

A detailed portrait of a woman in historical attire, likely from the 16th or 17th century. She is wearing a white headscarf with a lace edge, a white blouse with a ruffled collar, and a dark blue skirt with a wide green and gold patterned belt. She is adorned with a large red coral necklace, gold earrings, and rings. The background is a solid dark brown.

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Christoffer Wilhelm Eckersberg (1783–1853), Danish. *“Una Ciociara”–Portrait of a Roman Country Girl*, 1816. Oil on canvas, 52 x 46.5 cm. Purchase: Wiros Fund. NM 7334.

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Foreword

*The Editorial Committee
Art Bulletin of Nationalmuseum, Stockholm*

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 “auto-graphs”, 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 19th 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 the 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 expressive 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 Alonzo'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 Capaneus, 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 LePrince (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 (À 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 (1616–1673) *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. 13). 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 Dawidsson), Bruno Ehrns, 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 Märta 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.

The Friends of the Nationalmuseum

Eva Qviberg
Chair

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 Regnier (1591–1667) was the Friends' gift to the Nationalmuseum to mark the society's 100th anniversary in 2011.

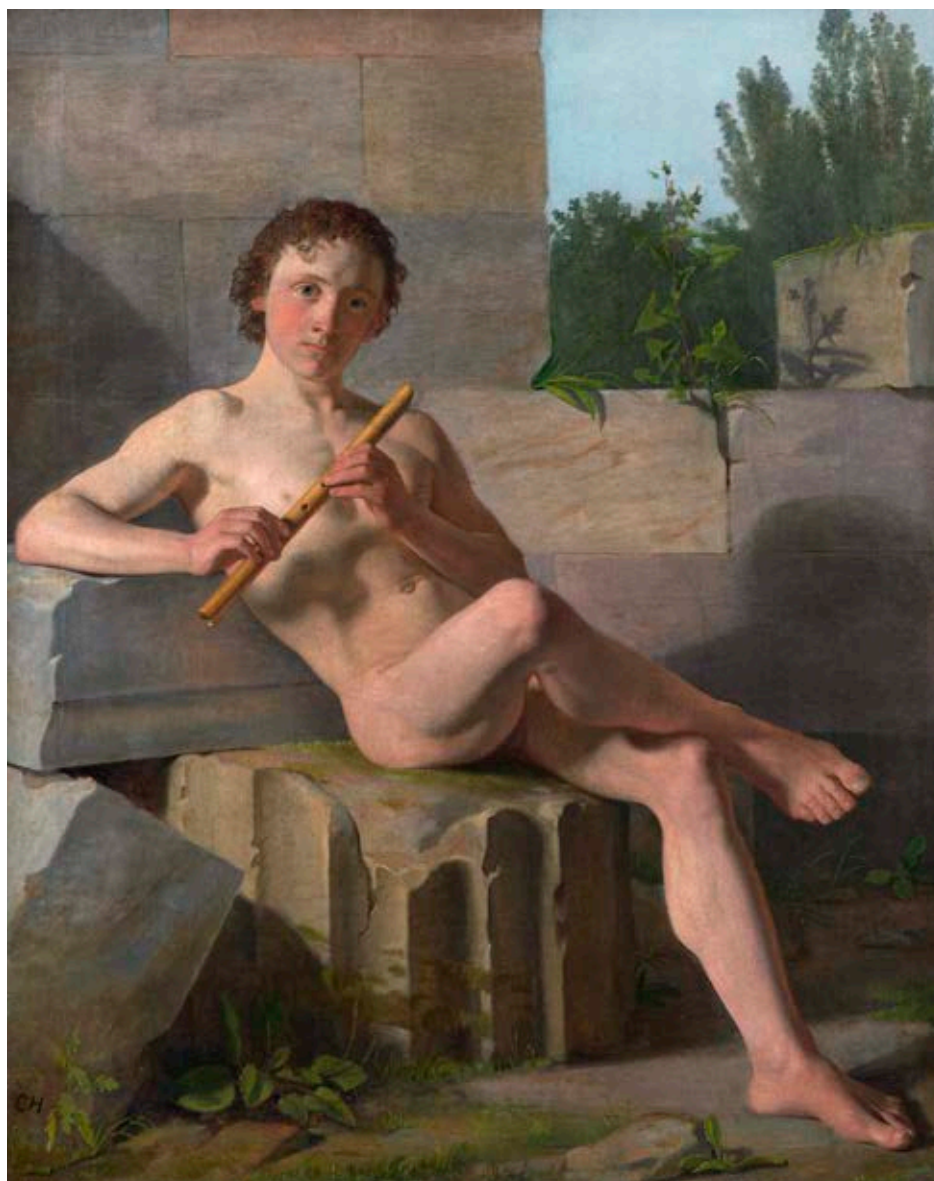


Fig. 1 Constantin Hansen (1804–1880),
A Male Model Playing Flute, 1826–27.
Oil on canvas, 118 x 94 cm.
Gift of the Friends of the Nationalmuseum.
Nationalmuseum, NM 7365.



Fig. 2 Märta Mattsson (b. 1982) at the scholarship award ceremony.

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 organises 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, national-museivanner.se). In 2016, members of



Fig. 3 Hans Hedberg (1917–2007), *Sculpture "Pear"*, 1970s–1980s. Faience, 46 x 32 cm. Donated 2016 by the Friends of Nationalmuseum, Bengt Julin Fund. Nationalmuseum, NMK 106/2016.

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 Hårlemanska Malmgård, 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/Kulturhuset and other museums. Moreover, we have organised excursions to Confidencen, Drottningholm Palace, Sandemar Manor and Sturchof 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

Two Male Portraits by Dutch Artists

Carina Fryklund
Curator, Old Master Drawings and Paintings

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 Luttichuys,
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 Isaack 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).¹ Isaack 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),² 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.³ 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.⁴ 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 Isaack 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.⁵

Isaack Luttichuys and his older brother Simon, both painters, were born in London, their parents having moved there from Amsterdam shortly before 1604.⁶ 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 Isaack was baptised there in March of 1616. Both Simon and Isaack later moved to Amsterdam, where the younger brother is first recorded as a painter, at age 23, in a legal document of 1639.⁷ His first dated painting is from the year before and, judging by its style, was probably painted in Holland.⁸ Isaack 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.

Isaack 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.⁹ 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 Isaack 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 Ceulen the Elder (1593–1661), who had returned to Amsterdam from London in 1643.

Among the immediately recognisable traits of Isaack 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



Fig. 2 Isaack Luttichuys, *Portrait of a Young Man Standing in a Landscape*, 1654. Nationalmuseum, NM 1412.



Fig. 3 Isaack Luttichuys, *Portrait of a Young Woman Standing at a Parapet*, 1654. Nationalmuseum, NM 1413.

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.¹⁰ 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.¹¹ 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 1710.¹² Sometime in the second decade of the 18th century he was apprenticed to the Leiden *fijnschilder* Willem van Mieris



Figs. 4 and 5 Isaac Luttichuys, *Portrait of a Young Man Holding a Pair of Gloves* (detail).

(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 composi-

tions 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.¹³ 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.¹⁴

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 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).¹⁵ 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 here. 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. Lüttichuys Fecit/Anno 1661", followed by a short, wavy 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 Luttichuys"); (Gösta Stenman, Helsinki); (sale, Stockholm, Bukowskis, 25 September 1929, no. 42, as "Lüttichuys, Izaak"); (sale, Stockholm, Bukowskis, November 2002); (sale, Stockholm, Bukowskis, 3 December 2015, no. 1061, as "Isaack Luttichuys"). Bibliography: Wilhelm Reinhold Valentiner, "Isaac Luttichuys: 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 Krempel, *Studien zu den datierten Gemälden des Nicolaes Maes (1634–1693)* [Studien zur internationalen Architektur- und Kunstgeschichte 9], Petersberg 2000; Bernd Ebert, *Simon und Isaack Luttichuys: Monographie mit kritischem Werkverzeichnis*, Berlin/Munich 2009, no. Is. Ago.
2. See Görel Cavalli-Björkman et al., *Dutch and Flemish Paintings, II: Dutch Paintings, c. 1600–c. 1800* (Stockholm, Nationalmuseum, 2005), nos. 278, 279; and Ebert 2009, nos. Is. A39, A40.
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.
4. See Johanna Henriëtte der Kinderen-Besier, *Spelevaart der mode: De kledij onzer voorouders in de zeventiende eeuw*, Amsterdam 1950, p. 165. Cf. the artist's *Portrait of Andries Rijckaert* of c. 1666, sold by Christie's, New York, 29 January 2014, no. 219; see Ebert 2009, no. Is. A98.
5. See Ebert 2009, pp. 61, 199–200.
6. For a biography of the artist, see most recently Ebert 2009, pp. 33–44, 54–58.
7. Isaack Luttichuys 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 Luttichuys'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. A33; A38,

fig. 181; A65; A68; A72, fig. 182; A83, fig. 208; A98, fig. 179.

10. For an analysis of the painting technique of Isaack Luttichuys, see Ebert 2009, pp. 282–292.

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").

12. For a biography of the artist, see Antoinette J. M. Krikke-Frijns, "Hieronymus van der Mij: Een achttiende-eeuwse Leidse schilder", in *Leids jaarboekje*, 81 (1989), pp. 84–103.

13. As witnessed by Jan van Gool, *Nieuwe Schouburg der Nederlantsche Kunstschilders en Schilderessen* (The Hague 1750), who describes "zyne [Van der Mij's] neiging ook tot het schilderen van antique en modern Kabinetstukjes" (pp. 129–130). See further C. J. A. Wansink, "Hieronymus van der Mij als historic- en genreschilder", in *Oud-Holland*, 99 (1985), pp. 201–216; and J. Aono, "Ennobling daily life: a question of refinement in early eighteenth-century genre painting", in *Simiolus*, 33 (2007–2008), pp. 237–357.

14. See Rudi Ekkart, "Een missing link uit de Leidse Senaatskamer", in *Origine*, 21, no. 3 (2013), pp. 72–73.

15. Oil on oak, 38 x 29 cm, signed and dated "17[1?]/7", private collection (RKD no. 29865).

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.



Fig. 2 Jørgen Roed (1808–1888), *From Collin's Garden in Copenhagen*, 1833. Oil on cardboard mounted on panel, 33 x 25 cm. Nationalmuseum, NM 2394.



Fig. 4 Albert Küchler (1803–1886), *Woman with a Slouch Hat in her Lap*. Pencil on paper, 36 x 28 cm. Nationalmuseum, NMH 921/1924. A preliminary study for *Roman Peasants Buying a Hat for Their Little Son, who is to be an Abbot*.

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



Fig. 5 Albert Küchler (1803–1886), *Roman Peasants Buying a Hat for Their Little Son, Who is to be an Abbate*, 1840. Oil on canvas, 75.9 x 92.8. Thorvaldsens Museum, Copenhagen, B246.



Fig. 3 Wilhelm Marstrand (1810–1873), *Italian Landscape*. Oil on paper mounted on wood, 37 x 43 cm. Nationalmuseum, NM 2250.

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 1922.⁴ 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.⁵

Despite Bergh's sudden death, the Nationalmuseum continued along the path already staked out as far as acquisi-

tions were concerned. In its 1924 year-book, 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.⁶ 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".⁷ 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".⁸ 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



Fig. 6 Jørgen Roed (1808–1888), *Portrait of Colonel von Darcheus*, 1834. Oil on canvas, 32.5 x 26.5 cm. Nationalmuseum, NM 6231.



Fig. 7 Christoffer Wilhelm Eckersberg (1783–1853), *Oedipus and Antigone*, 1812. Oil on canvas, 61.5 x 50 cm. Purchase: The Wiros Fund. Nationalmuseum, NM 7340.

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 Kűchler (Figs. 4 and 5).⁹

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.¹⁰

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,¹¹ 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.¹² It is probably reasonable to



Fig. 8 Christoffer Wilhelm Eckersberg (1783–1853), “*Una Ciociara*” – *Portrait of a Roman Country Girl*. Oil on canvas, 52 x 46.5 cm. Purchase: The Wiros Fund. Nationalmuseum, NM 7334.



Fig. 9 Christoffer Wilhelm Eckersberg (1783–1853), *Frederick VI of Denmark* (1768–1839), 1820. Oil on canvas, 46 x 37 cm. Purchase: Magda and Max Ettler Fund. Nationalmuseum, NM 7324.

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.”¹³ 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



Fig. 10 Christoffer Wilhelm Eckersberg (1783–1853), *Karen Margarethe Borch*, 1837. Oil on canvas, 46 x 30 cm. Purchase: Sophia Giesecke Fund. Nationalmuseum, NM 7330.

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. 11 Christoffer Wilhelm Eckersberg (1783–1853), *Study of a Model*. Oil on canvas mounted on wood, 28.6 x 18.5 cm. Purchase: The Wiros Fund. Nationalmuseum, NM 7315.



Fig. 12 Christoffer Wilhelm Eckersberg (1783–1853), *Interior from the Artist's Home at Charlottenborg*. Pencil, wash on paper, 17.4 x 13.6 cm. Purchase: The Wiros Fund. Nationalmuseum, NMH 520/2016.

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.¹⁸ 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.¹⁹ 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.²⁰ 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



Fig. 14 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.



