenfried Adelborg</td>
<td>Right Profile of a Woman’s Face</td>
<td>1848–1940</td>
<td>Portrait, signed &quot;Otto Julen 1855&quot;</td>
<td>Pencil, 522 x 174 mm</td>
</tr>
<tr>
<td>Otto Ehrenfried Adelborg</td>
<td>Girl Offering Fruit/An Apple to a Cow</td>
<td>1848–1940</td>
<td>&quot;Hugo Adelborg / den 28 Mars 1858&quot;</td>
<td>Pencil, 261 x 187 mm</td>
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<tr>
<td>Otto Ehrenfried Adelborg</td>
<td>Hawk on a Fence, signed &quot;Hugo A. 18 21/12 58&quot;</td>
<td>1848–1940</td>
<td>Pencil and watercolour, 211 x 170 mm</td>
<td>NMH 456/2016</td>
</tr>
<tr>
<td>Otto Ehrenfried Adelborg</td>
<td>Two Hunting Dogs with Their Catch, signed &quot;Hugo Adelborg / Den 19 Decem. 1857&quot;</td>
<td>1848–1940</td>
<td>Pencil, 152 x 231 mm</td>
<td>NMH 458/2016</td>
</tr>
<tr>
<td>Otto Ehrenfried Adelborg</td>
<td>Woman’s Face with Wimple, signed &quot;Hugo Adelborg 1859&quot;</td>
<td>1848–1940</td>
<td>Pencil, 273 x 185 mm</td>
<td>NMH 459/2016</td>
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<tr>
<td>Otto Ehrenfried Adelborg</td>
<td>Partry Covered Male Face, signed &quot;Hugo Adelborg 1859 / Den 27/5 59&quot;</td>
<td>1848–1940</td>
<td>Pencil, 273 x 305 mm</td>
<td>NMH 460/2016</td>
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<tr>
<td>Otto Ehrenfried Adelborg</td>
<td>Boy’s or Girl’s Face in Right Profile, signed &quot;Hugo Adelborg 1859&quot;</td>
<td>1848–1940</td>
<td>Pencil, 274 x 305 mm</td>
<td>NMH 461/2016</td>
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<tr>
<td>Otto Ehrenfried Adelborg</td>
<td>Knight’s Head with Raised Visor, signed &quot;Hugo Adelborg 1860&quot;</td>
<td>1848–1940</td>
<td>Pencil, 355 x 266 mm</td>
<td>NMH 462/2016</td>
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<tr>
<td>Otto Ehrenfried Adelborg</td>
<td>Male Head Wrapped in a Coat, c. 1860</td>
<td>1848–1940</td>
<td>Pencil, 355 x 268 mm</td>
<td>NMH 463/2016</td>
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<tr>
<td>Otto Ehrenfried Adelborg</td>
<td>Oriental Warrior with Sabre and Bows, c. 1860</td>
<td>1848–1940</td>
<td>Pencil, watercolour, wash, 195 x 132 mm</td>
<td>NMH 464/2016</td>
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<tr>
<td>Hugo Adelborg</td>
<td>Male Portrait with Moustache and Goatee, signed &quot;Ludvig Adelborg 1861&quot;</td>
<td>1850–1869</td>
<td>Pencil, 492 x 395 mm</td>
<td>NMH 465/2016</td>
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<tr>
<td>Hugo Adelborg</td>
<td>Male Portrait, Warrior with Helmet, signed &quot;Ludvig Adelborg / den 6 Mars / 1861&quot;</td>
<td>1850–1869</td>
<td>Pencil, 494 x 399 mm</td>
<td>NMH 466/2016</td>
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<tr>
<td>Hugo Adelborg</td>
<td>Male Head in Three Quarters Profile from the Right, with Full Beard, signed &quot;Ludvig Adelborg 18 20/9 61&quot;</td>
<td>1850–1869</td>
<td>Pencil, 493 x 399 mm</td>
<td>NMH 467/2016</td>
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<tr>
<td>Hugo Adelborg</td>
<td>Tree Study, Two Firs, signed &quot;Ludvig Adelborg / 18 21/2 63&quot;</td>
<td>1850–1869</td>
<td>Pencil, 293 x 391 mm</td>
<td>NMH 468/2016</td>
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<tr>
<td>Hugo Adelborg</td>
<td>Tree Study, Two Firs, c. 1863</td>
<td>1850–1869</td>
<td>Pencil, 317 x 393 mm</td>
<td>NMH 469/2016</td>
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<td>Hugo Adelborg</td>
<td>Roe Deer Stag, c. 1861</td>
<td>1850–1869</td>
<td>Pencil, 168 x 206 mm</td>
<td>NMH 471/2016</td>
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<tr>
<td>Ludvig Adelborg</td>
<td>Apotheosis of the “Rumour”, Warriors Coming Ashore are Met by a Muse, c. 1810</td>
<td>1778–1815</td>
<td>Signed &quot;Carl Törnström&quot;</td>
<td>Pen and ink, wash, watercolour, 198 x 210 mm</td>
</tr>
<tr>
<td>Ludvig Adelborg</td>
<td>Portrait of a Bearded Man in a Hat, signed &quot;C. Törnström / d: 12 novembris 1800 I Carlskrona&quot;</td>
<td>1778–1815</td>
<td>Pen brush and ink, wash, 82 x 70 mm</td>
<td>NMH 475/2016</td>
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<tr>
<td>Ludvig Adelborg</td>
<td>A Camel and a Goat, signed &quot;Hugo Adelborg / den 4 april 1853&quot;</td>
<td>1848–1940</td>
<td>Pencil, 183 x 225 mm</td>
<td>NMH 476/2016</td>
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<tr>
<td>Ludvig Adelborg</td>
<td>Love Letter to Anne, signed &quot;Ludvig Adelborg / from den 25 novembris 1799&quot;</td>
<td>1791</td>
<td>Pencil, pen and ink, wash watercolour, 302 x 41 mm</td>
<td>NMH 477/2016</td>
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<tr>
<td>Ludvig Adelborg</td>
<td>Portrait of a Bearded Man in a Hat, signed &quot;C. Törnström / d: 12 novembris 1800 I Carlskrona&quot;</td>
<td>1778–1815</td>
<td>Pen brush and ink, wash, 82 x 70 mm</td>
<td>NMH 478/2016</td>
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<tr>
<td>Ludvig Adelborg</td>
<td>The Wachtmeister Palace, Greogsgården (“Many Happy Moments”), c. 1800</td>
<td>1778–1815</td>
<td>Pencil and ink wash watercolour and wash, 162 x 246 mm</td>
<td>NMH 479/2016</td>
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<tr>
<td>Ludvig Adelborg</td>
<td>A Large Group of People in the Countryside, c. 1800</td>
<td>1778–1815</td>
<td>Pen and ink wash watercolour, 143 x 171 mm</td>
<td>NMH 479/2016</td>
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<tr>
<td>Per Otto Adelborg</td>
<td>Man Running with Outstretched Hands (Per Otto Adelborg Himself), c. 1805</td>
<td>1781–1818</td>
<td>Pencil, 168 x 219 mm</td>
<td>NMH 480/2016</td>
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<tr>
<td>Per Otto Adelborg</td>
<td>Woman Playing a Spinet, c. 1805</td>
<td>1781–1818</td>
<td>Pencil, 170 x 218 mm</td>
<td>NMH 481/2016</td>
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</table>
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 mari – Senior”. Portrait of Mill Proprietor Baltzar DeMaré (1798–1882), 18308
Pencil, pen and ink, wash, 199 x 121 mm
NMH 484/2016

Per Otto Adelborg (1781–1818)
Portrait of Obese Man in Left Profile, 18308
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, 18308
Pencil, 116 x 95 mm
NMH 487/2016

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)
Face Profiles of Man and Woman, Face to Face, c. 1808
Pencil, pen and ink, 89 x 113 mm
NMH 490/2016

Per Otto Adelborg (1781–1818)
Portrait of Anders Otto Adelborg as a Child? c. 1817
Pencil, watercolour, 259 x 209 mm
NMH 491/2016

Per Otto Adelborg (1781–1818)
Two Mallards, dated October 1831
Pencil, 135 x 182 mm
NMH 492/2016

Louise Bohnstedt (1813–1899)
Two Mallards, dated October 1831
Pencil, 135 x 182 mm
NMH 492/2016

Anders Otto Adelborg (1811–1862)
Left Profile of Man with Moustache (Portrait of Aug. Hilfström?), 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

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

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, 132 x 216 mm
NMH 501/2016

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

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)
Silhouette Cutouts, Woman’s Head in Left Profile, 18308
Silhouette, 62 x 49 mm
NMH 504/2016

Anders Otto Adelborg (1811–1862)
Left Profile of Man with Moustache (Portrait of Aug. Hilfström?), 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

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

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, 132 x 216 mm
NMH 501/2016

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, 18308
Silhouette, 62 x 49 mm
NMH 504/2016

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Per Otto Adelborg (1781–1818)
Silhouette Cutout, Male Head in Right Profile with High Collar
Silhouette, 36 x 27 mm
NMH 504/2016:2

Per Otto Adelborg (1781–1818)
Silhouette Cutout, Male Head in Right Profile with High Collar
Silhouette, 39 x 25 mm
NMH 504/2016:3

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

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)
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

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 Niarvi 15th of August 1858, signed “F v Dardel / 15 augusti 1858”
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 Niarovi.

**Giovanni Francesco Barbieri**, called **Guercino** (1591–1666), Italian
*Hercules, in Three-Quarter Length*, 1640s
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** (1765–1843), 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*)

**Fig. 61**
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

**Fig. 62**
**André Pujos** (1738–1737/8), French
*Portrait of Charles Marquess de Villette (1736–1793)*, signed 1778
Black chalk, 180 x 126 mm
Hedda and N.D. Qvist Fund
NMH 514/2016

**Fig. 63**
**André Pujos** (1738–1737/8), French
*Portrait of Reine Philiberte Rouph de Varicourt Marchioness de Villette*, signed 1778
Black chalk, 180 x 124 mm
Hedda and N.D. Qvist Fund
NMH 515/2016

**Guido Reni** (1575–1642), Italian
*Portrait of Pope Paul V (Camillo Borghese)*, 1605–10
Black chalk heightened with white, on blue-grey paper, 179 x 129 mm
Wiros Fund
NMH 524/2016
(See article on p. 107, A Portrait Drawing of Pope Paul V Attributed to Guido Reni.)

**Herman Saftleven the Younger** (1609–1685), Dutch
*A Sticky Nightshade or Litchi Tomato (Solanum sisymbriifolium)*, 1683
Watercolour, gouache, traces of black chalk, 355 x 255 mm
Wiros Fund
NMH 516/2016
(See article on p. 31, Herman Saftleven, A Sticky Nightshade, or Litchi Tomato.)

**Fig. 64**
**Henri de Toulouse-Lautrec** (1864–1901), French
*A Madam*
Pen and ink, watercolour, 127 x 182 mm
Axel Hirsch Fund
NMH 522/2016
This rather plain study is a fine example of the keen eye with which Toulouse-Lautrec was able to capture characteristic features. The subtle details convey the image of a brothel madam. What could be termed as scribbling thus appears as an almost monumental portrait of a character.
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

*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

*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


*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


Fig. 65 Marianne Westman, Spice jar Körvel, NMK 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.
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.

**Ashtray**
Ceramics, printed décor
Designed by Edward Hald (1885–1980), 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 Höganäsbolaget
NMK 96–97/2016
A gift to His Majesty the King on Slöjdföreningen (now Svensk Form) and the City of Stockholm.