Fig. 13 Constantin Hansen (1804–1880), *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 Wiros Fund. Nationalmuseum, NM 7339.

acquired during the year shows a woman combing her hair by a bed (Fig. 11).²¹ 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.²²

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 Alvide (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*, painted around 1840 (Fig. 13). The other is a work from his youth, *A Male Model Playing the Flute* (Fig. 14), which was presented by the Friends of the Museum. This painting, a slightly mythologised nude study, won a prize at the Copenhagen Academy in 1827.²³

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



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.

Mr Axel Stangenberg. This large-format painting, originally part of the collection of Christian VIII of Denmark, is based on sketches Læssøe 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 particu-

lar, 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 Købke chose for a painting which he did two years later, but which



Fig. 17 Christen Købke (1810–1848), *Young Capri Boy*, c. 1839. Oil on canvas mounted on cardboard, 31 x 26 cm. Purchase: The Wiros Fund. Nationalmuseum, NM 7316.



Fig. 15 Louis Gurlitt (1812–1897), *Self-Portrait*, 1833. Oil on canvas, 24.3 x 18 cm. Purchase: The Wiros Fund. Nationalmuseum, NM 7375.

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).²⁸ 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 Skiold in Christianshavn Dock (Fig. 18), painted in 1860²⁹ 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 1851.³⁰ 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,

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.



Fig. 18 Otto Bache (1839–1927), *The Liner Skiold in Christianshavn Dock*, Oil on canvas, 36.2 x 40.5 cm. Purchase: The Wiros Fund. Nationalmuseum, NM 7362.

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.

2. Carl Nordenfalk, “Inledning”, in *Dansk guldalder*, Nationalmuseum, Stockholm 1964, p. 11.

3. Cf. Helena Nyblom, “Danska konstnärer från 1830-talet: Minnen och intryck af Helena Nyblom. Jørgen Sonne, P.C. Skovgaard, H.V. Bissen, Fritz Vermehren”, in *Ord och bild*, IV, pp. 97–111. See

also Gunnel Vallquist, *Helena Nyblom*, Stockholm 1987, pp. 6–33.

4. Ibid.

5. See Catherine Johnston, “Genopdagelsen af det tidlige 1800-tals danske og nordtyske maleri”, in *Under samme himmel: Land og by i dansk og tysk kunst 1800–1850*, William Gelius & Stig Miss (eds.), Thorvaldsens Museum, Copenhagen 2000, p. 90.

6. Axel Gauffin, "Det gamle huset", in *Nationalmusei årsbok 1924*, Stockholm 1924, pp. 1–5.
7. *Ibid.*, p. 2.
8. Nationalmuseum Archives, Paintings Inventory NM 2394, pasted-in newspaper article: "Glückstadt-Auktionen: Stockholms Nationalmuseum købte Roeds Vinterbillede for 5750 Kr".
9. NMH 908–927/1924.
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).
11. *Pittori danesi a Roma nell'Ottocento*, Palazzo Braschi, Rome, 1977.
12. Kasper Monrad, *Dansk Guldalder: Lyset, landskabet og hverdagslivet*, Copenhagen 2013, pp. 10–11.
13. Görel Cavalli-Björkman, "The Nordic Collection at Nationalmuseum", in *Illustrerad katalog över äldre måleri från Danmark, Finland och Norge*, Stockholm 1995, p. xiii.
14. See Carl-Johan Olsson, "Scandinavian oil studies and a portrait", in *Art Bulletin of Nationalmuseum Stockholm*, vol. 21, pp. 30–34.
15. Cf. Jean-Auguste-Dominique Ingres, *Raphael and La Fornarina*, 1814 (Fogg Museum, Harvard Art Museums, Cambridge, MA). See also Charlotte Christensen, "Eckersberg og Rafael", in *C W Eckersberg i Rom 1813–16*, Thorvaldsens Museum, Copenhagen 1983, pp. 38 ff.
16. *C. W. Eckersbergs dagbøger 1810–1837*, Villads Villadsen (ed.), vol. 1, Copenhagen 2009, p. 119: "[23 January 1816] and paid for the Ciociare costume for 14 days". Cf. *ibid.*, n. 11.
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 158) and acquired by an American collector. Bought by the Nationalmuseum at Christie's, New York, *19th Century European Art*, 25 April 2016, lot 67.
18. Sotheby's, London, *Of Royal Descent and Noble Descent*, 19 January 2016, lot 176.
19. *C. W. Eckersbergs dagbøger 1837–1853*, Villads Villadsen (ed.), vol. 2, Copenhagen 2009, pp. 753–755.
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).
21. Bruun Rasmussen, *C. W. Eckersberg and the Danish Golden Age*, 24 November 2015, lot 44.
22. My thanks to curator Carl-Johan Olsson for this keen observation.
23. *Constantin Hansen: 1804–1880*, Bjarne Jørnæs & Stig Miss (eds.), Thorvaldsens Museum, Copenhagen 1991, pp. 10 ff.
24. Bruun Rasmussen, *International Paintings, Antiques and Modern Art*, 29 September 2016, lot 17.
25. Monrad 2013, p. 308.
26. Purchased at Artcurial, Paris, *Old Master & 19th Century Arts*, 10 November 2016, lot 578. Cf. *Louis Gurlitt: 1812–1897. Porträts europäischer Landschaften in Gemälden und Zeichnungen*, Ulrich Schulte-Wülwer & Bärbel Hedinger (eds.), Munich 1997, p. 170.
27. Cf. *ibid.*, p. 69, cat. no. 50.
28. *Christen Købke 1810–1848*, Hans Edvard Nørregård-Nielsen & Kasper Monrad (eds.), Statens Museum for Kunst, Copenhagen 1996, p. 378 (works list no. 179).
29. Bruun Rasmussen, *International Paintings, Antiques and Modern Art*, 29 September 2016, lot 41.
30. Kasper Monrad et al., *Eckersberg*, Statens Museum for Kunst, Copenhagen 2016, pp. 168–169, 221, cat. no. 98.

Herman Saftleven, *A Sticky Nightshade, or Litchi Tomato*

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 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).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).² 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.”³



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.



Fig. 2 Jan Weenix (1640–1790), *Portrait of Agnes Block (1629–1704), Her Second Husband, the Silk Merchant Sybrand de Flines (1623–1697), and Two Young Nieces, in the Gardens at Vijverhof*, ca 1694. Oil on canvas, 84 x 111 cm. Amsterdams Historisch Museum.

By Saftleven's time, botanical draughtsmanship had become a firmly established tradition in the Netherlands.⁴ At its origin lies the development of botanical science and the new fashion of gardening that spread rapidly in humanist and courtly circles in Europe in the mid-16th century, part of a rising tide of interest in natural phenomena. An increased knowledge of foreign plants, and the need for systems of scientific classification, led to the founding of botanical teaching collections of actual specimens of natural historical interest, as well as of increasingly accurate drawings of flora and fauna, and the publication of herbals. Saftleven's patron, Agnes Block, was a passionate collector of exotic flora that she cultivated in her famous gardens at Vijverhof, a country estate, about fifteen

miles southeast of Amsterdam, which she bought in 1670, the year of her first husband's death.⁵ She owned around 500 different plants and flowers, some 200 of them from abroad, and was particularly proud of being one of the first gardeners in the Netherlands to grow a pineapple successfully in her heated orangery (Fig. 2).⁶ Block also enthusiastically commissioned artists to record her collection of natural specimens in drawings. As she wrote to a fellow botanist: "When I have a strange or unknown plant, I have it drawn from life, so that if it dies, I have a record on paper."⁷ Her patronage attracted the most skilled artists in the field, such as Maria Sibylla Merian (1647–1717), who worked at Vijverhof in the 1690s.⁸ Dated drawings by Saftleven show that he was

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 Heewood, nos. 1784–87: 1680s). Signed with monogram and dated ‘HS. f. 1683. Den 31 octob.’ (lower centre, in brown ink). Inscribed by Agnes Block: “*Solanum pomiferum frutescens Africanum/spinozum, nigricans boraginis flore/foliis profunde laciniate*” (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; représentant 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 Ellinckhuysen (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: *Solanum pomiferum frutescens africanum...*”); Iohan Quirijn van Regteren Altena, Amsterdam; thence by descent; (sale, Amsterdam, Christie’s, 10

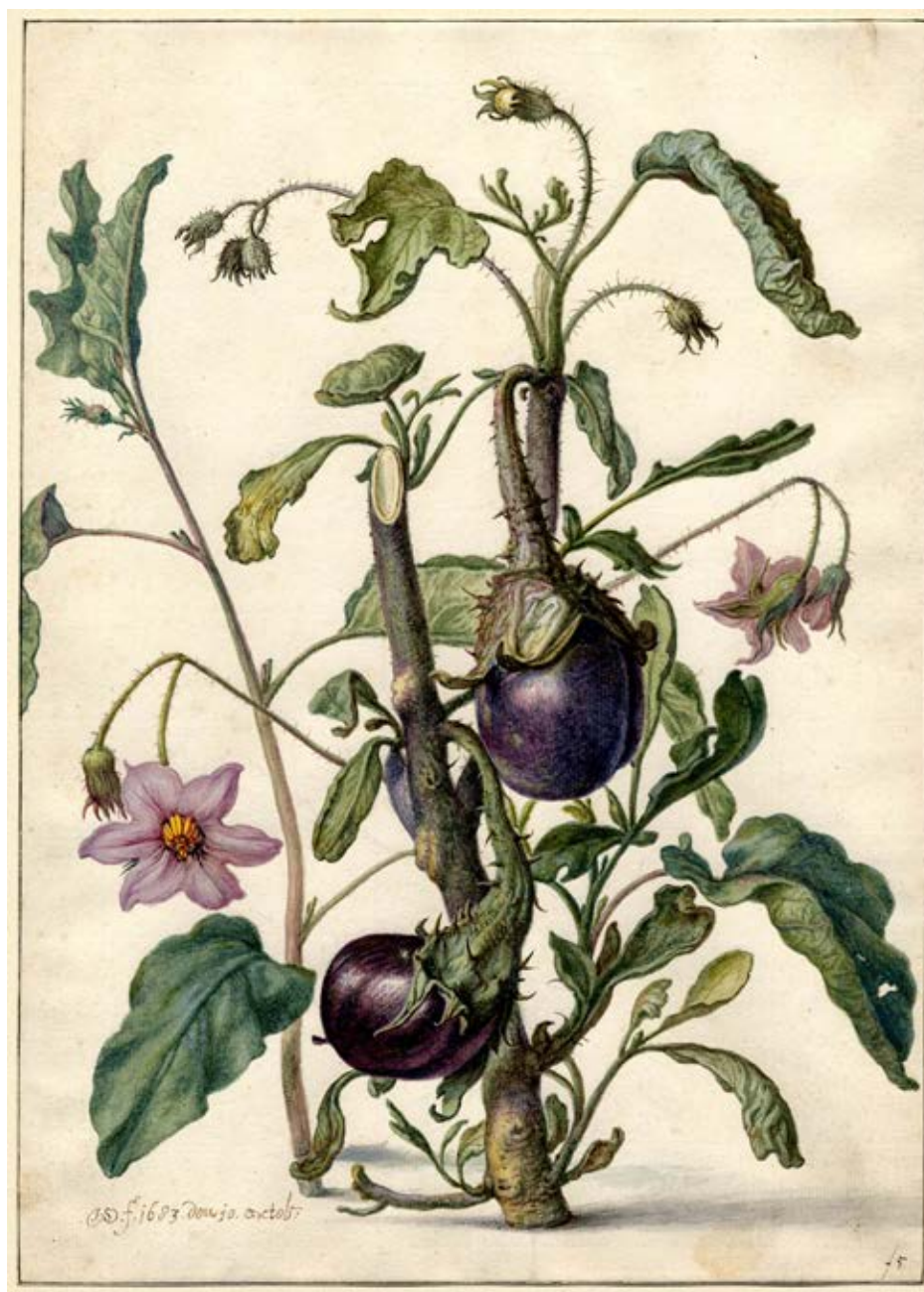


Fig. 3 Herman Saftleven (1609–1685), *A Madagascarian Potato (Solanum indicum maximum)*, 1683. Watercolour, 35 x 25.4 cm. British Museum, London.

July 2014, lot 245). Bibl. Dordrecht, Dordrechts Museum and Amsterdam, Rijksmuseum, *Bekoring van het kleine*, 1959–60, no. 72 (Laurens J. Bol); Wolfgang Schulz, 'Blumenzeichnungen von Herman Saftleven d.J.,' *Zeitschrift für Kunstgeschichte* XL, 1977, no. 22; W. Schulz, *Herman Saftleven 1609–1685: Leben und Werke mit einem kritischen Katalog der Gemälde und Zeichnungen*, Berlin and New York, 1982, no. 1442.

2. Vondel, a frequent visitor to Vijverhof in his last years, dedicated several poems to his beloved niece; see Catharine van der Graft, *Agnes Block, Vondels nicht en vriendin*, Utrecht 1943, pp. 24, 30f., 53f., 70. A poem written in her honour in 1668, suggests that Block was herself a dedicated amateur engraver, painter and draughtsman, though no surviving works have been identified; see Graft 1943, p. 55.

3. W. Schulz, 'Herman Saftleven II', in Jane Turner (ed.), *The Dictionary of Art*, London, 1996, vol. 27, p. 518.

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 in 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. 5655; see I.Q. van Regteren Altena, *Jacques de Gheyn: Three Generations*, The Hague, 1983, nos. 909–30, 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, "Hollandse Flora's; over elitevrouwen en hun lusthoven aan het einde van de zeventiende eeuw", *Cascade* 20/2

(2011), pp. 31–45; and Susan Bracken, Andrea Gáldy, and Adriana Turpin (eds), *Women Patrons and Collectors*, Newcastle-upon-Tyne, 2012, passim.

6. Amsterdams Historisch Museum, inv. SA 20359; see Albert Blankert, *Amsterdams Historisch Museum, schilderijen daterend van voor 1800, voorlopige catalogus*, Amsterdam, 1975–76, no. 499; and Norbert Middelkoop (ed.), *Kopstukken. Amsterdammers geportretteerd 1600–1800* (exh., Amsterdams Historisch Museum, 2002/2003), no. 84.

7. Letter to Lelio Trinofetti (1647–1722), a professor of botany in Bologna, quoted in Ellinoor Bergvelt, Renée E. Kistemaker, and Hinke Wiggers, *De wereld binnen handbereik: Nederlandse kunst- en rariteitenverzamelingen, 1585–1735* (exh., Amsterdams Historisch Museum, 1992), p. 134.

8. See *Maria Sibylla Merian – kunstenares en natuuronderzoekster* 1647–1717 (exh., Frankfurt a.M., Historisches Museum, and Haarlem, Teylers Museum, 1997/98), pp. 79–81, 145–47 f.

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

10. British Museum, inv. 1836.081.1504; see Schulz 1982 (as in n.1), p. 487, no. 1441.

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 1982, pp. 96–101, nos. 1420–1446. According to Sam Segal (in Haarlem 1998, p. 80, see note 7), Block's heirs sold her collection to the Delft 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 Agneta 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.

Two Paintings by Anne-Louis Girodet and Johann Heinrich Füssli

Martin Olin

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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).¹ Girodet had been a pupil in David's studio, where he had been put to work copying his teacher's masterpieces.



Fig. 1 Anne-Louis Girodet (1767–1824), *Capaneus – Study called The Blasphemer*. Oil on canvas, 55 x 46 cm. Purchase: Hedda and N. D. Qvist Fund. Nationalmuseum, NM 7348.



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.

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”.³ 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

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



Fig. 5 Johann Heinrich Füssli (1741–1825), *Leonora Discovers Alonzo's Dagger*. Oil on canvas, 61.3 x 60 cm. Purchase: The Wiros Fund. Nationalmuseum, NM 7326.

for the title page of Edward Young's drama *The Revenge* (1721) in the series (Fig. 5).⁶ 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).⁷ 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



Fig. 4 Plate XCVII from A. Rockstuhl and F. Gille, *Musée de Tzarskoe-Selo ou collection d'armes de Sa Majesté l'Empereur de toutes les Russies*, St Petersburg 1835–53. The Italian 16th-century helmet that appears in Girodet's study of Capaneus is illustrated top right. National Library, Stockholm.



Fig. 6 William Satchwell Leney, *Leonora Discovers Don Alonzo's Dagger*; illustration in Bell's British Theatre, 1793. ©Trustees of the British Museum.

Notes:

1. Sylvain Bellenger, *Girodet*, Paris 2005, pp. 424–426.
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.
5. Bellenger 2005, p. 426, note 8.
6. Gert Schiff, *Johann Heinrich Füssli*, pp. 163, 515 (no. 887), 527 (no. 942), II, pp. 243 (fig. 887), 277 (fig. 942).
7. Virginia Mason Vaughan, *Performing Blackness on English Stages, 1500–1800*, Cambridge 2005, pp. 152–156.

dagger which Don Alonzo had used to kill Zanga's father. In the previous scene, the jealous Alonzo had intended to kill her, but had thrown the dagger down, and he can now be glimpsed exiting to the right. In the theatre, the role of Zanga was played in blackface make-up. In the painting, marks can be made out on his cheek, perhaps a reference to the humiliating blow Alonzo had previously dealt him, further provoking his revenge. Characteristic of Füssli are Leonora's dramatic gesture and the elongated limbs, in this case with Zanga's accentuated thigh muscles visible

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.



Fig. 2 Caspar David Friedrich (1774–1840), *The Monk by the Sea*, 1808–10. Oil on canvas, 110 x 171.5 cm. Alte Nationalgalerie, Berlin, NG 9/85.

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 Leybold (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. Leybold'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,

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:

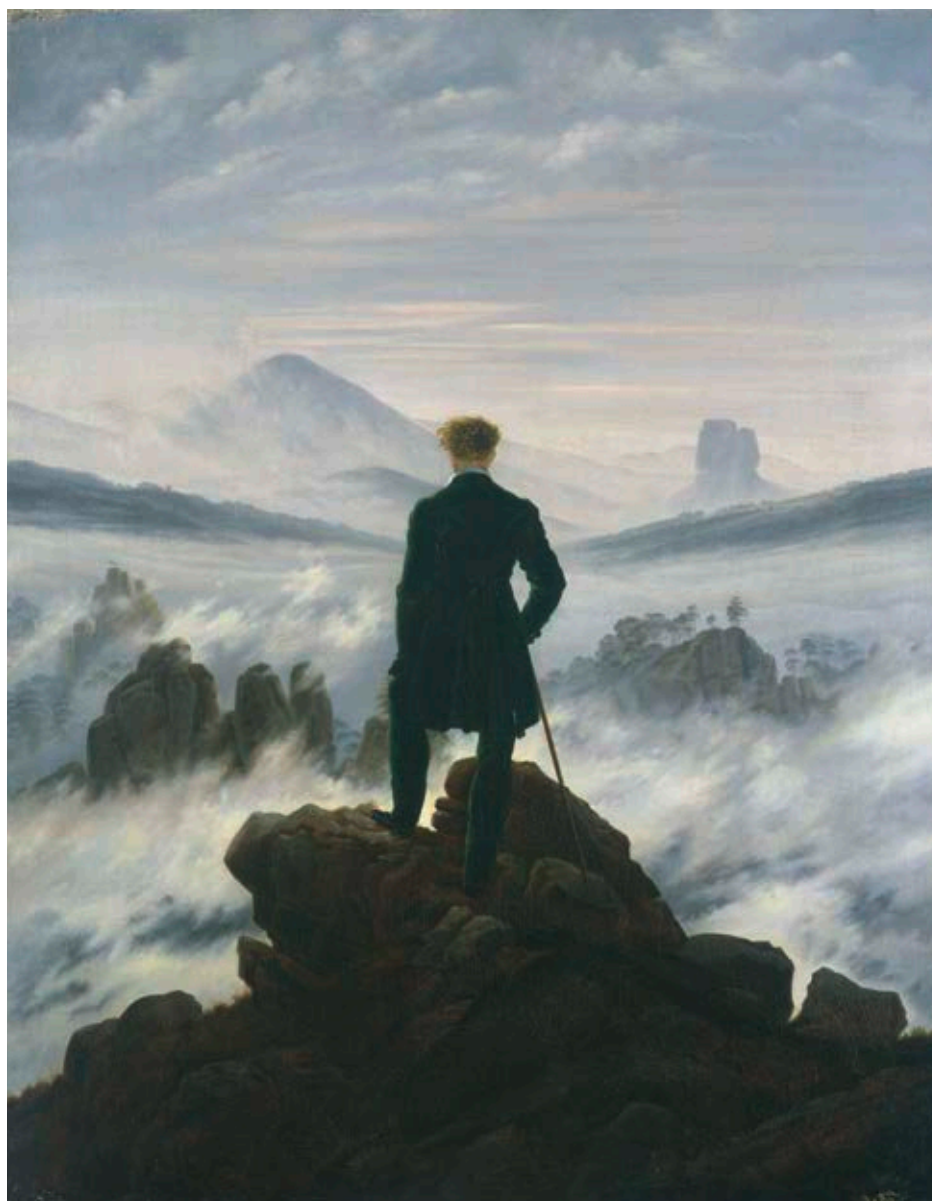


Fig. 3 Caspar David Friedrich (1774–1840), *Wanderer above a Sea of Fog*, c. 1817. Oil on canvas, 94.8 × 74.8 cm. Hamburger Kunsthalle, Hamburg, HK-5161.



Fig. 4 Carl Julius von Leypold (1806–1874), *Oak and Birch*, 1832. Oil on paper mounted on panel, 29.6 x 37.7 cm. Purchase: The Wiros Fund. Nationalmuseum, NM 7327.

*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.*³

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.⁴ 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.⁵ 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.⁶ In that respect, the medium of the visual image is superior to reality, in that the distant remains distant and we as



Fig. 5 Caspar David Friedrich (1774–1840), *Fir Trees in the Snow*, c. 1828. Oil on canvas, 31.3 x 25.4 cm. Neue Pinakothek, Munich, ESK 1.



Fig. 6 Knut Baade (1808–1879), *Dresden at Sunset*, 1838. Oil on wood, 16 x 22 cm. Purchase: The Wiros Fund. Nationalmuseum, NM 7325.

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

‘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

abode, seeking only to embrace it in its plenitude and enchainment; no detail makes them forget the glittering thread that joins the links in rows to form the holy candelabrum, and they find beatitude in the contemplation of this living ornament hovering over the depths of night. The ways of contemplating nature are innumerable; at one extreme the sentiment of nature becomes a jocose fancy, a banquet, while at the other it develops into the most devout religion, giving to a whole life direction, principle, meaning.⁸

Friedrich's *Wanderer* can essentially be regarded as an illustration of Novalis's thinking, with its human figure gazing out over distant mountains. What, then, are we to make of the birds in Carus's *Fantasy of the Alps*? To begin with, we can note that we approach this image differently: it is not as obvious as in Friedrich's painting how we are to identify with its figures. At the same time, the view is just as dizzying, exerting the same kind of attraction. One possibility is that Carus wanted to locate his subject in a higher sphere, more inaccessible to humans. His intention in doing so could have been to try to bring about, in an image with stronger religious undertones, a clearer, more literal union of the divine and the earthly world. The art historian Florian Illies has suggested that this painting could be a "friendship picture", in which the birds represent Friedrich and Carus⁹ – an interpretation that is of interest in relation to the Romantic idea of the artist as endowed with a gaze that sees things others are not immediately receptive to. In a metaphorical sense, the birds represent this sharper, boundless gaze. By arousing the viewer's curiosity about the country beyond the mountains, they serve as meaning-bearing elements of the image. These eagles can fly and thus easily make their way to that distant land, just like the ships leaving harbour in other paintings by Friedrich. In the Nationalmuseum collection, Carus's work thus provides a good example of the revolutionary change Romanticism brought to art and our experience of it.

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.¹⁰ 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 Romantics 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.
3. Quoted from Synnöve Clason's article in *Caspar David Friedrich – den besjälade naturen*, Torsten Gunnarsson (ed.), Nationalmuseum, Stockholm 2009, p. 24.
4. Götz Pochat, *Symbolbegreppet i konstvetenskapen*, Stockholm 1977, pp. 19–20.
5. Helmut Börsch-Supan & Karl Wilhelm Jähnig, *Caspar David Friedrich – Gemälde, Druckgraphik*, Munich 1973, p. 349 under ("Bildmäßige Zeichnungen").
6. J. W. von Goethe, *The Sorrows of the Young Werther*, tr. R. D. Boylan, <https://www.gutenberg.org/files/2527/2527-h/2527-h.htm>.
7. Novalis, *Hymner till natten & Lärjungarna i Saïs*, Lund 1991, p. 11 (my translation).
8. Novalis, *The Novices of Saïs*, tr. Ralph Manheim, New York 2005 (1949). Quoted from <https://ethicsofsuicide.lib.utah.edu/selections/novalis/>, accessed 8 June 2017.
9. Florian Illies, entry in auction catalogue *Kunst des 19. Jahrhunderts*, Berlin 2015, p. 21.
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.
11. Translated from Novalis, *Fragmente*, Ernst Kamnitzer (ed.), Dresden 1929.

Two Examples of French Naturalism – the Primary Source of Inspiration for Swedish Art of the 1880s

Carl-Johan Olsson
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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.



Fig. 2 Henry Lerolle (1848–1929), *The Organ Rehearsal (À l'Orgue)*, c. 1885. Oil on canvas. Purchase: The Wiros Fund. Nationalmuseum, NM 7335.

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 illu-

sionistic abilities of its artists, and critics, too, often judged it in terms of its faithfulness to nature.¹ 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. 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.

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.

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

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.⁴ 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:

1. See for example Dominique Lobstein, "Jules Bastien-Lepage (1848–1884)", in *Jules Bastien-Lepage (1848–1884)*, Marion Diez (ed.), Paris 2007, pp. 14–51.
2. Sixten Strömbom, *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.
3. Marie-Madeleine Aubrun, *Jules Bastien-Lepage 1848–1884 – Catalogue raisonné de l'Oeuvre*, Paris 1985, p. 220.
4. Metropolitan Museum of Art website: <http://www.metmuseum.org/art/collection/search/436880> (accessed June 2017).
5. *Art Bulletin of Nationalmuseum, Stockholm*, Volume 20, 2013, pp. 23–26.