**Spice jar**
Stoneware, hand-painted, teak, cork
Designed by Marianne Westman (b. 1928)
Produced by Rörstrand (1936–), 1950–60s
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–), 1950–60s
6.2 x 9.4 x 4.8 cm (h x l x w)
Bequest of Ulla and Gunnar Trygg
NMK 51/2016

**kärdfabrik**
Faience, printed décor
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 98/2016

**Sculpture**
Pear
Faience
Hans Hedberg (1917–2007), 1970s–80s
40 x 32 cm (h x diam)
Donated by the Friends of the Nationalmuseum, Bengt Julin Fund
NMK 106/2016

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

**Fig. 68 Königliche Porzellan-Manufaktur Berlin, Cup and saucer, NMK 302/2016.**
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 Gustavsbergs 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
Earthenware, glazed
Design attributed to Helmer Osslund (1866–1938), end of 1800s
Produced by Höganäs Keramik AB
14 cm (h)
Axel Hirsch Fund
NMK 231/2016

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

Cup and saucer
Porcelain
Königliche Porzellan-Manufaktur Berlin, 1803–1810
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

Sculpture
Black Moss Bowl
Clay, stoneware
Ellen Ekh Åkesson (b. 1976), 2016
26 x 54 x 30 cm (h x w x d)
Donated by the Friends of the Nationalmuseum, Bengt Julin Fund
NMK 307/2016

Cup and saucer
Porcelain
Unknown designer, middle of 1800s
8.3 x 12.3 x 10.7 cm (h x l x w)
Saucer 2.3 x 16.5 cm (h x diam)
Axel Hirsch Fund
NMK 325/2016

Cup and saucer
Porcelain
Unknown designer, c. 1869
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
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

Cup and saucer
Porcelain
Unknown designer, c. 1859
9 x 13 x 11.7 cm (h x l x w)
Saucer 3.6 x 16.4 cm (h x diam)
Axel Hirsch Fund
NMK 326/2016

Fig. 69
Tiled stove, miniature
Faience, painted décor in enamel and gold. Brass
Designed by Erik Fahlsström (1726–1878), signed 1757
Produced by Rörstrand (1726–1925) 24.5 cm (h)
Axel Hirsch Fund
NMK 328/2016

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 1763. It is especially noteworthy that this stove is signed both Stockholm and Rörstrand, as competition from the newly-started Marieberg factory did not start until the following year.

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.)

Donated by the Friends of the Nationalmuseum, Bengt Julin Fund
NMK 382/2016

(See article on p. 87, Ceramic Vitality in a Fragmented Field.)

Jug
Creamware
Gustavsbergs porslinsfabrik, 1900–15
6 x 9.2 x 7.5 cm (h x w x d)
Donated by Örjan Nygren
NMK 384/2016

Sugar bowl
Creamware
Gustavsbergs porslinsfabrik, 1900–15
5 x 13 x 10 cm (h x w x d)
Donated by Örjan Nygren
NMK 385/2016

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

(See article on p. 87, Ceramic Vitality in a Fragmented Field.)

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 380/2016

(See article on p. 87, Ceramic Vitality in a Fragmented Field.)
**Figurine**

*Together at last*

Stoneware

**Alexander Tallén** (b. 1988), 2016

23 x 28 x 18 cm (h x l x w)

Donated by the Friends of the Nationalmuseum, Bengt Julin Fund

NMK 5/2016

(See article on p. 87, Ceramic Vitality in a Fragmented Field.)

**Figurine**

*Self possession*

Stoneware

**Alexander Tallén** (b. 1988), 2016

25 x 15 x 14 cm (h x l x w)

Donated by the Friends of the Nationalmuseum, Bengt Julin Fund

NMK 9/2016

**Sculpture**

*Untitled*

Brickwork clay, porcelain clay, copy paper, MDF board

**Kjell Rylander** (b. 1964), 2015

10 x 75 x 32 cm (h x w x d)

Donated by the Friends of the Nationalmuseum, Bengt Julin Fund

NMK 11/2016

(See article on p. 87, Ceramic Vitality in a Fragmented Field.)

**Sculpture**

*E16*

Earthenware

**Anton Alvarez** (b. 1980), 2016

41 x 26 x 22 cm (h x w x d)

Donated by the Friends of the Nationalmuseum, Bengt Julin Fund

NMK 13/2016

(See article on p. 87, Ceramic Vitality in a Fragmented Field.)

**Cup and saucer with motif of Christiansborg Palace**

Porcelain

**Den Kongelige Porcelainsfabrik**, 1820–50

Cup 9 x 13.5 x 11.5 cm (h x l x w)

Saucer 4.5 x 17 cm (h x diam)

Anna and Ferdinand Boberg Foundation

NMK 5/2017

**Cup and saucer with motif of Kongens Nytorv**

Porcelain

**Den Kongelige Porcelainsfabrik**, 1820–50

Cup 9 x 13.5 x 11.5 cm (h x l x w)

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
Designed by **Vicke Lindstrand** (1904–1983), 1935–36
Produced by **Kosta glasbruk**
15.5 x 12 cm (h x w)
Bequest of Ulla and Gunnar Trygg
NMK 36/2016

**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
20.2 x 6.5 cm (h x diam)
Donated by the Friends of the Nationalmuseum, Bengt Julin Fund
NMK 89/2016

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 (1904–1989)
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 199/2016

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
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 Tvo
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

Fig. 72 Åsa Jungnelius, Lipstick. 104 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.
ACQUISITIONS/EXPOSE

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 (h)
Purchased by Ulla and Gunnar Trygg
Fund
NMK 266/2016

Two red 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, engraved monogram
Tableware for H.M. King Carl XVI
NMK 273/2016
Barbro Osher Fund

Fig. 74
Sulphid portrait
Karl XIV Johan
Glass, porcelain, gilt bronze
Compagnie des Cristalleries de Baccarat, 1820s
11.8 x 7.8 cm (h x w)
Axel Hirsch Fund
NMK 271/2016
Production of porcelain glass
sulphide portraits began in Bohemia
in the 1750s. They became the
height of fashion in the late-18th
century, after B. Desprez introduced
the technique at Baccarat. Baccarat
developed the method into a fine
art. Its clarity and exquisite technical
and artistic quality made it popular
throughout Europe, as a new,
modern way of portraying oneself
and one’s nearest and dearest.

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

Bowl
Glass
Designed by Gunnar Cyrén
(1931–2013)
Produced by Orrefors glasbruk,
1966
14.4 x 33 cm (h x diam)
Barbro Osher Fund
NMK 273/2016

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 14 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
(1875–1941), signed 1911
Produced by Hadeland Glassverk
9 x 18 cm (h x diam)
Axel Hirsch Fund
NMK 329/2016

Object
Rugning
Glass, blown, silver-plated
Simon Klenell (b. 1985), signed 2016
32 x 14 cm (h x diam)
Donated by the Friends of the
Nationalmuseum, Bengt Julin 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, 1796
2.5 x 6.9 x 3.8 cm (h x l x w)
Axel Hirsch Fund
NMK 38D/2016

Jardinière
Silver
Designed by Maja-Lisa Ohlson
(1891–1941), marked 1930
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 contem-
porary 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 mani-
festation 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 caryatids, 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 1890
15 x 17.5 x 11.3 cm (h x l x w)
Axel Hirsch Fund
NMK 275/2016

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 Konst-
industriella Skolan at Tekniska
Skolan in Stockholm 1906–12,
and then worked at Guldsmeds-
aktiebolaget (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
Shoe buckles, one pair
Cut steel, metal
Designed and produced by Unknown, c. 1900
4 × 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 × 7 × 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 × 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 × 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 × 19 × 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 × 11 × 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 × 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 × 14 × 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 × 21 × 16 cm (h x l x w)
Axel Hirsch Fund
NMK 301/2016

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

Bowl
Pewter, cast
Edvin Ollers (1889–1939)
Produced by Schreuder & Olsson AB, marked 1942
12 × 30.5 cm (h x diam)
Axel Hirsch Fund
NMK 331/2016
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 Ålvdalens 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 Ålvdalens 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
Model 1609
Pewter, brass
Design attributed to Estrid Ericson (1894–1981), 1931–32
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

Travel clock and case
Brass, enamel (dial). Original case covered with leather and brass
Melchior Brutscher (d. 1671), mid-1600s
Clock 7.5 x 12.5 x 11 cm (h x l x w),
case 12 x 17 x 15 cm (h x w x d)
Axel Hirsch Fund
NMK 257A–B/2016

Fig. 78

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

Wooden 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 Hedinger (1691–1771), décor, middle of 1700s
6.5 x 30 x 22 cm (h x w x d)
Axel Hirsch Fund
NMK 274/2016

Jewellery

Necklace
Necklace I
Sawdust, lacquer, rubber, silver
Beatrice Brovia (b. 1985), 2015
61 x 8.5 x 6 cm (h x w x d)
Barbro Osher Fund
NMK 17/2016

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

Chotelaine/Tool belt
The chotelaine no 1
Sterling silver, leather, steel
Tobias Alm (b. 1985), 2015
9 x 9.4 cm (h x diam)
Barbro Osher Fund
NMK 21/2016

Bracelet with case
Gold 18 K, agate
Giron & Léonard (1820–1847)
c. 1820–1847

ACQUISITIONS/EXPOSÉ
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 Nationalmuseun, 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

Bracelet
Pinchbeck, glass
Unknown, 1830s–40s
20 x 20 cm (l x b)
Axel Hirsch Fund NMK 60/2016

Brooch
Gold 18 K, cut crystal
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
6 x 7.5 cm (l x w)
Axel Hirsch Fund NMK 65/2016

Button/brooch
Silver, glass
Unknown, middle of 1800s
2.8 cm (diam)
Axel Hirsch Fund NMK 66/2016

Brooch
Silver, glass
Unknown, middle of 1800s
3 cm (diam)
Axel Hirsch Fund NMK 67/2016

Brooch
Silver, glass
Unknown, middle of 1800s
6 x 4.5 cm (l x w)
Axel Hirsch Fund NMK 68/2016

Brooch
Silver, glass
Unknown, middle of 1800s
6 x 4.5 cm (l x w)
Axel Hirsch Fund NMK 69/2016

Fig. 78 Melchior Brutscher, Travel clock and case, NMK 257A–B/2016.

Fig. 79 Siv Lagerström, Ring, NMK 29/2016.
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 (h x l)
Hjalmar and Anna Wicander Fund
NMK 78–79/2016
(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 1898
5.3 x 5 cm (h x l)
Axel Hirsch Fund
NMK 84/2016

Mourning jewellery, brooch
Onyx, silver
Carl Wilhelm Täckholm, marked 1898
3.5 x 5 cm (h x l)
Axel Hirsch Fund
NMK 85/2016

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

Necklace
*Brick no 2*
Sheet metal, warp, lacquer
Sara Borgegård Algå (b. 1976), 2014
10.5 x 16 x 3.5 cm (h x l x w)
Ulla and Gunnar Trygg Fund
NMK 90/2016
(See article on p. 79, *Materiality, Body and Culture – Contemporary Jewellery.*)

Necklace
*Frozen Flora*
Chinese seeds, volcanic rock, wood, clay, plastic, silver
Märta Mattsson (b. 1982), 2015
7 x 20 x 22 cm (h x l x w)
Donated by the Friends of the Nationalmuseum, Bengt Julin Fund
NMK 96/2016

Brooch
*Frozen Fuchsia*
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 Konsthandverkark grant for young craftspeople 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, twenty-four pairs
Cut steel, metal, enamel, leather, gilded
Unknown, 1700s–c. 1900
Various sizes
Axel Hirsch Fund
NMK 110–113/2016

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
ACQUISITIONS/EXPOSÉ

Diadems, two pieces
Cut steel, metal
Unknown, 1800s
3.2 x 12 cm and 4 x 12.5 cm (h x diam)
Axel Hirsch Fund
NMK 145–146/2016

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 152–174/2016
(See article on p. 71, Acquisitions of Old Jewellery.)