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 223 cm. Nationalmuseum, NM 834.



Fig. 2 Pierre Henri de Valenciennes (1750–1819), *View of the Roman Campagna near Subiaco*, c. 1782. Oil on paper mounted on canvas, 34 x 49.1 cm. Purchase: The Wiros Fund. Nationalmuseum, NM 7359.

VIEWS OF ROME and the surrounding countryside have a distinguished ancestry. For a long time, the historical landscapes of Claude Lorrain were the norm.¹ For the modern observer, it can be difficult to imagine that these fantasy scenes were in fact based on direct observations and studies made in the environs of Rome. Artists made rapid studies from nature, both drawings and paintings in oil on paper. These were regarded primarily as working material, but were sometimes

admired for their artistic bravura. In contrast to drawn sketches, however, very few oil studies, if any at all, have been preserved. A key figure in injecting new life into the study of landscape in the second half of the 18th century was Charles-Joseph Natoire, director of the French Academy in Rome from 1751 to 1775. He would be particularly important for a generation of French artists who were born around the time he took up his post. Paradoxically, this new study of

nature was linked to the revived interest of Neoclassicism in the historical or heroic landscape, as shaped by both Claude Lorrain and Nicolas Poussin.² 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*



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.³ 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.

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 – *Éléments 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. 4 Simon Denis (1755–1813), *The Waterfall in Neptune's Grotto at Trooli*, c. 1790. Oil on canvas, 25.5 x 20.7 cm. Purchase: Hedda and N. D. Qvist Fund. Nationalmuseum, NM 7358.

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.⁴ 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.⁵ 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.⁶ 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.⁷ 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.⁸

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.⁹ The painting acquired by the Nationalmuseum as early as 1984, *Gorge at Civit  Vecchia* (Fig. 5), in fact came from Bidauld's estate.¹⁰

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*.¹¹ 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



Fig. 5 Jean-Joseph-Xavier Bidauld (1758–1846), *Gorge at Civit  Vecchia*, 1787. Oil on paper mounted on canvas, 50 x 37.5 cm. Nationalmuseum, NM 6776.



Fig. 6 Jean-Victor Bertin (1767–1842), *View of Tivoli from above the Cascata Vecchia*, 1806. Oil on canvas, 41 x 35 cm. Purchase: Anna and Ferdinand Boberg Foundation and The Wiros Fund. Nationalmuseum, NM 7398.

became very popular, were repeated several times by the artist himself, and were copied on porcelain plates.¹² In 1806–7, Bertin undertook a study tour of Italy.¹³ The recently acquired *View of Tivoli from above the Cascata Vecchia* (Fig. 6) is from this period. It has many of the qualities of *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 *Red Rocks at Cività 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 Cività Castellana. Here he studied the picturesque rock formations of the surrounding countryside, rendering them in bright colours and with extremely free brushwork.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 *historical landscape* is a direct translation of the French *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 *historique*. A synonymous term is the French *héroïque* (heroic), with the same associations.
2. Vincent Pomarède, "Le paysage et l'Académie de France à Rome: état de la recherche", in *Maestà di Roma: D'Ingres à Degas. Les artistes français à Rome*, Olivier Bonfait (ed.), Rome 2003, p. 79. The

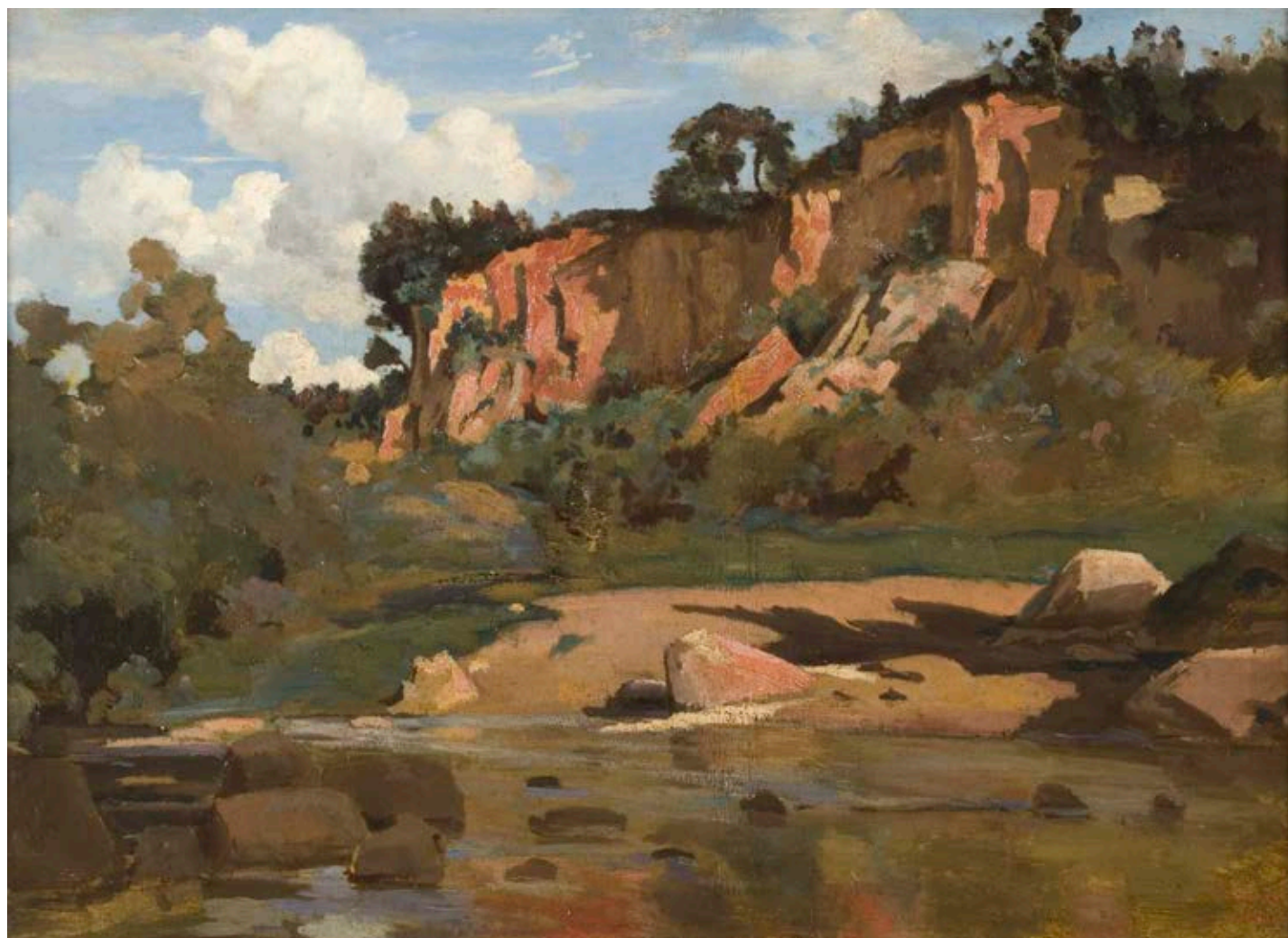


Fig. 7 Camille Corot (1796–1875), *Red Rocks at Civitella Castellana*, c. 1827. Oil on paper mounted on canvas, 36 x 51 cm. Nationalmuseum, NM 2060.

phenomenon was highlighted in an epoch-making exhibition curated by Pierre Rosenberg, *De David à Delacroix: la peinture française de 1774 à 1830*, Grand Palais, Paris, 1974, as well as a few years later in *Painting from Nature: The Tradition of Open-Air Oil Sketches*, curated by Philip Conisbee and shown at the Fitzwilliam Museum, Cambridge, and the Royal Academy, London, in 1980–81. At the same time, publications on a series of individual French pioneers of the oil study began to appear. The Swedish art historian and curator Torsten Gunnarsson presented a PhD thesis in 1989 entitled *Friluftsmåleriet före friluftsmåleriet: Oljestudien*

i nordiskt landskapsmåleri 1800–1850 (Open-air oil sketching in Scandinavia 1800–1850; Uppsala 1989). The focus there was on the Scandinavian contribution, but Gunnarsson also dealt with French oil studies.

3. Pontus Grate, *French Paintings*, vol. II, Stockholm 1994, p. 49 (NM 834). When Boguet was in Rome, the original still belonged to the Altieri Collection. How his copy ended up in the collection of Count Sven Bunge is not yet clear. Cf. Marie-Madeleine Aubrun, “Nicolas-Didier Boguet (1755–1839): ‘Un Emule du Lorrain’”, *Gazette des Beaux-Arts*, June 1974, pp. 322 ff.

4. *Plein-air painting in Europe 1780–1850* (exh. cat.), Shizuoka Prefectural Museum of Art, Art Gallery of New South Wales, Sydney, and National Gallery of Victoria, Melbourne, 2004–2005, p. 37, cat. no. 3.

5. Luigi Gallo, “La nature l’avait créé peintre: repères d’une vie et profil d’une carrière”, in *Pierre-Henri de Valenciennes 1750–1819: “La nature l’avait créé peintre”* (exh. cat.), Musée Paul-Dupuy, Toulouse, Paris 2003, pp. 75 ff. Pierre Henri de Valenciennes’s oil sketches were rediscovered when Princess Hortense de Croÿ (1867–1932) gave 134 of them to the Louvre in 1930. She was a descendant of Count Pierre-Charles de

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

6. *Importants Tableaux Anciens: Tableaux et Dessins du XIX^{ème} Siècle*, cat. Sotheby's Monaco, 18–19 June 1992. Cf. Anna Ottani Cavina, "Simon Denis Anvers 1755–Naples 1813", in *Paysages d'Italie: Les peintres du plein air (1780–1830)* (exh. cat.), Paris 2001, pp. 128 ff. See also Geneviève Lacambre, "Two Series of Studies in Oil on Paper Numbered by Pierre-Henri de Valenciennes and Simon Denis", in *Studying Nature: Oil Sketches from the Thaw Collection*, Jennifer Tonkovitch (ed.), New York 2011, pp. 72–78.

7. *Plein-air painting 2004–2005*, p. 45, cat. no. 9. See also John Lishawa, "Denis, An Italian View", in *First Impressions: Landscape Oil Sketches 1780–1860 from the John Lishawa Collection*, London 2012, p. xxiv.

8. Lacambre 2011, p. 74.

9. Asher Ethan Miller, *The Path of Nature: French Paintings from the Wheelock Whitney Collection 1785–1850*, The Metropolitan Museum of Art, New York, 2013, pp. 13–14.

10. Grate 1994, p. 48 (NM 6776).

11. *Ibid.*, p. 10.

12. Raphaël Aracil de Dauksza & Damien Dumarquez, *Jean Victor Bertin (1767–1842)*, Galerie La Nouvelle Athènes, Paris 2016, cat. no. 20.

13. *Ibid.*, p. iv.

14. Vincent Pomarède, "Jean Baptiste Camille Corot", in *Paysages d'Italie: Les peintres du plein air (1780–1830)* (exh. cat.), Paris 2001, pp. 197–198.

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

Martin Olin

Deputy Director of Collections and Research

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

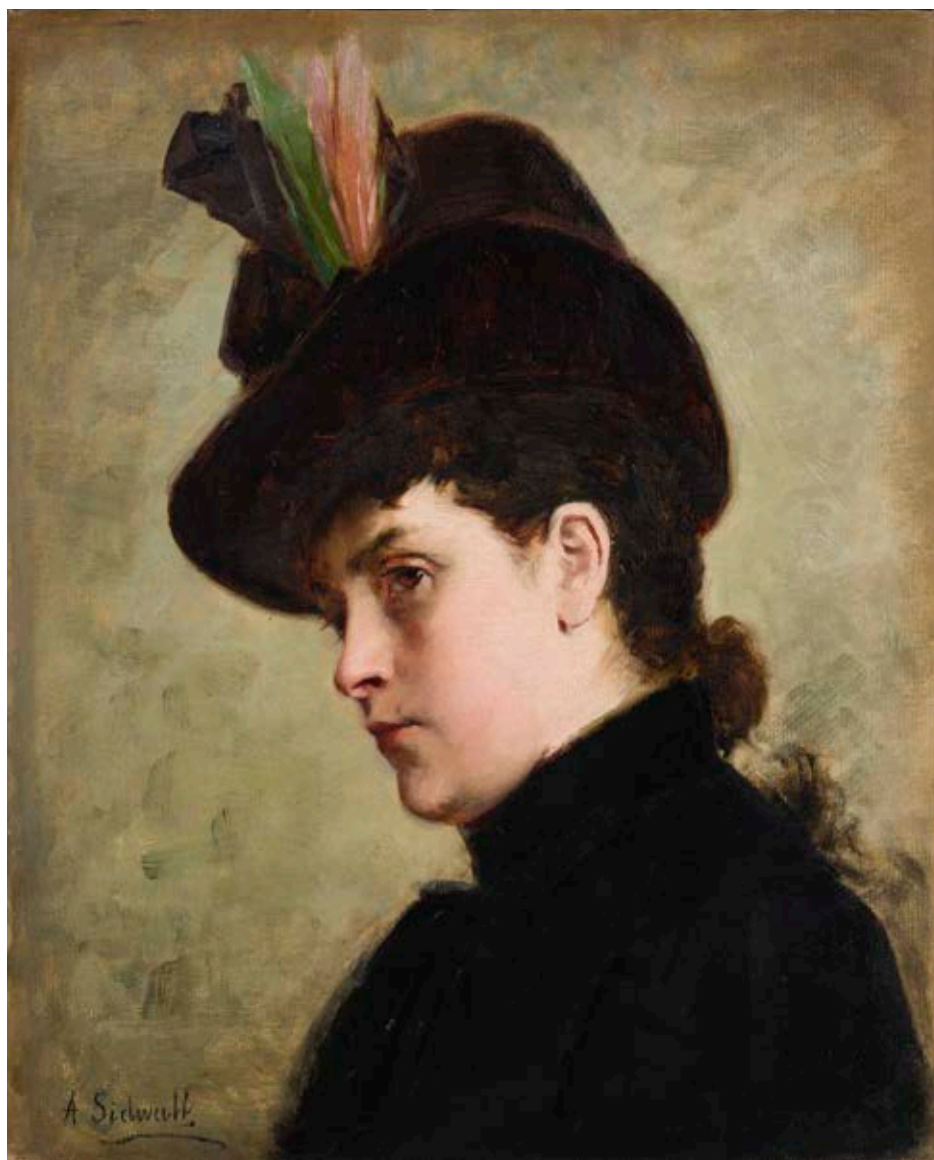


Fig. 1 Amanda Sidwall (1844–1892),
Portrait of a Woman, c. 1880.
Oil on canvas, 55 x 45 cm.
Purchase: Axel Hirsch Fund.
Nationalmuseum, NM 7345.