Cufflinks, one pair
Cut steel, metal, brass
Unknown, 1800s
3 cm (diam)
Axel Hirsch Fund
NMK 175/2016

Clips, one pair
Cut steel, metal
Unknown, 1800s
2.2 cm (diam)
Axel Hirsch Fund
NMK 176/2016

Earrings, three pairs
Cut steel, metal
Unknown, 1800s
5 x 2.2 cm, 3.2 x 2.1 cm and 4.5 x 1.7 cm (h x w)
Axel Hirsch Fund
NMK 177–179/2016

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

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 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

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

Brooch
Miss K
Steel, etched
Tore Svensson (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
11 x 5 x 11 cm (h x w x d)
Ulla and Gunnar Trygg Fund
NMK 237/2016
(See article on p. 79, Materiality, Body and Culture – Contemporary Jewellery.)

Brooch
Oj
Aluminium, silver, copper, enamel
Agnieszka Knap (b. 1966), 2011
13.5 x 10.9 x 3 cm (h x w x d)
Ulla and Gunnar Trygg Fund
NMK 238/2016

Brooch
Cameo series 2015
Tanned reindeer skin, black
Sanna Svedstedt (b. 1981), 2015
34 x 21 x 5 cm (h x w x d)
Ulla and Gunnar Trygg Fund
NMK 239/2016
(See article on p. 79, Materiality, Body and Culture – Contemporary Jewellery.)

Collar
Brooch
Paper work
Paper, glue, shellac
Hanna Liljeborg (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.)

Ring
Peacock
Silver
Theresa Hvoslev (b. 1935), 2016
3 x 3.8 x 3 cm (h x l x w)
Donated by the Friends of the Nationalmuseum, Bengt Julin Fund
NMK 241/2016

Ring
Emperor
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

Collar
Buchupfront
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
(See article on p. 79, Materiality, Body and Culture – Contemporary Jewellery.)

Brooch
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 256/2016
(See article on p. 79, Materiality, Body and Culture – Contemporary Jewellery.)
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

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 19 x 1.4 cm (h x l x w), case 3 x 2.9 x 2.2 cm (h x l x w)
Ulla and Gunnar Trygg Fund
NMK 365A–B/2016

(A See article on p. 71, Acquisitions of Old Jewellery.)

Brooch
Silver-plated with garnet and pearls
Unknown, c. 1900–10
5.5 x 6.4 cm (h x w)
Axel Hirsch Fund
NMK 276/2016

Brooch
Silver-plated with garnet and pearls
Unknown, c. 1900–10
2.5 x 5 cm (h x w)
Axel Hirsch Fund
NMK 277/2016

Necklace, from the jewellery line
Soundtrack
Loa
Gold, aluminium, acrylic
Karin Johansson (b. 1964), 2015
88 cm (h)
Ulla and Gunnar Trygg Fund
NMK 314/2016
(See article on p. 79, Materiality, Body and Culture – Contemporary Jewellery.)

Brooch
Porcelain, painted, brass
Designed by Anny Schröder (1898–1972)
Produced by Wiener Werkstätte
4 cm (diam)
Axel Hirsch Fund
NMK 355/2016

Breastpin depicting Karl XIV Johan and case
Silver, gold, old cut diamond 0.15K, four old cut diamonds, eight rose diamonds, enamel, case in red Morocco leather
Marc Giron (1784–1858), 1819
4 x 1.5 x 0.5 cm (h x w x d)
Ulla and Gunnar Trygg Fund
NMK 366A–G/2016
(See article on p. 71, Acquisitions of Old Jewellery.)

Pendant, part of set
Gold, silver, old cut diamonds
3.7 x 0.7 x 0.7 cm (h x l x d)
Ulla and Gunnar Trygg Fund
NMK 367A/2016

Chain, part of set
Silver, gold
Designed and produced by Risler & Carré, 1890s
Ulla and Gunnar Trygg Fund
NMK 367B/2016

(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

Case, part of set
Leather
Designed and produced by Risler & Carré, 1890s
2.5 x 6.2 x 11 cm (h x l x d)
Ulla and Gunnar Trygg Fund
NMK 367E/2016

Brooch, à la trembleuse
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 9 cm (h x l x w)
NMK 365A–B/2016
(See article on p. 71, Acquisitions of Old Jewellery.)

Buttons, set of six with case
Silver, gilt silver, white paste, olive-green paste, case in leather with compressed gold décor
Unknown, 1840s–50s
11.2 x 5 x 2.5 cm (l x w x d)
Ulla and Gunnar Trygg Fund
NMK 368/2016
(See article on p. 71, Acquisitions of Old Jewellery.)

Brooch with currant twig
Gold, chalcedony, almandine
Unknown, middle of 1800s
4.5 x 4 x 2 cm (h x w x d)
Ulla and Gunnar Trygg Fund
NMK 369/2016

Ring with stone cameo
Gold, silver, agate, ruby, diamonds
Unknown, 1750–1800
2.5 x 2.54 x 1.8 cm (h x w x d)
Ulla and Gunnar Trygg Fund
NMK 370/2016

Brooch with cameo
The cupid trader
Gold, tortoise shell
Designed by Lars Larsson (1820–1880)
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 6.9 x 10.1 cm (h x w 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), case 4 x 9 cm (h 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 (l 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 & Lönngren** (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 (l 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**
3.3 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 twelve**
Cut steel, metal
**Unknown, 1800s**
1 cm (diam)
Axel Hirsch Fund
NMK 184A–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 **Konstantin 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 Nyström** (1793–1868),
Table top made by **Giovanni Viotti** (1755–1823),
table made by **Unknown**, c. 1850
75.5 x 80 cm (h x diam)
Axel Hirsch Fund
NMK 5/2016

**Chairs, a pair**
Birch, pinewood
Designed by **Lars Israel Wahlman** (1870–1952)
Produced 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**
**Onkel Adam**
Wood, upholstery, leather, brass nails
Designed by **Uno Åhrén** (1925–1997), 1968
Produced by **Svenskt Tenn AB**, 1968
81 x 46 x 46 cm (h x l x w)
Ulla and Gunnar Trygg Fund
NMK 108/2016

**Valet 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 Helmhaek 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 Andriveau
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

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

Fig. 81 TAF Arkitektkontor, Mirror *Lacquer Mirror*, NMK 296/2016.
Fig. 81
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.

Sideboard
Curtain Sideboard
Wood, lacquer, doors in bamboo
Designed by Matti Klenell (b. 1972), 2014
69 x 182.5 x 44 cm (h x l x w)
Donated by Taipei Mission in Sweden
NMK 308/2016

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, lacquer, 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

Fig. 82 Sigvard Bernadotte, Bernadotte & Bjørn Industridesign A/S, Table, NMK 355/2016

Fig. 83 Marie-Louise Hellgren, Stool Lilla Snålan, NMK 356/2016.

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.
It came in many patterns, including Virvatt 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 Ätiks-fabriken 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.

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Textiles and fashion

**Rug**
*Artemisia Beige*
Pewter, partly gilt
Designed by Josef Frank (1885–1967), c. 1923–30
Produced by Svenskt Tenn AB
100 x 140 cm (l x w)
Donated by Svenskt Tenn
NMK 216/2016

**Table**
Presumably birch, dark stain, pewter, engraved
Produced by *Nordiska Kompaniets verkstäder*, designed 1925
65 x 48 cm (h x diam)
Axel Hirsch Fund
NMK 359/2016

In the 1920s, several luxurious interiors were created in Sweden. Grand Hôtel was refurbished in 1924–26 under the direction of Ivar Tengbom. The new interior was designed by Carl Malmsten, and this table stood in the hotel lobby.

**Chair**
Wood (presumably beechwood), painted red and partly bronzed and gilt
Produced by *Haus und Garten*, c. 1923
113 x 45.5 x 53 cm (h x w x d)
Purchase 2016 Axel Hirsch Fund
NMK 360/2016

In the 1920s, Josef Frank started the interior design company Haus und Garten in Vienna, for which he designed this chair with influences from Eastern styles, the English Shakers and Swedish rustic furniture.

**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**
*Delfi*
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

This pattern was designed for fashion director Sahlin on Norrlandsgatan in Stockholm so his models could dance about on the round carpets in the latest creations. According to oral records, only three round carpets were made in blue in the early days. Today, this carpet is made to order. One specimen of “Rabatten” can be found in Malmö Museum, a green “Gröna rabatten” was produced for the Swedish Chamber of Commerce.
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 (1640–1711)
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.)

**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 Jullin Fund
NMK 393/2016

Fig. 87

**The Grotesques**

**The Peacock**

Woven in wool and silk
Motif designed by Jean-Baptiste Monnoyer (1636–1699), edging designed by Jean Berain I (1640–1711)
Produced by Manufacture de Beauvais, 1696
279 x 262 cm (h x w)
Ulla and Gunnar Trygg Fund
NMK 299C/2016
(See article on page 111, Four Beauvais Tapestries with Grotesque Motifs.)

**Industrial design**

**Floor lamp**

Stainless steel, sheet metal, glass, wood and metal
Designed by Harald Notini (1879–1959), 1955
Produced by AB Arvid Böhlmarks lampfabrik
160 x 50 cm (h x diam)
Barbro Osher Fund
NMK 10/2016

**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 299/2016

In an increasingly non-cash society, iZettle facilitates card payments for food trucks, market stalls and other retailers. It was given the DesigNU 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
Plastic, metal
Designed by Nino Höglund (b. 1979), Jacob de Geer (b. 1975), Magnus Nilsson (b. 1955), iZettle, c. 2014
1.8 x 6.4 x 9.7 cm (h x l x w)
Donated by Formmuseets Vänner
NMK 34/2016

Fig. 89

**Radio**

The Sled
Wood, glass, metal
Designed by Walter Dorwin Teague (1893–1960), 1936
Produced by Sparton 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 93/2016

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. Manufacturers 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 (1885–1967), 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**

Enamelled steel
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 cosy 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 43 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

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), 1942
Produced by **Purma Cameras Ltd.**, 1937–51
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 335–A/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**, before 1942
7.5 x 5.3 x 2.3 cm (h x w x d)
Donated by the Friends of the Nationalmuseum, the Design Fund NMK 336/2016

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 337A–C/2016

Chemex coffeemaker
*Glass, wood, leather*
Designed by **Peter Schlumbohm** (1896–1962), 1941
Produced by **Chemex Corporation**, 1947
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
Fig. 90 Verner Panton, Floor lamp Flower Pot, NMK 265/2016.

Fig. 91 Henry Dreyfuss, Alarm clock Big Ben, NMK 334/2016.

**Electric shaver**
*Sixtant SM 31*
Plastic, metal
Designed by Gerhard 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, the 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.

**Calculating machine**
*Divisumma 18*
Plastic, rubber, electronic components
Designed by Mario Bellini (b. 1935), 1967
Produced by Olivetti
12 x 31 cm (h x l)
Donated by the Friends of the Nationalmuseum, the Design Fund NMK 347/2016

This combined transistor radio and record player reflects German functionalist post-war design and 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

This combined transistor radio and record player reflects German functionalist post-war design and 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.

**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, the Design Fund NMK 346/2016

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.
## 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 349/2016

## 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
*Elefant svart (Elephant Black)*
Creamware, pinewood
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

## Flat iron
*Elektro helios*
Plastic, metal, electronic components
Designed by **Ralph Lysell** (1907–1987)
Produced by **Elektro-Helios**, 1930s
14.5 x 19 x 10.8 cm (h x l x w)
Donated by the Friends of the Nationalmuseum, the Design Fund
NMK 354/2016

## 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 352A–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 (l x w)
Donated by Svenskt Tenn
NMK 217/2016

#### Klöverblad (Cloverleaf)
Paper, printed
Designed by **Josef Frank** (1885–1967), 1940s
Produced by **Svenskt Tenn AB**, from 2015
1005 x 53 cm (l x w)
Donated by Svenskt Tenn
NMK 220/2016

#### Speed Combs
Bamboo, lacquer
Donated by **Stina Lögren** (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
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)
NMGrh 5128

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)
NMGrh 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 (Tuxon)
(1838–1888), footman to Karl XV,
moved to Mathilda Charlotta Andersson
Signed “Fr. Dardel”
Pencil and water colour on paper,
20 x 15.5 cm
Axel Hirsch Fund
NMGrh 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.

David (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
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
Signed “Bruno Ehrs BRUNO EHRS
2008/2016 Stockholm”
Digital photography on paper,
85 x 65 cm
Gift of the photographer Bruno Ehrs
NMGrh 5113

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, 2008,
reprint 2016
Signed “BRUNO EHRS Bruno Ehrs
2008/2016”
Digital photography on paper,
69.5 x 90 cm
Gift of the photographer Bruno Ehrs
NMGrh 5105

Bruno Ehrs (b. 1953), Swedish
Carl XVI Gustaf (b. 1946), King of
Sweden, Silvia (b. 1943), Queen of
Sweden, and Victoria, Crown Princess of
Sweden, 2009, reprint 2016
Signed “Bruno Ehrs BRUNO EHRS
2009/2016 Stockholm”
Digital photography on paper,
85 x 70 cm
Gift of the Friends of the
Nationalmuseum
NMGrh 5114

Bruno Ehrs (b. 1953), Swedish
Carl XVI Gustaf (b. 1946), King of
Sweden, and Silvia (b. 1943), Queen 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, and Silvia (b. 1943), Queen of
Signed “BRUNO EHRS Bruno Ehrs
2008/2016”
Digital photography on paper,
80 x 63.5 cm
Gift fund of Gripsholmsföreningen
av år 1937 (Axel Hirsch Fund)
NMGrh 5107

Bruno Ehrs (b. 1953), Swedish
Carl XVI Gustaf (b. 1946), King of
Sweden, and Silvia (b. 1943), Queen of
Signed “BRUNO EHRS Bruno Ehrs
2012/2016”
Digital photography on paper,
85 x 63.5 cm
Gift fund of Gripsholmsföreningen
av år 1937 (Axel Hirsch Fund)
NMGrh 5114

Fig. 97 Axel Johan Fagerplan, Anders Cederström (1805–1885), Baron, member of Parliament, deputy district judge, NMGrh 5104.

Fig. 98 Hans Gedda, Thorbjörn Fälldin (1926–2016), prime minister, president of the political party Centerpartiet, farmer, NMGrh 5121.
Fig. 99 Hans Gedda, Tove Jansson (1914–2001), Finnish-Swedish author, artist, NMGrh 5118.

Fig. 100 Henry Buergel Goodwin, b. Heinrich Bürgel, Jenny Hasselquist (1894–1978), opera dancer, actress, ballet pedagogue, NMGrh 5122.

Bruno Ehrs (b. 1953), Swedish
Signed “BRUNO EHRS Bruno Ehrs 2012/2016”
Digital photography on paper, 79 x 62 cm
Gift of the Friends of the Nationalmuseum
NMGrh 5108

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 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.

Fig. 97
Axel Johan Fägerplan (1788–1865), Swedish
Anders Cederström (1805–1885), Baron, member of Parliament, deputy district judge, 1842
Signed “A J Fägerplan 1842”
Oil on canvas, 37.4 x 31 cm
Axel Hirsch Fund
NMGrh 5103

Fig. 98
Hans Gedda (b. 1942), Swedish
Thorbjörn Fälldin (1926–2016), prime minister, president of the political party Centerpartiet, farmer, 1976, reprint 2013
Gelatin silver print on paper, 126.5 x 116.5 cm
Gift fund of Gripsholmsföreningen av år 1937 (Axel Hirsch Fund)
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
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.

Hans Gedda considers this photo of Tove Jansson to be his breakthrough. It was taken in 1967 for an article in the magazine Böckernas värld. 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.

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

Fig. 99
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.
while maintaining his integrity. This is something that seems to have inspired Andreas Löngren 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 5099

This state portrait of Fredrik I was probably an official gift to the

Fig. 101 Inger Hodgson, Agneta Nilsson (b. 1940), founder of SWEA International, NMGrh 5117.

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 Portrait by Amalia von Königsmarck.

Fig. 102 Andreas Löngren 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.

Fig. 103 Georg Engelhard Schröder, Unknown woman and two unknown men, NMGrh 5119.

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.)
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.

Signed “T. Ullberg – 2015”
Digital photography on paper, 51.3 x 39 cm
Gift fund of Gripsholmsföreningen av år 1937 (Axel Hirsch Fund) 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.
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
“Cospetto! Che bella cosa!”, “My what a beautiful thing!”
Boucher’s *Triumph of Venus* in the Nationalmuseum, Stockholm

Colin B. Bailey
Director, The Morgan Library & Museum, New York

In the summer of 1896 – a decade after the competition for the decoration of the staircase hall of Stockholm’s Nationalmuseum had been launched – the forty-three-year-old artist Carl Larsson (1853–1919) unveiled six wall panels adorning the lower staircase of the Grand Entry. His series celebrated the historical origins of the Swedish national collections, from the painter David Ehrenstrahl to the sculptor Tobias Sergel, and his third mural serves to introduce the subject of this article (Fig. 2). An immaculately bewigged Count Carl Gustaf Tessin (1695–1770) is shown reviewing engravings with his sovereign, Queen Lovisa Ulrika – whom he had accompanied from Berlin to Stockholm in July 1744 on the occasion of her marriage to the heir to the throne designate, Prince Adolf Frederik of Holstein-Gottorp. With her courtiers admirably immersed in studying folio sheets of old master prints and drawings, everyone seems unaware of the arrival of Boucher’s *Triumph of Venus* in its splendid frame that is being unveiled and born aloft by a trio of putti. We favor more secure methods of art transportation and installation today.

Fig. 1 François Boucher (1703–1770), *The Triumph of Venus*, 1740. Oil on canvas, 130 x 162 cm. Nationalmuseum, Stockholm, NM 770.
Boucher’s *Triumph of Venus* painted for Count Tessin in the summer of 1740 was sold, along with much of his superb collection of paintings to King Fredrik I in December 1749 (Fig. 1). In dire financial straits, Tessin had initially arranged for his collection to be auctioned in Amsterdam through the offices of the Swedish merchant Claes Grill (1705–1767). At the last minute, the aging King made a New Year’s Gift of Tessin’s collection to the Crown Prince and Princess. Lovisa Ulrika informed her mother, Sofia Dorothea, Queen Dowager of Prussia: “The King has given me a present of the magnificent picture cabinet of the comte de Tessin, which most assuredly consists of only the most beautiful things, containing not only the very best works of the French modern school, but also those of the old masters.”

In the late 1760s, the painting – now in Drottningholm – would inspire one of the most rousing of Carl Michael Bellman’s *Fredman’s Epistles*: “Bläsen nu alla, number 25”. The poem begins:

“Blow now your trumpets/ Hark the Waves Swelling and the Thunder Rumbling/Venus rules where Neptune Dwells. Swim all ye Tritons/ and Sing ye millions in praise of Frojal. Respond ye Postillions in Neptune’s court! Behold Venus in all her Glory. Keeping guard around her, are putti, dolphins, and

zeephyrs: Paphos’s entire army, with the sea nymphs encircling her in the waves.”

Then as now, Boucher’s *Triumph of Venus* held pride of place in Tessin’s collection; it is generally considered the artist’s most beautiful mythological painting. Boucher charged Tessin 1,600 livres for the painting and the frame – we note, in Tessin’s immaculate accounts, “Boucher för måhlingen och ramen” (Fig. 3) – and the Ambassador remitted payment on 26 August 1740. This was by far the most money that Tessin would spend on a single painting during the three years he resided in Paris as Ambassador without Portfolio – “sans caractère” – between July 1739...
and July 1742. It was his fourth visit to the city, and would be his last. The following year, in 1741 Tessin bought more than two thousand old master and modern drawings from the Crozat sale for just over 5,000 livres, and these still form the core of the Nationalmuseum’s exceptional graphic collection today.7

The Triumph of Venus was one of three paintings of the same dimensions, each signed and dated “1740,” that Boucher exhibited at the Salon of 1740, which took place in the Louvre that year between August 22 and September 15. This unusual “triptych” comprised, in addition, a pair of landscapes painted for another discriminating collector, the fermier-général Marin de La Haye: the View of a Mill with Distant Temple (Fig. 4), and Forest Scene with Two Roman Soldiers (Fig. 5).8 We know that Boucher’s three paintings were installed together, but not the order in which they were hung. And although Boucher had been at work on Tessin’s Triumph of Venus since the early summer (at least), he had yet to receive payment when he delivered the picture to the Salon. Tessin’s name does not appear as the owner of this painting in the livret, although the Swedish Ambassador was represented at the Salon by two other significant commissions: Aved’s portrait of him in his library (Fig. 6) and Oudry’s portrait of his beloved dachshund, Pehr (Fig. 7).9 To be absolutely secure in his ownership, perhaps, Tessin remitted payment to the artist four days after the Salon opened its doors.

Boucher’s Birth of Venus – as it was entitled at the Salon of 1740 – shows Venus, the goddess of love, on a glorious summer’s day, emerging fully formed from the ocean.10 She is portrayed with a blush of red on her cheeks, pearls entwined in her hair, and her snow-white body is untouched by water. Seated on her carriage of a magnificent shell covered in white silk and a swath of powder blue, she is surrounded by no fewer than twenty-one attendants: eleven putti (nine airborne), an escort of four tritons – one of whom holds her conveyance steady – five Nereids, beautiful, melodic sea-nymphs who could be helpful and kind to sailors, and a junior, conch-blowing triton, who is just visible in the waves at far left. Also depicted are five doves and three dolphins.