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.

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. 3 Hanna Pauli (1864–1940), *Friends*, 1900–07. Oil on canvas, 204 x 260 cm. Nationalmuseum, NM 1723.

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*”.² 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

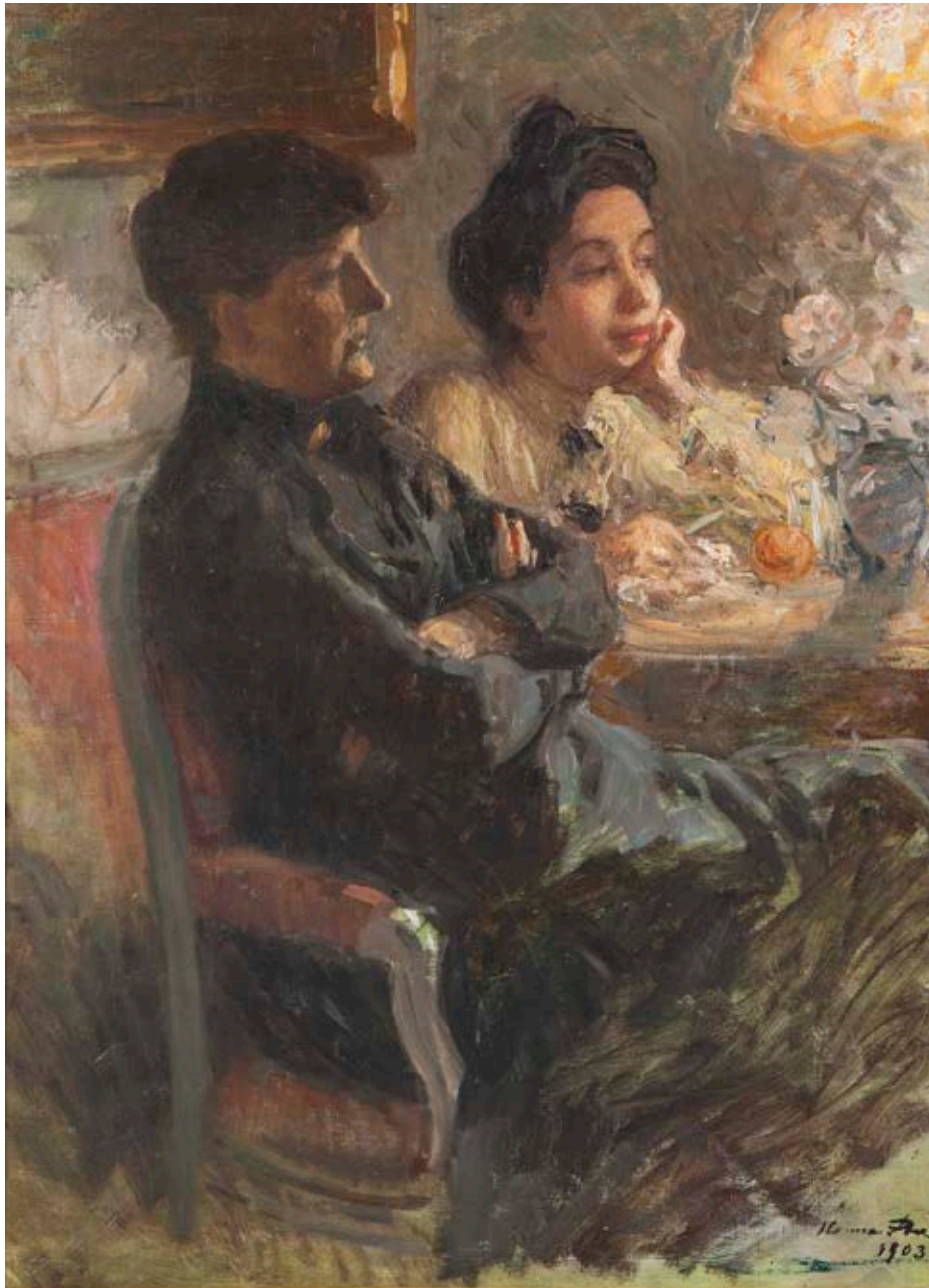


Fig. 4 Hanna Pauli (1864–1940), *Study for Friends – Olga Björkegren Fåhrus and Lisen Bonnier*, 1903. Oil on canvas, 76 x 56 cm. Purchase: Hedda and N. D. Qvist Fund. Nationalmuseum, NM 7345.

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.³ 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

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-

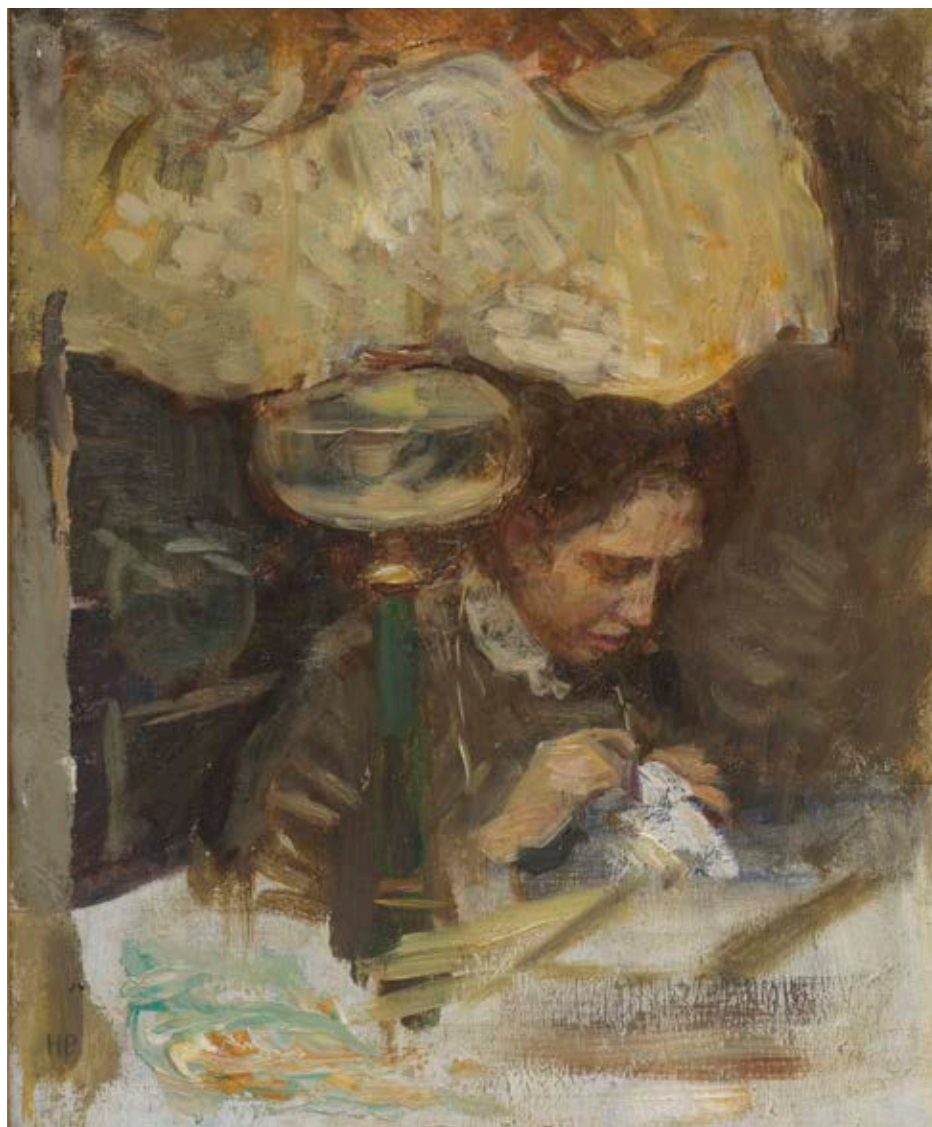


Fig. 5 Hanna Pauli (1864–1940), *Study for Friends – Nanna Bendixson*, c. 1907. Oil on canvas, 40 x 32.5 cm. Purchase: Hedda and N. D. Qvist Fund. Nationalmuseum, NM 7344.

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:

1. For more information about Amanda Sidwall, see Marita Lindgren-Fridell, "Amanda Sidwall, ett konstnärssöde", in *Konstvärlden, Sommarboken*, 1943, pp. 80–87, reprinted in a slightly abbreviated version in the exhibition catalogue *De drog till Paris. Nordiska konstnärinnor på 1880-talet*, Liljevalchs, Stockholm 1988, eds. Lollo Fogelström, Louise Robbert, pp. 101–105; *Minnesutställning över Amanda Sidwall 1844–1892*, Nationalmuseum exhibition catalogue no. 85, Stockholm 1942 (foreword by Gertrud Serner); Barbro Werkmäster, "Amanda C V Sidwall", *Svenskt biografiskt lexikon (Amanda C V Sidwall)*, <https://sok.riksarkivet.se/sbl/artikel/5899>, accessed 1 September 2017.)
2. Lindgren-Fridell 1943, p. 86.
3. Eva Bonnier's letters from Paris contain frequent remarks on the models she employed for her paintings and sometimes refer to the models at the Académie Colarossi, where in December 1883 she drew a black man in "Arab costume". *Pariserbrev. Konstnären Eva Bonniers brev 1883–1889*, ed. Margareta Gynning, Stockholm 1999, p. 35 (8 December 1883).
4. *Pariserbrev 1990*, pp. 53–54 (25 January 1884). See also Görel Cavalli-Björkman, Eva Bonnier, ett konstnärsliv, 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).

Portraits of Karl XIV Johan and Carl XVI Gustaf

*Magnus Olausson, Director of Collections and Research &
Eva-Lena Karlsson, Curator, Collections and Swedish National Portrait Gallery*

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.¹ 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.



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.

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. 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.



Fig. 4 Bruno Ehls (b. 1953), *Carl XVI Gustaf* (b. 1946), *King of Sweden*, 2009 (photographed 2009). Photograph, digital print, 60 x 40 cm. Gift of the Friends of the Nationalmuseum. Nationalmuseum, NMGrh 5111.

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 Ehls (b. 1953). He began his career at the

Stockholm City Museum, under the legendary photographer Lennart af Petersens. This gave Ehre a solid grasp of architectural photography, a skill most recently demonstrated in a book about the French chateau of Vaux-le-Vicomte.⁶ Since the early 1980s he has worked freelance. For the 750th anniversary of the City of Stockholm, Ehre 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. Ehre 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.