Serene amidst this jubilant and noisy celebration, Venus is shaded from the sun by a swirling canopy of pink and white silk, held aloft by three of the gamboling putti. A red-haired Nereid, supported by a muscular Triton with seaweed dripping from his head – inspired, perhaps, by a sculpture such as Giambologna’s Hercules and Antaeus (Fig. 8) – offers the goddess a shell filled with pearls. In the foreground, her companions disport themselves in languorous and voluptuous poses. The male and female sea deities are unabashed in their nudity, and here Boucher may have derived inspiration from Bernini’s magnificent Triton fountain in Rome. The Nereid at left is shown with her head resting against the dolphin’s tail: her eyes
are closed and her finger caresses the dove’s neck. She is one of the most carnal figures in Boucher’s repertory, rendered with unprecedented abandon, and will reappear a decade and a half later as the ecstatic Venus in Mars and Venus Surprised by Vulcan c. 1754 (Wallace Collection, London).11 It is not altogether surprising that a contemporary review of the Triumph of Venus noted the painting’s “excessive grace, which strict morality does not permit us to encourage.”12 Surprisingly, this was the single extended commentary on the painting in the art press at the time.

Most unusually for him, Boucher appears to have worked on Tessin’s Triumph of Venus with a minimum of preparation. The composition may be said to have emerged, Athena-like, from his head. In fact, it was Boucher’s custom to plot the creation of his history paintings meticulously through compositional studies in oil or chalk, followed by preparatory drawings for individual figures, which might focus on facial expression, heads, or details of drapery. For example, we can consider an earlier treatment of this same theme, the Birth of Venus (Fig. 9) painted around 1732–33 as part of a decorative series done for a Parisian lawyer, François Derbais. Today this magnificent work is part of the interior of the Romanian Embassy in Paris (the Hôtel de Béhague on the rue Saint-Dominique). We note how carefully Boucher prepared two of the Nereids in red and black chalk nude studies, possibly drawn from the live model (Fig. 10).13

For another painting in the same series, the Rape of Europa in the Wallace Collection, London, we have a sketch in grisaille showing a more animated Jupiter as the Bull who is impatient to lure the innocent Princess of Tyre to the ocean.
beyond. And one later example from the 1750s: Boucher prepared his Venus Requesting Vulcan to make Arms for Aeneas, a model for a Gobelins Tapestry cartoon, in both a grisaille compositional sketch and in a sketch in full colors.15

Hardly any such preparations exist for Tessin’s Triumph of Venus. We know of an oil-sketch – which has yet to reappear – described in April 1786 as a first thought for the painting at the sale of Boucher’s patron, the financier Pierre-Jacques Bergeret de Grandcourt (1715–1785).16 With an eye to recording and possibly replicating this commission – which he never seems to have done – Boucher etched the Triumph of Venus himself, in all likelihood before the painting left Paris for Stockholm (via Rouen) in August 1741.17 At least two examples of Boucher’s etching are recorded: one retouched in black and white chalks by him, another in graphite and white chalks by the engraver Charles-Nicolas Cochin. Neither of these survives, but they must have served as the model for Pierre-Etienne Moitte’s engraving of Venus on the Waters, presented to the Académie Royale as his morceau de réception in June 1760 (Fig. 13). Since Tessin had shipped his picture home in the summer of 1741, Moitte presumably had access to an excellent record of the painting to engrave such a faithful reproduction twenty years later.18

Just as surprisingly, only two drawings by Boucher have as yet been identified that may be considered in any sense preparatory for the Triumph of Venus. Boucher’s Triton (Fig. 11), a vigorous study in three crayons, shows a male nude bearing aloft a partially draped figure of indeterminate sex. While the pose of this figure is identical to that of the Triton at far right in Boucher’s painting, the drawing appears to have originated as a study of a satyr, whose tufted hindquarters and bestial expression find no place in Boucher’s marine mythology.19 Perrin Stein has graciously drawn my attention to the Head of a Child (Fig. 12) in the Nationalmuseum of Stockholm, a drawing acquired by Tessin from Boucher but catalogued as by Natoire by his nephew, Fredrik Sparre in 1790 (an attribution that remained...
Fig. 10 François Boucher (1703–1770), *Reclining Female Nude*, c. 1732. Red and white chalk on oatmeal paper, 310 x 246 mm. J. Paul Getty Museum, Los Angeles.

Fig. 11 François Boucher (1703–1770), *Triton*, 1740. Black, red and white chalk on light brown paper, 295 x 230 mm. Nationalmuseum, Stockholm, NMH 60/2017.

Fig. 12 François Boucher (1703–1770), *Head of a child*, 1740. Red and white chalk, 128 x 109 mm. Nationalmuseum, Stockholm, NMH 2924/1863.

Fig. 13 Pierre Etienne Moitte (1722–1780), after François Boucher, *Venus on the Waters*, 1760. Etching, 534 x 665 mm. Rijksmuseum, Amsterdam, RP-P-OB-68.312.

Fig. 14 Infrared reflectogram of François Boucher (1703–1770), *The Triumph of Venus*, 1740. Oil on canvas, 130 x 162 cm. Nationalmuseum, Stockholm, NM 770.

Fig. 15 François Boucher (1703–1770), *The Triumph of Venus*, 1740 (detail). Oil on canvas, 130 x 162 cm. Nationalmuseum, Stockholm, NM 770.
artfully portrayed fully immersed in the ocean’s foamy waves (Fig. 16). Boucher’s decision to expose her ample waist and buttocks was consistent with the unapologetic carnality of this mythological painting (Fig. 15). Technical examination also confirms the assurance and fluency with which Boucher created this complex, sophisticated composition. Recent infrared reflectography has revealed almost no significant revisions or alterations (Fig. 14). Such was his fastidiousness that Boucher painted out the three flying putti at upper left, only to return them to the picture in its final version. He also suppressed the dove he had placed behind Venus’s right hand; with a little effort, it can still be made out by the naked eye, emerging from the clouds behind. From X-radiography, we discover a single important alteration. The sea nymph on the far right, seen from behind, was initially unchallenged until 1984. This red and white chalk drawing served to prepare the heads of the two putti cavorting in the foreground of The Triumph of Venus. For the putto floating on his back at left – who has longer hair, redder cheeks, and a more jovial expression – Boucher would have rotated his study forty-five degrees to the right to provide the appropriate angle. The head of the putto resting on drapery behind the nereid who poses on the dolphin in the right foreground of the composition is also based on this drawing. This time, the putto in the drawing and the painting share the same coiffure, although Boucher has once again changed the infant’s expression. Other drawings that have been identified as preparatory for Boucher’s Triumph of Venus are in fact autonomous, independent sheets, made after certain figures and groups in the painting and that served as models for engravings.

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1768) – a god-daughter to Louis XIV and one of the wealthiest heiresses in Sweden – Tessin was rich, profligate, fluent in several languages, an able draughtsman and designer, and deeply interested in the history of art. As a young man, in his early twenties between July 1714 and September 1720 he had spent almost six years abroad on an extended Grand Tour in preparation for succeeding his father as Court Architect and Surintendant des Bâtiments. Tessin had been charged with acquiring prints, drawings and books to supplement his father’s extensive collection, which he would inherit in 1728.23 In the summer of 1715, he befriended the thirty-year-old Watteau (1684–1721), and three years later acquired examples of his most audacious drawings.24 During his honey-moon visit to Paris with his seventeen-year-old bride, Ulla, in the winter of 1728–29, he made superb acquisitions of cabinet paintings by Nicolas Lancret, François Lemoyne and Noël-Nicolas Coypel – the leading lights of the French School.25 Neither Boucher nor Chardin was prominent enough at this time to come to Tessin’s attention. During his ambassadorship in Vienna he also became an early enthusiast of Giambattista Tiepolo (1696–1770), whom he had hoped to lure to Stockholm in 1736. As he did Oudry

Fig. 18 Gilles-Edmé Petit (1694–1760), after François Boucher (1703–1770), Woman with a Parrot, c. 1735. Etching and engraving, 315 x 216 mm. The Metropolitan Museum of Art, New York, 53.600.1042.

Fig. 19 François Boucher (1703–1770), Charlotta Sparre, aged twenty-one, holding a cup of coffee, c. 1741. Red, black and white chalk on buff paper, 343 x 265 mm. Private Collection.
and Pater. None of these artists accepted his offer.26

Tessin seems to have first taken note of François Boucher in May 1737. His banker and agent in Paris, Henry Barrisch of Barrisch, Massman et Co., wrote with rather disappointing news that month: “I have been with M. Boucher, the painter, inquiring about the little painting that your Excellency wished for, but when I told him my price he would not listen. It would require at least 300 livres to commission him to work on a subject as you would like. He is a very busy young man, working all the time for the King and Court, and he is so convinced of his own ability and so much in demand, that he counts himself among the most famous; to be truthful, in Paris today, he is considered one of the greatest."27

The two men would meet for the first time just over two years later, within days of Tessin’s arriving in Paris on 30 July 1739 with his wife, his niece, Lotta, his nephew Frederik, and a secretary Baron Carl Frederick Scheffer. On 3 August Tessin was introduced to Boucher in his studio by Gustaf Lundberg, the Swedish pastelist and portrait painter then resident in Paris.28 In September of that year, Tessin made his first acquisition from Boucher, a Woman with a Parrot in grisaille, for 100 livres (Fig. 18).29 Along with Woman Applying a Mouche (Private collection), that also entered his collection, these were early works, and not painted expressly for Tessin.30 During his three-year sojourn in Paris, Tessin commissioned several masterpieces from Boucher, most of a libertine, erotic nature, as well as many drawings. He commissioned a tender portrait drawing in three crayons of his niece Charlotte Sparre (Fig. 19) in exchange for a pair of small cabinet paintings by Isaac Ostade.31 In March 1742, Tessin acquired a wintry landscape by Wouvermanns from Boucher.
themselves an avid collector – for 350 livres.32 At some point before the summer of 1741, Tessin had also bought a pair of clay sculptures by Boucher – *modeleérade figurer* – representing “A shoeshine boy and a Savoyard woman in a headscarf” (Fig. 20). This is the single visual record we have of Boucher’s activity as a sculptor.33

Soon after arriving in Paris, Tessin gave a reading in his Salon of *Faunillaune*, a fairy tale written in 1738 to relieve the boredom of attending the annual session of the Riksdag. Among the luminaries in attendance were the connoisseur and arbiter of the arts, the comte de Caylus, the writer Marivaux and the painter Boucher.34 Tessin went on to commission Boucher to illustrate this fairy tale with ten drawings (Fig. 21). Only three copies of the book were printed, and Tessin hung Boucher’s drawings, framed and glazed, in his bedchamber. He would leave them as a gift to the artist when he returned to Stockholm in the summer of 1742.35

In the 1760s, it was widely rumored in Paris that Tessin had commissioned Boucher to illustrate this fairy tale so that he could visit the painter in the company of his beautiful wife, Marie-Jeanne Buseau, with whom, it was claimed, he was infatuated.36 As another noble patron of Boucher’s wrote in the following decade, “Madame Boucher was not just the most beautiful woman in Paris, but in the whole of France…and was as virtuous as she was beautiful, making herself generally loved and esteemed.”37 Tessin and Boucher had both married wives who were half their age; both seem to have been uxorious and to have enjoyed long and happy marriages. It is nonetheless true that Tessin commissioned a portrait in pastel from Boucher of Marie-Jeanne Buseau, made her gifts of a silk dress and a snuff box, and invited her to perform at his home, where she apparently sung like an angel.38

The *Triumph of Venus* was thus an exceptional painting for an exceptional

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Fig. 22 Marie-Jeanne Buseau (1716–1796), *Soap Bubbles*, c. 1734. Pen and gray ink, brown wash, 231 x 285 mm. Nationalmuseum, Stockholm, NMH 2959/1863.