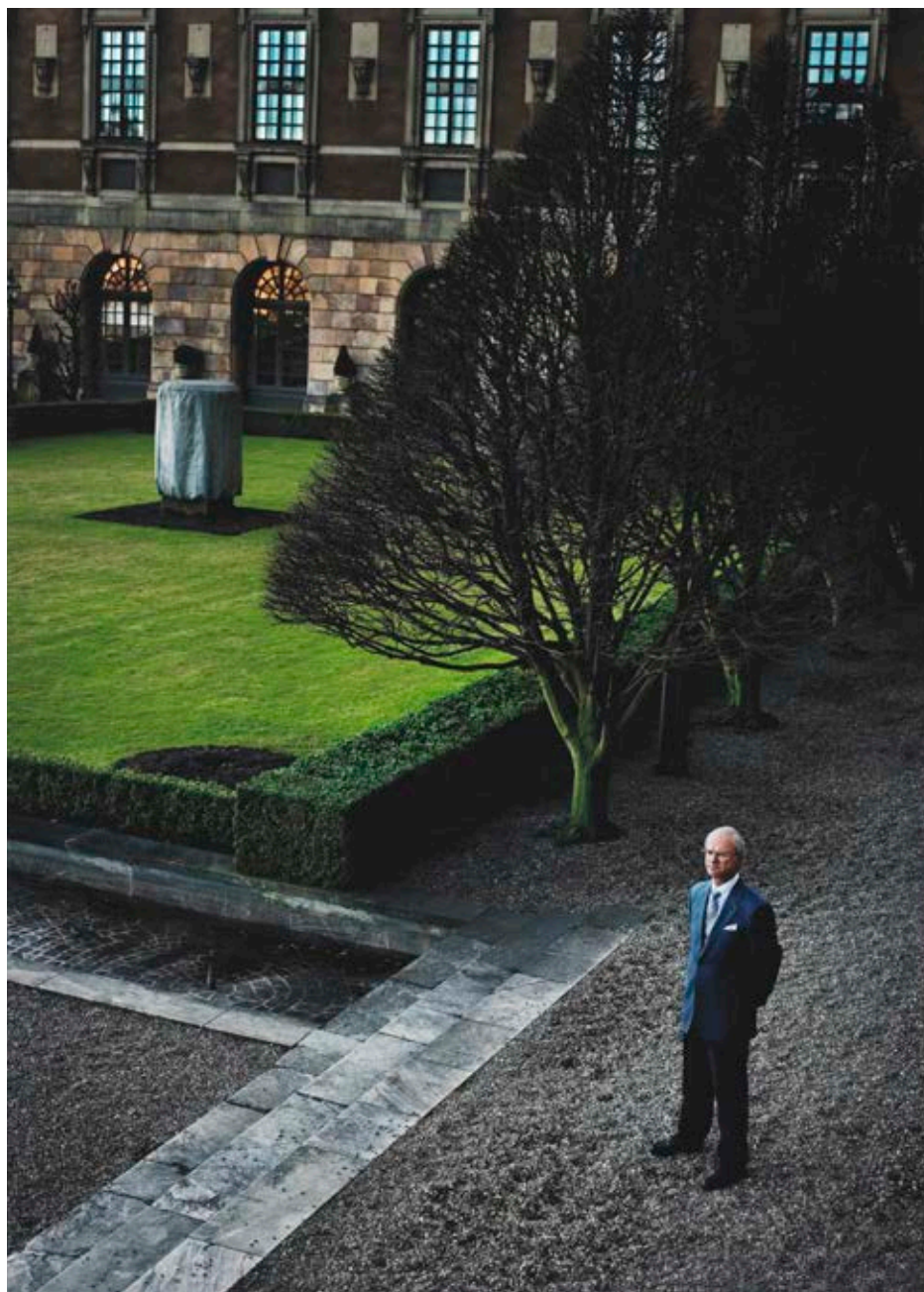


Fig. 5 Thron Ullberg (b. 1969), *Carl XVI Gustaf (b. 1946), King of Sweden*, 2008 (photographed 2012). Digital photography on paper, 56 x 40 cm. Gift of the Friends of the Nationalmuseum. Nationalmuseum, NMGrh 5109.

Notes:

1. Magnus Olausson, "Introduction", *Staging Power. Napoleon Charles John Alexander* (exh. cat.), Magnus Olausson & Eva-Lena Karlsson (eds.), Nationalmuseum, Stockholm 2010, pp. 16 ff.; *ibid.*, cat. no. 234, p. 296 (text by Magnus Olausson).
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.
3. *Staging Power* 2010, cat. no. 107, pp. 216 f. (text by Jérémie Benoît).
4. *Ibid.*, cat. no. 372, pp. 378 ff. (text by Lars Ljungström). See also Thomas Kemper, *Johann Lorenz Kreul (1764–1840): Leben und Werk*, diss. University of Munich, Munich 1992, pp. 32 ff.
5. Ekholm 1949, pp. 23–25, 78–79.
6. Alexandre de Vogüé, Asciano de Vogüé & Jean-Charles de Vogüé, *Un jour à Vaux-le-Vicomte: Texte de Alexandre, Asciano et Jean-Charles de Vogüé, photographies de Bruno Elrs*, Paris 2015.

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 363A–B/2016.



Fig. 1 Unknown Italian, *Ring*, 1750–1800. Gold, silver, emerald, ruby, sapphire, two diamonds, 2 x 1.9 x 1.4 cm (h x l x w). Purchase: Ulla and Gunnar Trygg Fund. Nationalmuseum, NMK 363A/2016.



Fig. 2 Johan von Bilang (1739 or 1740–1803), *Ring*, signed 1762. Gold, silver, diamonds, ivory, enamel, 1.5 x 1.9 cm (l x w). Purchase: Axel Hirsch Fund. Nationalmuseum, NMK 76/2016.

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.¹ 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.² 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 medalion 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 remark-

able. 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



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.

stones. In the late 18th century, the earrings became unfashionable and were remade into brooches. The Swedish name, Anjala brooches, is an expression of historical romanticism, associating them with the aristocratic officers who, in the midst of the war with Russia in 1788, formed an insurrection, the Anjala Conspiracy, against the Swedish king Gustav III. They convened at Anjala manor in Finland, and declared that the war was illegal and wanted to start negotiating with Empress Catherine II of Russia. Legend has it that their supporters wore this kind of jewellery, in the form of a horizontal figure eight (August 1788). They may have been worn as cravat pins.

The acquisitions of jewellery with faux materials include a collection (87 items) consisting of cut steel set in non-precious metal from the second half of the 18th and first half of the 19th centuries. The steel was cut and polished to resemble

diamonds. The collection includes 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 Wedgwood 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.³ 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.⁴ 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. 5 Giron & Löngren, *Earrings and Brooch*, Earrings: Gold, turquoises, 5.4 x 1.2 cm (h x w). Brooch: Gold, turquoises, 5.4 x 3.8 x 1.2 cm (h x w x d). Purchase: Ulla and Gunnar Trygg Fund. Nationalmuseum, NMK 376A-C/2016.

from the head of Zeus, and portrayals of Persephone, Demeter, Homer and Hera.⁵ 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 Löngren (1794–1861) his business partner. The company Giron & Löngren 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).⁶

Among the successful jewellers who emigrated to Sweden are Michael Ben-House Benedicks (1768–1845).⁷ 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).⁸ 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



Fig. 6 Ludvig Sturm (1781–1854), *Necklace*, marked 1833. Amber, cut, gold 18 K, 47 x 1.2/3.2 cm (l x diam). Purchase: Axel Hirsch Fund. Nationalmuseum, NMK 32/2016.



Fig. 7 Attributed to Mellerio dits Meller, *Royal Bracelet with Portrait Miniatures of the Children of Antoine of Orléans, duke of Montpensier*, 1848–1868. Watercolour on ivory and paper. Gold, glass and hair, 3.1 x 16.2/16.8 cm (h x l). Purchase: Hjalmar and Anna Wicander Fund 2015, inventoried 2016. Nationalmuseum, NMK 78–79/2016.



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.

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 Mellerio 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

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 juveler*, Elsebeth Welander-Berggren (ed.), Nationalmuseum (exh.cat. no 554), Stockholm, no 64, p. 70.

2. Rumar Strandberg, “Jacob Johan von Bilang”, *Svenskt konstnärslexikon*, vol. I, Malmö 1952, p. 176.



Fig. 9 Unknown, *Brooch, à la Trembleuse*, 1840s–50s. Gold, silver, old cut diamonds, 11.2 x 5 cm (l x w). Purchase: Ulla and Gunnar Trygg Fund. Nationalmuseum, NMK 368/2016.



Fig. 10 Lars Larsson (1820–1880), *Brooch with Cameo “The Cupid Trader”*, 1860–70. Gold, tortoise shell, 4 x 6.1 x 1.8 (h x l x d). Purchase: Ulla and Gunnar Trygg Fund. Nationalmuseum, NMK 371/2016.



Fig. 11 Alexander Tillander (1837–1917), *Brooch*, end of 1800s. Gold, Emerald, Sapphire, Diamond, 3.8 cm (l). Purchase: Ulla and Gunnar Trygg Fund. Nationalmuseum, NMK 263/2016.

3. Barbro Hovstadius, "Gjutjärn", *Empiren i Sverige. Bildkonst, konsthantverk och inredningar 1800–1844*, Dag Celsing – Helena Dahlbäck Lutteman – Nils-Göran Hökby (eds), Nationalmuseum (exh. cat. no 554), Stockholm 1991, pp. 47–49. See also Anne Clifford, *Cut-steel and Berlin iron jewellery*, Bath, 1971, and Brigitte Marquardt, *Schmuck: Klassizismus und Biedermeier 1780–1850: Deutschland, Österreich, Schweiz*, Munich 1983, p. 277.

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.

5. Similar cameos are depicted in Erwin Hintze, *Gleiwitzer Eisenkunstguß*, Breslau 1928, plates 3–14.

6. *Sköna juveler*, Elsebeth Welander-Berggren (ed.), Nationalmuseum (exh. cat. no 554), Stockholm, no 131; 134, pp. 106–107.

7. Bertil Boëthius, "Michael Benedicks", *Svenskt biografiskt lexikon*, vol. III, Stockholm 1922, p. 155.

8. Stockholms Auktionsverk Online, 7 Feb., 2016, auktion no. 357797.

9. Christie's, London, sale no 10398, *Centuries of Style: Silver, European Ceramics, Portrait Miniatures and Gold Boxes*, 1–2 December 2015, cat. no. 446.

10. Emile Bérard - Laure-Isabelle Mellerio - Diane-Sophie Lanselle, *Mellerio. Le joaillier du Second Empire*, Paris 2016, p. 35.

11. *Ibid.*, p. 43.

12. *Ibid.*, pp. 53–54.

Materiality, Body and Culture – Contemporary Jewellery

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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.



Fig. 2 Carolina Gimeno (b. 1981), *Brooch*, 2015. Pearls, copper, enamel, silver, 9 x 9.4 cm (h x diam.). Purchase: Barbro Osher Fund. Nationalmuseum, NMK 18/2016.



Fig. 3 Yasar Aydin (b. 1975), *Brooch "Layers of pink"*, 2011. Plastic, leather, gold 18-carat gold, 11 x 5 x 11 cm (h x w x d). Purchase: Ulla and Gunnar Trygg Fund. Nationalmuseum, NMK 237/2016.

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



Fig. 4 Tobias Alm (b. 1985), *Chatelaine / Tool belt "The chatelaine no. 1"*, 2015. Sterling silver, leather, steel, 9 x 9.4 cm (h x diam). Purchase: Barbro Osher Fund. Nationalmuseum, NMK 21/2016.



Fig. 8 Hanna Liljenberg (b. 1982), *Collar "Paper work"*, 2011. Paper, glue, shellac, 13 x 28 x 23 cm (h x l x w). Purchase: Ulla and Gunnar Trygg Fund. Nationalmuseum, NMK 240/2016.



Fig. 5 Sanna Svedestedt (b. 1981), *Brooch "Cameo series 2015"*. Tanned reindeer skin, black, 34 x 21 x 5 cm (h x w x d). Purchase: Ulla and Gunnar Trygg Fund. Nationalmuseum, NMK 239/2016.

(Fig. 2). This everyday and gender-neutral item of clothing is worn by both women and men. Gimeno reshaped the socks into sculptures with forms reminiscent of the most intimate parts of men's and women's bodies. By doing so, she wanted to investigate not only where the limits of intimacy go in the public space, but also how art jewellery can contribute to the debate about gender.

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?⁴ 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.



Fig. 6 Hanna Hedman (b. 1980), *Necklace "North"*, 2015. Reindeer skin, reindeer horn, elk horn, deer horn, linen, 52 x 33 x 15 cm (h x l x w). Gift of the Friends of the Nationalmuseum. Nationalmuseum, NMK 198/2016.



Fig. 7 Märta Mattsson (b. 1982), *Brooch "Frozen Fuchsia"*, 2015. Orchids, wood, glass, plastic, silver. Gift of the Friends of the Nationalmuseum. Nationalmuseum, NMK 97/2016.

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



Fig. 9 Jelizaveta Suska (b. 1989), *Brooch "Frozen Moment"*, 2015. Polymer plastic, 14-carat gold, titanium, crushed marble, 8.5 x 8.5 cm (h x w). Purchase: Ulla and Gunnar Trygg Fund. Nationalmuseum, NMK 256/2016.



Fig. 10 Karin Roy Andersson (b. 1983), *Collar "Backupfront"*, 2011. Recycled plastic, steel, silver, 23 x 15 x 5 cm (l x w x thickness). Purchase: Ulla and Gunnar Trygg Fund. Nationalmuseum, NMK 255/2016.

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.