Whereas 17th-century mythographers had portrayed Venus as the goddess of voluptuousness and luxury, the source of mankind’s concupiscence, and of “discordant and lascivious desires,” by the first decades of the 18th century there was an established iconographical tradition – sensuous rather than censori-
ous – for the representation of her birth. This also served for the related marine mythologies of the Triumph of Galatea, and Neptune and Amphitrite. Academicians of the prior generations to Boucher’s treated these subjects in generally static, multi-figured compositions containing several variations of the female nude. In preparing his *Triumph of Venus* for Tessin, Boucher looked to the same visual sources as they had: notably Raphael’s *Triumph of Galatea* of 1512 from the Loggia di Galatea in the Villa Farnesina in Rome. Boucher must have seen this mural decoration during the years he spent in Rome as an unofficial pensionnaire of the Academy. He would also have known the composition from Marcantonio Raimondi’s engraving after Raphael (Fig. 23). The latter print had been one of the trophies of Tessin’s father’s collection: the count clutches it, in a manner that would be unacceptable today, in Aved’s portrait of him shown at the Salon of 1740 (see Fig. 6). Boucher would also have known Poussin’s *Triumph of Venus* of 1635–36 (Fig. 24), itself indebted to Raphael, and one of the most surpassingly beautiful marine mythologies in French art. Neptune’s billowing blue cloak seems to have found its way onto the seating of Venus’s chariot in Boucher’s composition. While Boucher undoubtedly would have had access to Jean Pesne’s engraving after Poussin’s composition (Fig. 25) it is quite possible that he had studied the picture *in situ* as well. Recent research has shown that in the 1730s and early 1740s, Poussin’s *Triumph of Venus* – then thought to represent the Triumph of Galatea – was part of the gallery of paintings owned by the immensely wealthy financier Antoine Crozat (1655–1738) elder brother to de Thiers’s elder brother, Joseph-Antoine Crozat, président de Tugny, to paint a small ceiling for the library of his hôtel, of which no trace survives. Raphael and Poussin’s examples had also informed Boucher’s earlier *Birth of Venus*, painted around 1732–33 (see Fig. 9). Almost twice the size of Tessin’s picture, this marine mythology is dominated by the serpentine figure of the standing goddess, keeping her balance amid a triad of fleshy Nereids and fero-

![Fig. 26 Noël-Nicolas Coypel (1690–1734), *The Rape of Europa*, 1727. Oil on canvas, 127.6 x 194 cm. Philadelphia Museum of Art, Philadelphia, 1978-160-1.](image1)

![Fig. 27 Nicolas Lancret (1690–1743), *Fastening the Skate*, c. 1741. Oil on canvas, 138 x 106 cm. Nationalmuseum, Stockholm, NM 845.](image2)
The composition, while exuberant and Rubensian in execution, is more monumental and less populated than Tessin’s would be. As in Poussin’s marine mythology, the figures and sea creatures are placed decidedly close to the picture plane, offering little access to the Cnidian coastline beyond.

A more potent influence on Boucher’s multfigured Birth of Venus was Noël-Nicolas Coypel’s radiant Rape of Europa (Fig. 26) – one of the outstanding entries to the concours de 1727, a competition among senior history painters held in the Louvre, which Boucher in his mid-twenties had likely seen. While their subjects are not the same, both works share essential characteristics: an open composition, dynamic groupings, a pleasure in naturalistic effects and the crystalline finish appropriate for cabinet pictures. Whether Coypel’s masterpiece was available to Boucher in the summer of 1740 is difficult to ascertain; it had not been engraved.54

What role, if any, did Tessin himself play in the gestation and development of Boucher’s masterpiece? Writing a couple of decades later, Denis Diderot – no friend of Boucher’s – described the model patron of contemporary art in the following way: “One should never commission anything from an artist. If one wants a fine painting from him, all that needs to be done is to say, ‘Make me a painting and choose whatever subject you wish.’ An even better way is to buy one that is already painted.”55

This was most certainly not the case for Tessin and Boucher. In a letter of late July 1740 to the architect Carl Hårleman, his correspondent in Stockholm, Tessin stated quite explicitly that Boucher was doing a Birth of Venus for him: “Boucher me fait une naissance (sic) de Venus.”56 As patron, he would have expected to have a say, at the very least, in the subject matter and size of Boucher’s composition. With regard to the portraitist Gustaf Lundberg, he explained in a letter to Lovisa Ulrika in August 1745, “I am a man of ideas, Lundberg is a man of talent. I will tell him which emblems he is to paint, he will paint them. I will dictate, he will immortalize.”57

One shudders to think of Tessin conversing with Boucher or Chardin in this way, although instructions of this sort may have inspired Lancret’s unusually monumental Fastening the Skate (Fig. 27), acquired for 400 livres from the artist in July 1741.58

At the very least, as patron Tessin would have had a say in the subject matter and the size of Boucher’s composition. As Magnus Olausson has recently noted, the count had a firm sense of his role in the “creative process” – to use a somewhat anachronistic term.59 A recently discovered letter from the history painter François Lemoyne to Tessin, dated 17 January 1729 – during the count’s previous visit to Paris – establishes that Tessin, as patron, expected to be kept informed on the progress of his commissions, by word or by letter. “J’ai disposé la pensée de vostre tableau,” writes Lemoyne; “Je le ferai en hauteur, les figures devenans de plus grandes, cela sera de plus grande manière.” The letter implies that the idea for the subject of the painting had already been established in discussion between the two men, and that Lemoyne was preparing Tessin for the final result.60 It should be noted that this was exactly what the count would have expected, since Lemoyne’s Venus and Adonis was most likely commis-

![Fig. 28 Jan van den Aveelen (c. 1655–1727), Tessinska palatset at Slottsbacken, 1702. Engraving. National Library of Sweden, Stockholm, KoB Dahlb. 1:50 Ex. 1.](image1)

![Fig. 29 Antoine Coypel (1661–1722), The Birth of Venus, c. 1699. Black and red chalk, 259 x 415 mm. Nationalmuseum, Stockholm, NMH THC 4023.](image2)
the elegant hôtel de Villemur on the quai des Théatins opposite the Louvre, which he had rented for the considerable sum of 8,500 livres per annum. From Tessin’s correspondence, we learn that Boucher was still working on his Triumph of Venus on 22 July, but that the composition must have been fairly advanced by then. After a visit to Boucher’s studio that day, Tessin reported to Hårleman: “Cospetto! Che bella cosa! Only eyes like yours are worthy of seeing it!” Boucher’s mythology would have pride of place in Tessin’s bedchamber in the hôtel de Villemur until it was shipped back to Stockholm in August 1741. However, it was likely sioned as a pendant to Noël-Nicolas Coypel’s Judgement of Paris, signed and dated 1728. Both were appropriate subjects to celebrate the count’s recent nuptials to Ulrika Lovisa Sparre.

It is most likely that Tessin commissioned Boucher’s Triumph of Venus in the spring or summer of 1740. In July of that year he had been tempted to purchase Poussin’s magisterial pendants The Adoration of the Golden Calf (National Gallery, London) and The Crossing of the Red Sea (National Gallery of Victoria, Melbourne), 1633–34, when they were offered for sale after the death of Toussaint Bellanger (1662–1740) Trésorier général du sceau de France. To Hårleman he wrote on 22 July: “My heart bleeds to see all those fine pictures in the deceased Monsieur de Bellanger’s collection being sold at auction, among which are two of the most beautiful Poussins imaginable. You know them from the prints…They fetched 7,900 livres for the pair, and the frames alone are worth 3,000 livres… The good Lord made it possible for me to resist this time, but it is a harsh setback for my ‘Picturemania.’”

At this point, the Ambassador was living in a “hovel” – “un taudis,” his word – on the rue Jacob. In mid-July 1740, while Boucher was at work on the painting, Tessin and his entourage moved into the elegant hôtel de Villemur on the quai des Théatins opposite the Louvre, which he had rented for the considerable sum of 8,500 livres per annum. From Tessin’s correspondence, we learn that Boucher was still working on his Triumph of Venus on 22 July, but that the composition must have been fairly advanced by then. After a visit to Boucher’s studio that day, Tessin reported to Hårleman: “Cospetto! Che bella cosa! Only eyes like yours are worthy of seeing it!”

Fig. 30 Beauvais manufactory, after cartoon painted by François Boucher (1703–1770), Psyche’s arrival at Cupid’s Palace, c. 1745–47. Wool and silk, 336.5 x 610.9 cm. J. Paul Getty Museum, Los Angeles.

Fig. 31 Claude Augustin Duflos le Jeune, after François Boucher (1703–1770), Rocaille, c. 1737. Etching with engraving, 49.8 x 25 cm. The Metropolitan Museum of Art, New York, 53.600.1086.
commissioned to hang in a prominent place in the first-floor picture gallery of the Tessinska palatset at Slottsbacken (Fig. 28), the townhouse built in 1697 by Tessin’s father opposite the Royal Palace, where Tessin and Ulla had resided since 1728.

In considering the subject of Boucher’s painting, Tessin may have recalled his father’s commission to Antoine Coypel for a Birth of Venus in 1699. This cabinet picture was intended for the seventeen-year-old King Karl XII, who was “of an age to prefer the graceful to the serious.” For almost one year, between June 1699 and May 1700, Tessin’s father had corresponded with the architect Daniel Cronström who was resident in Paris to secure a painting from the thirty-eight-year-old history painter Antoine Coypel. From a short-list of sixteen possible subjects, artist and patron had finally settled upon three, ultimately choosing the “amiable and graceful” subject of the Birth of Venus. In the end, nothing came of the project, but Coypel’s preparatory black and red chalk compositional drawing (Fig. 29), sent from Paris to Stockholm for royal approval, had entered Tessin’s collection after the death of his father. This was a drawing that Carl Gustaf had known for a long time. In the course of Nicodemus Tessin’s commission to Antoine Coypel, he had been informed that Cronström and Coypel were “going to read carefully the authors who have treated the three...
Fig. 34 Olof Fridsberg (1728–1795), Cabinet of the Countess Ulla Tessin at Åkerö, 1763. Watercolor on parchment, 220 x 170 mm. Nationalmuseum, Stockholm, NMH 145/1960.

Fig. 35 Olof Fridsberg (1728–1795), Corner Cupboard, 1762. Åkerö Manor.
subjects under consideration, and then we will make our choice.”

It is possible that Tessin fils and Boucher followed a similar path in 1740.

A month after arriving in Paris, Tessin would most likely have visited the Salon of 1739, held that year between 6 and 30 September in the Louvre. This would have been his first exposure to paintings by Chardin and Boucher. The Salon was dominated by Boucher’s monumental cartoon for a tapestry for the Beauvais manufactory, showing the inaugural scene in the Story of Psyche, in which Zephyr ushers Psyche into Cupid’s Palace (Fig. 30). Boucher would work on the remaining four cartoons during Tessin’s sojourn in Paris, and in the mid-1740s, through the intermediary of Oudry, Tessin ordered a set of this series for the Royal Palace at a cost of 8,835 livres; they remain in situ today.

Boucher had undertaken the tapestry commission for Beauvais with the utmost seriousness of purpose, applying to the respected connoisseur and arbiter of taste, Louis Petit de Bachaumont, for assistance with the literary and historical aspects of the series. Bachaumont was in no doubt as to the sources that Boucher should consult: “For the love of you, I have re-read Lafontaine’s *Cupid and Psyche*. You are a lucky Apelles to have a flesh and blood Psyche living with you... You should also consult Raphael’s Psyche, engraved by Marc Antonio Raimondi, which can be found in either M. Crozat or M. Mariette’s collection... But my best advice is to read and re-read the Psyche of Lafontaine, and above all, look long and hard at Madame Boucher.”