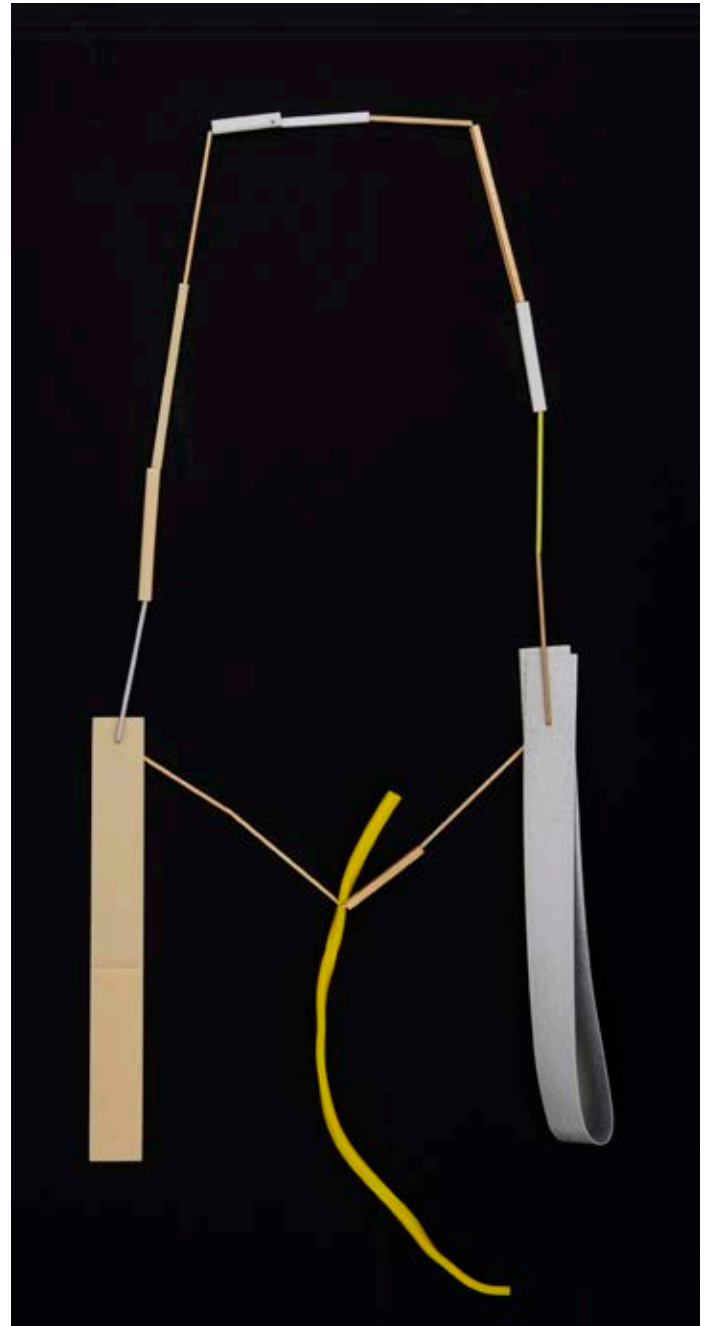


Fig. 12 Karin Johansson (b. 1964), *Necklace "Lova"*, from the jewellery line *Soundtrack*, 2015. Gold, aluminium, acrylic, 88 cm (h). Purchase: Ulla and Gunnar Trygg Fund. Nationalmuseum, NMK 314/2016.

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 Älgå, one of few contemporary jewellery artists that work mainly in metal. Borgegård Älgå'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.



Fig. 13 Sara Borgegård Älgå (b. 1976), *Necklace "Brick no 2"*, 2014. Sheet metal, warpthread, lacquer, 10.5 x 16 x 3.5 cm (h x l x w). Purchase: Ulla and Gunnar Trygg Fund. Nationalmuseum, NMK 90/2016.

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 Ådellab (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, Abante 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; Sungho 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. 1980), 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. 1973), Finland; Norman Weber (b. 1964), Germany; and Annamaria Zanella (b. 1966), Italy.

3. “Carolina Gimeno”, in *Open Space – Mind Maps: Positions in Contemporary Jewellery*, Ellen Maurer Zilioli (ed.), Nationalmuseum, Stockholm 2016, p. 103.

4. Inger Wästberg, *Contemporary Swedish Art Jewellery*, Stockholm 2013, p. 42.

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).

7. Wästberg 2013, p. 170.

8. Ibid., p. 124.

Ceramic Vitality in a Fragmented Field

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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



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.

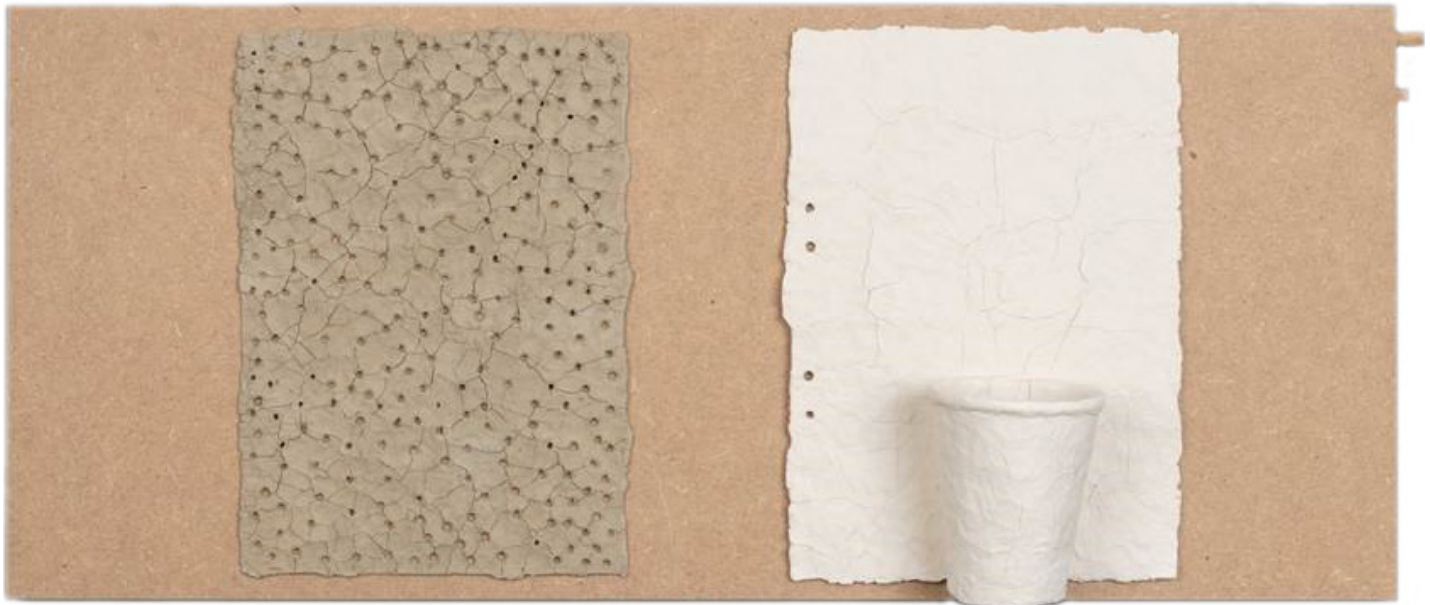


Fig. 2 Kjell Rylander (b. 1964), *Sculpture "Untitled"*, 2015. Brickwork clay, porcelain clay, copy paper, MDF board, 10 x 75 x 32 cm (h x w x d). Donated by the Friends of the Nationalmuseum, Bengt Julins Fund. Nationalmuseum, NMK 394/2016.



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?⁵ 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. 5 Anton Alvarez (b. 1980), *Sculpture “E16”*, 2016. Earthenware, 41 x 26 x 22 cm (h x w x d). Donated by the Friends of the Nationalmuseum, Bengt Julins Fund. Nationalmuseum, NMK 395/2016.



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



Fig. 7 Per B. Sundberg (b. 1964), *Object "The village"*, 2014. 48 x 36 x 36 cm (h x l x w). Nationalmuseum, NMK 86/2014.



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 Mårten 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.



Fig. 10 Ellen Ehk Åkesson (b. 1976), *Sculpture "Black Moss Bowl"*, 2016. Clay, stoneware, 26 x 34 x 30 cm (h x w x d). Donated by the Friends of the Nationalmuseum, Bengt Julins Fund. Nationalmuseum, NMK 307/2016.



Fig. 11 Hanna Järlehed Hyving (b. 1970), *Sculpture "Bumling"*, 2015. A mixture of stoneware and porcelain clay, 18.5 x 38 cm (h x diam). Donated by the Friends of the Nationalmuseum, Bengt Julins Fund. Nationalmuseum, NMK 380/2016.

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.¹¹ This increased theoretical awareness has also had an impact on education at art colleges.¹²

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".¹³ 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 skilful 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 Ehk (Fig 10), Hanna Hyving Järlehed (Fig 11), and Michal Fargo (Fig 12).

Notes:

1. *The Death of Ceramics*, 26 August – 1 October, curated by Stephen McKenzie and Christian Sandell, featured works by Jakob Solgren, Maria Boij, Joakim Ojanen, Magdalena Nilsson, Nacho Tajer, Éva Mag, Kjell Rylander, Klara Kristalova, Haidar Mahdi, Veronica Brovall, Anton Alvarez,



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*

S at ArkDes in Stockholm on 11 October to 27 November 2016. <http://design-s.se/nominerade/> (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://>

konsthantverkarna.se/galleri/474-caroline-slotte-och-kjell-rylander (accessed 13 June 2017).

4. *Slutkommentar* showed works from the series *Enlightment*, *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.

8. Christian-Pontus Andersson's exhibition *Cry Me the Sorrows* was shown at Galleri Christian Larsen in Stockholm on 18 October – 18 November 2007.

9. Galleri Andréhn-Schiptjenko showed the exhibition *Per B. Sundberg* on 15 January – 28 February 2015.

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, *Ålgradio* in the Nationalmuseum collection (NMK 188/2000). Others who have made figurines include Maria Boij (NMK 21/2009) and Emma Kronvall (NMK 100/2005).

11. Publications exposing this include: Jorun Veiteberg, *Craft in transition* (2005), *Craft in Dialogue 2003–2006*, Christina Zetterlund (ed.), 2006, Louise Mazanti, *Superobjekter*, Dissertation, Copenhagen 2006, Glenn Adamson, *Thinking Through Craft* (2007), Knut Astrup Bull, *En ny diskurs för kunsthåndverket*, 2007. See also Cilla Robach, *Formens frigörelse Konsthantverk och design under debatt i 1960-talets Sverige*, Dissertation, Uppsala University, Stockholm 2010.

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 konsttillverkning*, Gothenburg 2007, p. 48.

13. Mårten Medbo, *Lerbaserad erfarenhet och språklighet*, artistic thesis, School of Design and Crafts, Gothenburg University, Gothenburg 2016, pp. 133 ff.

A Portrait Sculpted by Ida Matton

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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 2353.

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 women painters, many “sculptresses” travelled to the Continent, and especially to Paris, to pursue their studies. And Ida Matton followed suit, at the age of 24.⁴ In Paris she was one of many Scandinavians at the Académie Colarossi and the Académie Julian.⁵ These private academies admitted both men and women to classes in nude drawing, a cornerstone of artistic training. This was crucial, since women were barred from the traditional Académie de Beaux Arts throughout the 19th century.⁶ Matton shortly after wrote home to her brother in Sweden: “Be assured that work is now in full progress, and the one who loves it is me. If only you knew how much I've already learnt. Every time I think of old Tekniska, it vexes me...”⁷

In 1888, only a year after her arrival in Paris, Matton made her debut at the Salon. The Salon was open to all, but it was still strongly influenced by the taste of the

elite. In the late-19th century, however, the hegemony of the Salon was slowly disintegrating, partly due to alternative art societies and the inclusion of women on the Salon's jury. Throughout her career, Ida Matton was deeply involved in the *Union des Femmes Peintres et Sculpteurs*, striving to increase opportunities for women artists to exhibit and work on the same terms as their male colleagues.⁸

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 oeuvre, 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 1940.⁹ 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 oeuvre 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 1930. 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.

2. Norbelie, pp. 14–15.

3. Women sculptors at the previous turn of the century are discussed mainly in Irja Bergström's *Skulptriserna. Alice Nordin och hennes samtida 1890–1940*, Gothenburg/Stockholm 2012.

4. Norbelie, p. 14.

5. Röstorp, p. 81.

6. See for example Gabriel Weisberg and Jane R Becker (eds), *Overcoming all Obstacles: The Women of the Académie Julian*, New York, New Jersey and London 1999.

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.