La Fontaine’s *Les Amours de Psyché et de Cupidon*, first published in 1669, was republished nine times between 1700 and 1728. It brought Apuleius’s *Golden Ass* up to date, and followed a similar narrative. In both works, the description of the Triumph of Venus is but a short interlude in the story of Psyche’s endless trials. Apuleius and La Fontaine both describe Venus’s return to Cythera after she secures a promise from Cupid to avenge her by making Psyche fall in love with a “vagrant wretch, frightful in face.” This part of the story, La Fontaine writes, is properly a subject for poetry: “Twould ill become Prose to attempt the description of a Cavalcade of Sea Gods.” John Lockman’s English translation, *The Loves of Cupid and Psyche*, published in London in 1744, was dedicated to the Academician Fontenelle, one of Tessin’s heroes and friends in Paris.

“In Verse we’ll therefore tell, that Neptun’s Train/See her, with Transport, gild the liquid Plain.

Th’ august Procession Tritons head, with Joy;/And, to divert her, all their Skill employ.

Some round her sport, for Coral others haste,/Or draw new Treasures from the wort’ry Waste.

One holds a Glass, in which her Beauty plays;/Another screens her from the solar Rays.

Her Guide, Palaemon, shuns each Rock with Care./Whilft Glaucus’ Shell loud echoes thro’ the Air.

Syrens, by Thetis call’d, delight her Ear;/The Winds, to Silence charm’d, can only hear.

All but Favonius, who breathes am’rous Sighs/Round the bright Queen, and through each Ringlet flies.

Whilst in her fluttering Veil he seems to dance,/To touch her, Waves o’er heaving Waves advance:

Each joyfull Surge, in Murmurs, strives to greet/The smiling Goddess, and to kiss her Feet.”

Having been immersed in this literary source for his tapestry series for Beauvais, it is not hard to imagine Boucher’s visual imagination – and Tessin’s as well – being stirred by La Fontaine’s poetic description of Venus’s noisy and jubilant return home. A later passage in La Fontaine’s tale offered a second image that might also have served. Psyche comes across the exquisite Temple built in honor of Venus, whose tympanum is decorated with figures sculpted in high relief. This passage is rendered in prose, not verse: “Venus was seated on a Shell, in the Attitude of a Person who had been bathing and was just emerging from the Water.” She is attended by graces, mermaids, zephyrs, and putti.

“For Venus rose at her birth with her whole Equipage. She then appeared of proper Stature, completely formed: quite ripe for receiving and giving Love.”

“Completely formed, quite ripe for receiving and giving love.” Boucher’s revival of a pictorial tradition established by Raphael and Poussin – and a classical literary tradition reanimated by La Fontaine – was in many ways distinctly modern and Parisian in resonance as well. For in his recreation of a mythical Cythera and its presiding goddess for Count Tessin, Boucher’s imagination was also stirred by the new language of rococo ornament, of which he was one of the prime movers, and by the taste for shells and natural curiosities that together came to dominate elite culture in Paris (and beyond) in the late 1730s and 1740s.

From the mid-1730s, Boucher was the only history painter of the Académie Royale to participate in the formation of a new language of ornament and interior decoration, the organic and asymmetrical style known as roccaille. Boucher’s flamboyant and fanciful designs for fountains, panels, and screens incorporated sea deities and marine creatures, as well as a dazzling array of shells, incrustations, sea fans, and aquatic flora and fauna (Fig. 31). This was the world to which he gave poetic form, as a history painter, in the *Triumph of Venus*.

At the same time, Boucher’s services were in demand to illustrate both commercial and scholarly compendia devoted to natural curiosities: by the 1760s, the artist would have assembled one of the finest cabinets of shells and natural history in Paris. Boucher’s frontispiece for Dezallier d’Argenville’s treatise on shells and shell collecting, *L’Histoire Naturelle... de La Lithologie et de la Conchyliologie*, published in 1742, derived from Tessin’s *Triumph of Venus* (Fig. 32). Tessin himself was a shell collector, who had inherited an important collection from his father. Like
many advanced patrons and collectors in Paris at this time, Tessin was also a subscriber to Dezallier d’Argenville’s treatise, whose frontispiece, as noted, was designed by Boucher. Plate 21 of this publication, devoted to Porcelaines, was sponsored by “Mr le Comte de Tessin” (Fig. 33).80

In the 1750s, Tessin was obliged to sell most of the paintings and drawings he had acquired during his ambassadorship in Paris, including Boucher’s Triumph of Venus. Yet Boucher’s rococo language remained constantly before him in his final years. In retirement in his country house at Åkerö, Tessin decorated his wife’s Petit Cabinet with a trompe l’œil executed by Olof Fridsberg (Fig. 34).21 Along with Tessin, Boucher presides in this space. His two sculptures adorn the secrétaire. His calling card for Gersaint, engraved by the comte de Caylus, is writ large upon the cornet cupboard. But when we look at this trompe l’œil door in its entirety, something not possible in Fridsberg’s watercolor, we see what must have greeted Tessin and Ulla every morning: a laughing Chinese Botanist and a Chinese Soldier, armed, stepping forth, and ready for the day (Fig. 35).82

Notes:
1. This article is based on the eleventh Tessin Lecture delivered at the Moderna Museet, Stockholm, on 10 November 2016. It is an expanded version of my entry on Boucher’s Triumph of Venus in Treasures from the Nationalmuseum of Sweden: The Collections of Count Tessin, (exh. cat.), The Morgan Library and Museum, New York 2017, pp. 68–73, 236–237. It is a pleasure to thank Magnus Olausson, Martin Olin, Ludvig Florén, Alastair Laing, Perrin Stein, Giada Damen and Deborah Winard for their assistance.
6. National Archives, Stockholm, E 5720, Tessin Collection, 2 vols., vol. II: “August 26, 1746, 1600#,” Boucher for mållingen och rämen.” (1,600 livres: Boucher, for the painting and the frame). I am grateful to Merit Laine and the staff of the National Archives for facilitating access to Tessin’s account books.
10. Explication des Peintures, Sculptures, et autres ouvrages...dans le grand Salon du Louvre, Paris 1740, p. 8, no. 9. The description in the livret is as follows: “Un Tableau en largeur...représentant la naissance de Vénus, où cette Déesse paroît sortir du sein des Eaux avec les Graces, accompagnée des Tritons, des Néréides, & des Amours.”
15. Ibid., pp. 272–276.
18. As Laing noted in his unpublished entry (note 8), “There seems little doubt that it was from this etching, as corrected by both Boucher and Cochin, and as recorded in a fair copy by the engraver Liotaert, that Moitte produced his final engraving.” See Pierre Remy, Catalogue de Tableaux des Trois Ecoles...du Cabinet de MM. (Sorbet), 1 April 1776, Paris, nos. 87–89, where listed among the “Desseins montés sous verre” are two versions of Boucher’s etching of Vénus sur les eaux, the first retouched by Boucher himself (“retouchée à la pierre noire, estompée, et rehaussee de blanc”), the second by Cochin (“retouchée à la mine de plomb et au blanc”). Also listed is a copy by Jean-Michel Liotaert, described as “dessinée à la pierre noire et rehaussee de blanc.”
19. Boucher’s drawing in three chalks, formerly in the William and Bernadette Berger collection and recently acquired by the Nationalmuseum, Stockholm, does not represent a marine deity; there is no sign of seaweed in the figure’s hair. See Sotheby’s, London, 5 July 2017, no. 70. My thanks again to Alastair Laing for alerting me to this drawing.
20. Perrin Stein, in e-mail communication with the author, dated 5 May 2017. On this drawing and a second, related Head of a Child, see Per Bjurström, French Drawings: Eighteenth Century, Stockholm 1982, nos. 1067, 1068. In fact, in 1749 Tessin catalogued both drawings as by Boucher in his Catalogue manuscrit de la collection de dessins de Tessin (Archives of the Nationalmuseum, Stockholm, CGT 1:3): They are listed in section 17, devoted to Têtes et Portraits: “no. 290, Tête d’enfant regardant en bas, au crayon rouge” (NM 1067), and “no. 292, Tête d’enfant, ayant la bouche ouverte, au crayon rouge” (NM 1068). An attribution to Boucher was advanced by Pierre Rosenberg, following a suggestion by Jean-Pierre Cuzin, in his review of Bjurström’s catalogue in Master Drawings, vol. 22, no. 1 (Spring 1984), pp. 68–69. The drawings were also rejected as Natoire in Susanna Caviglia-Brunel, Charles-Joseph Natoire, 1700–1772, Paris 2012, p. 517 (DR 69, 70), who also proposed a tentative attribution to Boucher.
dolphin in the left foreground of the composition. Her profile, coiffure and the positioning of her thigh are not the same as in Boucher’s painting; nor does the engraving show the bracelet of pearls on her left wrist.

22. I am most grateful to Lena Dahlén and her colleagues in the Conservation Department at the Nationalmuseum for sharing the results of their recent technical examination of the painting with me. This corrects the slight inaccuracy in Grate, French Paintings II: Eighteenth Century p. 54, (note 16), where he writes that the change was made “to the Nereid reclining on a dolphin to the left.”

23. The literature on Tessin, especially in Swedish, is immense. For a good introduction, see the bibliography for Magnus Olausson’s essays in Treasures from the Nationalmuseum of Sweden (note 1). Most useful for this essay have been Roger-Armand Weigert and Carl Herrmark, Les Relations Artistiques entre la France et la Suède, 1653-1718, Nicodème Tessin le jeune et Daniel Cronström, Stockholm 1986; Gunmar von Proschwitz ed., Tableaux de Paris et de la Cours de France, 1739–1742, (note 27), pp. 265–266.

24. Pierre Rosenberg and Louis-Antoine Prat, Antoine Watteau 1684–1721. Catalogue raisonné des dessins, 3 vols., Milan 1996. Among the 45 drawings by Watteau that Tessin owned were 27 counterproofs acquired at the time of his first encounter with the artist in June 1715. He may have owned as many as three of the audacious female nude drawings made in 1718, likely bought directly from Watteau during Tessin’s second sojourn in Paris in the winter of 1718–19.


27. Following his ambassadorship in Vienna, Tessin visited Venice in May–June 1736, where he identified Giambattista Tiepolo as the most promising artist of the day. As he noted to Hârleman on 16 June, “Tiepolo dit Tiepolotto est fait exprès pour nous. Il est sectaire de Paul Veronèse...Au reste il est accommodant comme un Taraval, un feu infini, un coloris éclatant et une vitesse surprenant.” Tessin acquired two early masterpieces by Tiepolo during this visit: the sketch for The Beheading of John the Baptist and Denae (University Art Collection, Stockholm). Keith Christiansen ed., Giambattista Tiepolo (1696–1770), (exh. cat.), The Metropolitan Museum of Art, New York 1996, pp. 124–126.


31. Tessin Collection (note 6), vol. 2, 8 April 1741, “2 small paintings by Oudart with which I gave to Boucher for the portrait of Lotta Sparre, 1776 livres”


33. Tessin Collection (note 6), vol. 2, General Inventarium, hôtel de Villemur, Quai des Théatres, 5 August 1741, “My Bedchamber...2 model figures (modelerade figurer) by Boucher, representing Un décrotteur and Un Savoyard et marmotte, 72 livres.” These painted terracotta sculptures were placed on top of the armoire-sécrétaire in the comtesse Tessin’s Petit Cabinet in their house in Åkerö; see Olof Fritzborg’s précieux watercolour in Un Suédois à Paris au 18e siècle: La collection Tessin (note 32), pp. 220–227.


35. Carl Gustaf Tessin, Faunillaune, ou L’infante jaune, Paris, Chez les Frères Ponthommes, 1741. For the reference to Boucher’s ten preparatory drawings, which do not survive, see Tessin Collection (note 6), vol. 2, General Inventarium, hôtel de Villemur, 5 August 1741, “My Bedchamber...10 drawings by Boucher for Faunillaune, gilt frame and glass, 100 livres.”

36. In an annotation dating from around 1767 on the page of garde of Acajou et Zirphile, 1767, in the Bibliothèque nationale, we read: “Ce Roman desirs lascifs, soit pour faire voir que ceux qui s’y adonnent sont entièrement dépouillés par elle-meme de biens & d’honneurs.” Cesare Ripa, Iconologie, ou Explication nouvelle de plusieurs images, emblèmes, et autres figures hyérogliphiques, Paris 1634, p. 105.

37. In a letter of 25 July 1716 commending Carl Gustaf’s acquisitions of prints and drawings in Paris, Nicodemus Tessin the Younger reminded his son that he was fortunate to own a copy of “la Galathée de Marc Antoine dont Mariette demande 1000 livres.” See Bjerström and Snickare 2000 (note 23), pp. 205–206.


Diderot’s remark from his review of the Salon by the dealer Jean Baptiste Pierre de Paris (1590–1675). This Pour ma Tableaumanie,” Von Proschwitz, Tableaux de Paris (note 23), p. 97.

51. Ibid., p. 116. Maddeningly, the inventory of Legendre-Crozat’s pictures, drawn up on 12 September 1742 by Tessin’s portraitist, Jacques André Joseph Aved, listed this painting as “Un autre tableau peint sur toile représentant le Triomphe… peint pas Poussin aussi dans sa bordure be bois sculpté doré, prisé mil livres.” The document does not specify whether the subject is a Triumph of Venus or a Triumph of Galatea.

52. Ibid., pp. 111, 116.
53. Laing 1986–87 (note 8), pp. 208–212, for an illuminating discussion of this family’s patronage of Boucher.
58. See Un Suédois à Paris au 18e siècle: La collection Tessin (note 32), pp. 82–83. From Tessin’s account books, it can be established that Tessin acquired Lancret’s Woman with Skates for 400 livres on 17 July 1741: see Tessin Collection (note 6), vol. II.
61. Treasures from the Nationalmuseum of Sweden (note 1), pp. 46–49.
63. As he reminisced to Ulla on 12 January 1742, Von Proschwitz, Tableaux de Paris (note 23), p. 271 (letter 61).
64. Ibid., pp. 26, 97 (letter 15).
65. Ibid., p. 97: “Cospetto! che bella cosa! Il n’ay a des yeux comme les vôtres qui en soient digne.”
71. A complete set of the L’Histoire de Psyché tapestries was woven for King Fredrik I of Sweden between October 1745 and April 1747.
74. Jean de La Fontaine, The Loves of Cupid and Psyche: in verse and prose. From the French of La Fontaine, Author of the celebrated Tales and Fables. To which are prefixed, A Version of the same story, From the Latin of Apuleius. With a New life of la Fontaine, To which are prefix’d, a Version of the same story, From the French of La Fontaine, Paris 1744, pp. 5 (1857), pp. 458–460.
76. Jean de La Fontaine, Les Amours de Psyche et de Cupidon, pp. 255–256 (note 73). Jean de La Fontaine, The Loves of Cupid and Psyche: in verse and prose, p. 301 (note 74). That this passage may have served as a literary source follows a suggestion made by Laing in his unpublished entry on the painting (see note 8).
Staff Publications and Activities in 2016

Alissa Anderson

Lectures
“Kriminalteknisk märkning”, at the seminar Stölder och kulturav (Theft and Cultural Heritage), organised jointly by the Swedish National Heritage Board, the Swedish Museum of Natural History and the Police, at the Swedish Museum of Natural History, Stockholm, 16 March.

“Att välja material vid utställningar: vägledning på Nationalmuseum”, lecture with Joakim Werning, Samlingsforum, Swedish National Heritage Board, Visby, 17 November.

Other academic and professional activities
Board member and web editor of the Nordic Society for Conservators – Sweden.

Jan Blåberg

Other academic and professional activities
Board member and registrar of the Nordic Society for Conservators – Sweden.

Marika Bogren

Publications
“Formgivaren som konstnär och konstnär som formgivare – skisser, måleri och konstruktionsritning”, in Margareta Hennix formgivare och konstnär, co-authors: Kerstin Wickman, Stefan Hammenbeck and Margareta Hennix, Östergötlands museum, Linköping 2016, pp. 120–135.


Lectures

“Paolo Venini and Tyra Lundgren – a successful design collaboration”, Paolo Venini e la sua fornace, Research conference, Centro Studi del Vetro, Fondazione Giorgio Cini, Venice, 16 February.

“Gotland i konsten. Bilden av Visby”, SPF Nacka, Nacka, 18 February.

“Stig Lindberg 100 år”, Antik & Auktion, Katrinetorps Landeri, Malmö, 23 February.

“Stig Lindberg 100 år”, Uppblads konstförening, Uppsala konstmuseum, Uppsala, 10 March.

“Konstens kanonkritik och institutionalisering”, part of the course Gender Studies A, Centre for Gender Research, Uppsala University, Uppsala, 3 May.

“Konst, kropp och kön. Lust, last, blickar, begär”, Part of the course Gender Studies A, Centre for Gender Research, Uppsala University, Uppsala, 18 May.

“Stig Lindberg 100 år”, Gävle local heritage society, Gästrike-Hammarby, Sandsviken, 10 August.

“Stig Lindberg 100 år”, Antik & Auktion, Gustavberg Porcelain Museum, Gustavberg, 30 August.

“Stig Lindberg 100 år” with Lars Dueholm-Lindberg, Umeå Municipality, Väven, Umeå, 24 September.

“Stig Lindberg 100 år”, Gästrike crafts society, Gävle Prison Museum, Gävle, 30 October.

“Bildanalyser”, Part of the course Gender Studies B, Centre for Gender Research, Uppsala University, Uppsala, 22 November.

“Filmanalyser”, Part of the course Gender Studies B, Centre for Gender Research, Uppsala University, Uppsala, 28 November.

“Stig Lindberg 100 år”, Nordea art society, Stockholm, 30 November.

“Konstens kanonkritik och institutionalisering”, part of the course Gender Studies A, Centre for Gender Research, Uppsala University, Uppsala, 9 December.

“Konst, kropp och kön. Lust, last, blickar, begär”, Part of the course Gender Studies A, Centre for Gender Research, Uppsala University, Uppsala, 15 December.

“Konstens kanonkritik och institutionalisering”, part of the course Gender Studies A, Centre for Gender Research, Uppsala University, Campus Gotland, Visby, 15 December.

Other academic and professional activities

Board member of the Estrid Ericsons Vänner (Friends of Estrid Ericson), Lecturer at the centre for Gender Research, Uppsala University, head of image and art studies.

Participated in the research conference and exhibition project Paolo Venini e la sua fornace, Venice, 14–17 February and 9–13 September.

TV programme, Antikmagasinet, Malmö, about Stig Lindberg, with Lars Dueholm-Lindberg, TV host: Li Pamp, 2 November.

Charlotte Bylund Melin

Publications

Other academic and professional activities
Chairman of the Nordic Society for Conservators – Sweden.

Lena Dahlén

Publications

Micael Ernstell

Other academic and professional activities
Member of the board of the Bengt Bengtsson, Umeå University, Textile Conservation (SFT).

Other academic and professional activities
Member of the board of the Bengt Bengtsson, Umeå University, Textile Conservation (SFT).

Helen Evans

Lectures
“Practical applications of microfadingometry in museum lighting”, Microfading workshop, presented by Rickard Becklén, Kulturvårdsforum, Göteborgs konstmuseum, Gothenburg, 29 February.

Maria Franzon

Other academic and professional activities
Secretary of the Swedish Society for Textile Conservation (SFT).

Carina Fryklund

Publications

Lectures

Karin Glasemann

Lectures

Margareta Gynning

Publications

“Konstnärem som normbrytare”, in Konstnärem: entreprenör, geni och avantgardist, normbrytare, visionär, resenär/


Lectures
“Normkritik och curating: exemplum Konstnären”, the exhibition team for History Unfolds, Swedish History Museum Stockholm, 8 April.


“Bildförståelse och normkritik”, Ruter Dam, Skeppsholmen, Stockholm, 12 May.

“Konstnären”, Moderna Museet, Malmö, 25 September.

“Feministisk teori i museal praktik”, Master Course; Gender perspectives on art and visual culture, Department of Art History, Stockholm University, 26 September.

“Kvinnliga konstnärer – visionärer och normbrytare”, Affordable Art Fair, Stockholm, 2 October.

“Dialogseminarium kring nationalism och nationallromantik kring sekelsskiftet 1900”, SP – Nya NM, Stockholm, 29 November.


“Konsten att beröra”, conference organised by the Swedish Arts Council – participated in a panel discussion at Musikaliska, Stockholm, 7 December.

Linda Himners
Publications

Eva-Lena Karlsson
Lectures
“Traces of Early Modern Queens in the Swedish National Portrait Gallery”, The lasting effects of early modern cultural encounters, conference within the framework of the research project Marrying Cultures: Queen Consorts and European Identities 1500–1800, the Royal Swedish Academy of Letters, Stockholm, 14–16 September.

Merit Laine
Publications


Other academic and professional activities
Associate Professor at Uppsala University.

Member of the Council for Protection of Ecological and Aesthetic Matters of the City of Stockholm.

Member of the Governmental Council of National Heraldry.

Member of the Riksbank Committee for Commemorative Coins.

Lectures


Other academic and professional activities
Member of the Board of RIHA, the International Association of Research Institutes in the History of Art.

Chairman of the inspector team for evaluation of research education in art history, Swedish Higher Education Authority (UKÄ).


Carl-Johan Olsson
Publications


Lectures
“Anna Boberg’s arctic landscapes and romantic nationalism in Sweden”, in the session The Idea of North: Myth-Making and Identities, Association of Art Historians, 42nd Annual Conference and Book Fair, University of Edinburgh, Edinburgh, 8 April.

Other academic and professional activities
Member of the Board of RIHA, the International Association of Research Institutes in the History of Art.

Chairman of the inspector team for evaluation of research education in art history, Swedish Higher Education Authority (UKÄ).


Cilla Robach
Other academic and professional activities
Faculty opponent at the public defence of a doctoral thesis at the Academy of Design and Crafts, University of Gothenburg, 2 June, Thomas Laurien Händelser på ytan – shibori som kunskapande rörelse, Gothenburg 2016.

Appointed Associate Professor at Uppsala University, 20 December.

Maria Perers
Lectures

Kriste Sibul
Other academic and professional activities
Appointed to the board of the ICOM-CC Conservation Committee.

Anne-Grethe Slettemoen
Lectures
“Att visa föremål i olika miljöer”, Samlingsforum, Swedish National Heritage Board, Visby, 17 November, “Packmetoden och material”, workshop held with Pär Lindholm, Samlingsforum, Swedish National Heritage Board, Visby, 18 November.

Other academic and professional activities
Deputy chairman of the Nordic Society for Conservators – Sweden.

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