9. Norbelie, pp. 15–19, 87.

The Adelborg Donation – A Collection of Drawings

Wolfgang Nittnaus
Prints and Drawings

IN 2015 the Nationalmuseum received a collection of drawings as a gift from the Adelborg family.¹ 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.²

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.³ 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.⁴ Augustin Ehrensward (1710–1772) took a similar view when he established a school of drawing at the fortress of Sveaborg

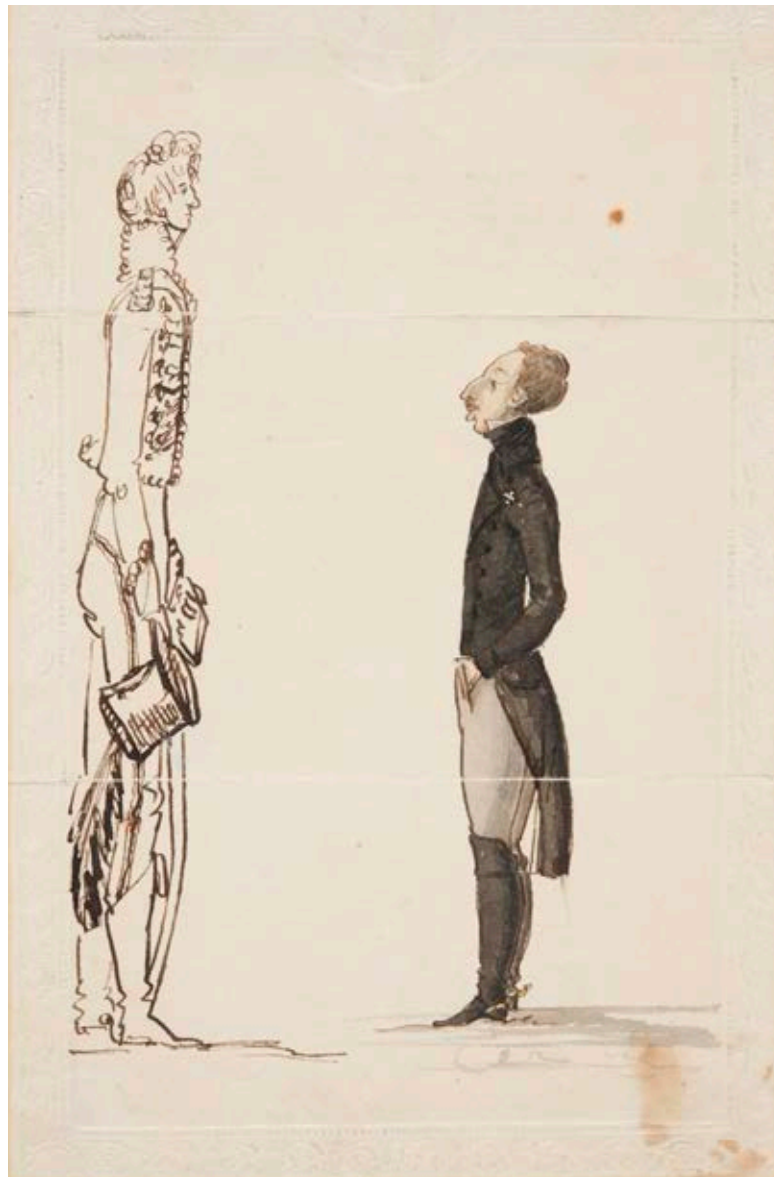


Fig. 1 Per Otto Adelborg (1781–1818),
Per Otto Adelborg and Gustav IV Adolf, 20 May 1809,
Gripsholm. “On 20 May, the King Asked Me...”.
Pen and ink, wash and watercolour.
Nationalmuseum, NMH 21/2016.



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.

(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

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

life. The sheets donated in 2015 supplement the earlier holding with drawings of a more private character. Here we find depictions from the artist's childhood – reminiscences of life with his immediate and wider family. They are drawn in a sketchy manner, with a light hand. Their portrayals of individuals are often exaggerated, almost caricatured. Per Otto was a tall man, a characteristic he self-mockingly overstates in many of his drawings. His images of life with his fellow officers are frequently humorous in tone, and his family and relatives are represented in a similar vein.

Per Otto Adelborg was born in 1781 in Lovisa in Finland, at that time the eastern half of the Swedish realm.⁸ 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.⁹ It was very probably sent as a letter to his



Fig. 3 Per Otto Adelborg (1781–1818), *Family Idyll. The Adelborg Family. Per Otto with Lovisa Eleonora in his Arms on a Chair. Playing next to them, Anders Otto with his Father's Officer's Hat, and Bror Jacob with Father's Sabre*. Pen and ink, washed and partly watercoloured. Nationalmuseum, NMH 27/2016.

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 letter-folded 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).



Fig. 4 Anders Otto Adelborg (1811–1862), *The Deeeevil Take Me! Self-Portrait?* Pencil, pen and ink, wash and watercolour. Nationalmuseum, NMH 109/2016.

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. 5 Anders Otto Adelborg (1811–1862), *God Daaaamn Me! I am Mightily Confused. Caricature of Lagerheim. His Horse Breaks Wind*. Pencil, pen and brush and ink. Nationalmuseum, NMH 142/2016.

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.¹³ In 1840–1842 he was a member of the expedition to Latin America led by Göran Adolph Oxchufvud, sailing on the brig *Oscar*.¹⁴ 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 Otilia Adelborg (1855–1936), the second youngest child of Bror Jacob and Hedvig Adelborg. As early as 1907, in a text in



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.

her *Bilderbok* (Picture Book) entitled “Reflections on drawings”, Otilia mentions that there were drawings in her childhood home by her father and her paternal grandfather.¹⁵ She returns to the subject in “Barndomsminnen” (Childhood Memories), although there she refers only to drawings by her father.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, Otilia 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.*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 1790,¹⁸ 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.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 Otilia Adelborg (1855–1936). Most of the mounted drawings bear inscriptions by Otilia 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,²⁰ repaired by a conservator at some point after 1907, has an inscription

on the reverse stating that it “Belongs to the drawings collection of the Misses Adelborg”.

In September 1938, following Otilia'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, Otilia (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 Wohlgefallen 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



Fig. 7 Bror Jacob Adelborg (1816–1865), *Bror Jacob and Hedvig Adelborg. Their First Apartment on Landbrogatan in Karlskrona*. Pencil. Inscriptions in pencil by the artist: Landbrogatan; Bedroom; Maid's room; Drawing room; Kitchen; Stove; Study; Hall; Dining room; Sideboard; Sideboard; Sideboard; Wardrobe; My room; Wardrobe; Wardrobe; Storeroom. Nationalmuseum, NMH 162/2016.

there are versions in other languages) the donation also include a small oil study of “Mrs Köhler” by Bror Jacob Adelborg, not yet inventoried.

2. Bo Lundström, *Officeren som arkitekt och konstnär i det svenska 1800-talet*, Uppsala 1999, p. 11, and Georg Nordensvan, *Svensk konst och svenska konstnärer i nittonde århundradet*, 1st ed. 1892/1928, p. 284.

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 adelssläkt under 200 år*, Stockholm 2012.

4. Ulla Ehrensvärd, “Dessinatörlöjtnanter och tecknande kadetter”, in *Karlberg: Slott och skola*, Björn Kjellander (ed.), Västervik 1992, p. 254. Lundström 1999, pp. 32 ff.

5. Ulf Cederlöf, *Svenska Teckningar 1700-talet: En konstbok från Nationalmuseum*, Stockholm 1982, pp. 76 ff., and *idem*, “Tecknarkretsen på Sveaborg”, in *Sverige-Finland under 800 år* (exh. cat.), Nationalmuseum, 1987. Hans Eklund, *Augustin Ehrensvärd: Målaren, upplysningsmannen, människovännen, byggaren, sjömannen och flaggmannen*, Nationalmusei årsbok 43, Stockholm 1997, p. 35.

6. Ehrensvärd 1992, pp. 262 ff. Fredborg 2012, pp. 45, 61.

7. The Nationalmuseum now has three sets of this series: NMG 916/1913:1–21, NMG 3/1967:1–21 and NMGrh 4590:1–21. The NMG 3/1967 set is hand-coloured. NMGrh 4590 is a set that was kept in the Adelborg family and given to the Museum by Beatrice and Hugo Adelborg in 2008 – presumably Per Otto’s own.

8. For an account of the life of the artist Per Otto Adelborg, see Catarina Welin and Sampo Honkala, *Per Otto Adelborg 1781–1818: Krigare med vass penna*, Helsinki 2014. Ulf Cederlöf has written a well-researched article about Per Otto as a draughtsman: Ulf Cederlöf, “Per Otto Adelborg – en tecknande spjuver vid 1800-talets början”, *Nationalmuseum Bulletin*, vol. 12, no. 3, Stockholm 1988. Fredborg 2012, pp. 33 ff.

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

10. Details of Anders Otto Adelborg’s life are taken from Fredborg 2012, pp. 45 ff.

11. Dardel’s drawing is in the collection kept at the Royal Svea Life Guards. It is published in *Fritz von Dardel och Kungl. Svea livgarde*, Sven Tiberger et al. (eds.), Stockholm 2014, p. 25.

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.

14. Axel Paulin, *Oxelhufvud – en svensk viking*, Stockholm 1947, and Alf Åberg, *De första utvandarna*, “Oscars-expeditionen”, Lund 1984, pp. 172 ff.

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

16. Ottilia Adelborg, “Barndomsminnen”, in *Hågkomster och Livsintryck av Svenska Män och kvinnor*, Uppsala 1928, p. 39.

17. Ottilia Adelborg, “En hälsning till Blekinge”, in *Blekinge boken: Blekinge museums årsbok 1936*, p. 213.

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

Martin Olin

Deputy Director of Collections and Research

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”.¹ 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



Fig. 2 Attributed to Guido Reni (1575–1642),
Portrait Drawing of Pope Paul V, 1605–10.
 Black chalk heightened with white on
 bluish-grey paper, 17.9 x 12.9 cm.
 Purchase: The Wiros Fund.
 Nationalmuseum, NMH 524/2016.



Fig. 1 Attributed to Guido Reni (1575–1642), *Cardinal Camillo Borghese (Future Paul V)*. Oil on canvas. The Matthiesen Gallery, London (photo: Matthiesen Gallery).

in the Pinacoteca in Bologna has long been referred to as “the artist’s mother”. A painting of Cardinal Camillo Borghese currently on the British art market has been ascribed to Reni, citing support from several scholars (Fig. 1).² 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.³ 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.⁴ 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. 3 Unknown, *Pope Paul V*. Oil on canvas, 53 x 46 cm. Nationalmuseum, NM 7269.



Fig. 4 Ottavio Leoni (c. 1578–1630). *Portrait of Cardinal Camillo Borghese*. Black chalk, heightened with white chalk, on paper prepared with a blue wash, 21.9 x 15.9 cm. The Morgan Library & Museum, New York. ©The Morgan Library & Museum. I, 24. Purchased by Pierpoint Morgan (1837–1913) in 1909.

Bolognese painters. Not until 1608 was Reni called upon to provide monumental decoration for the papal palaces, and Malvasia claims that it was while working on the pope's private chapel in the Quirinal Palace that he came into personal contact with Paul V. Around 1612, a conflict with Scipione Borghese resulted in Reni leaving Rome to work for a time in Bologna.

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.
2. D. Stephen Pepper and Patrick Matthiesen, "A Portrait of Cardinal Camillo Borghese", in *Guido Reni. The "Divine" Guido: A Trio*, London 2017, pp. 47–63.
3. The watermark, a bunch of grapes, resembles those on copies after Agostino Carracci, discussed by Catherine Loisel, *Ludovico, Agostino, Annibale Carracci* (Musée du Louvre, Inventaire général des dessins italiens, 7), Paris 2004, Appendix, p. 756.
4. Sybille Ebert-Schifferer, "Pittori bolognesi e committenze romane nel pontificato di Paolo V", in *I Barberini e la cultura europea del Seicento*, Rome 2007, pp. 47–56.
5. For the attribution to Domenichino, see Nicosetta Roio, "Domenico Zampieri detto Domenichino", in E. Negro and M. Pirondini (eds.), *La scuola dei Carracci: I seguaci di Annibale e Agostino*, Modena 1995, p. 286, ill. 371.
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

Curator, Prints and Drawings

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.¹ 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.² 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,



Fig. 1 *The Elephant*, 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, 284 x 224 cm.

Purchase: Ulla and Gunnar Trygg Fund.
Nationalmuseum, NMK 299A/2016.



Fig. 2 *The Offering to Bacchus*, 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 262 cm. Purchase: Ulla and Gunnar Trygg Fund. Nationalmuseum, NMK 299B/2016.

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.³ 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*.⁴ 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.⁵ 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.⁶

The grotesque tapestries will be displayed in a central position in the newly



Fig. 3 *Peacock*, 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, 282 x 236 cm. Purchase: Ulla and Gunnar Trygg Fund. Nationalmuseum, NMK 299C/2016.



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.

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:

1. Arnauld Brejon de Lavergnée, “Louis XIV, Patron and Collector of Painting and Tapestry”; Jean Vittet, “The French Royal Collection of Tapestries at Its Zenith: Louis XIV as Heir, Collector and Patron”; and Charissa Bremer-David, “The Triumphs of the Gods”, all in Charissa Bremer-David, *Woven Gold: Tapestries of Louis XIV* (exh. cat.), The J. Paul Getty Museum, Los Angeles 2015, pp. 1–3, 5–37 and 59–63; in particular Vittet, pp. 9–10, 14–15 and 33, and Bremer-David, pp. 59–63. See also the research cited there.
2. Pascal Bertrand, “Tapestry Production at the Gobelins during the Reign of Louis XIV”, in *Tapestry in the Baroque: Threads of Splendor* (exh. cat.), Metropolitan Museum of Art, New York, Yale University Press, New Haven 2007, p. 353.
3. Regarding this series, see especially Edith A. Standen, “Some Beauvais Tapestries Related to Berain”, in *Acts of the Tapestry Symposium November 1976*, The Fine Arts Museum of San Francisco, San Francisco 1979, pp. 209–219; Charissa Bremer-David, “The Elephant from *The Grotesques*”, in Koenraad Brosens, *European Tapestries in the Art Institute of Chicago*, The Art Institute of Chicago, Yale University Press, New Haven 2008, pp. 263–267; Charissa Bremer-David, *Conundrum: Puzzles in the Grotesques Tapestry Series*, The J. Paul Getty Museum, Los Angeles 2015.
4. See Bremer-David 2015.
5. See several letters from the period 1695–99, published in *La Correspondance Tessin–Cronström: Les Relations artistiques entre la France et la Suède 1693–1718*, Nationalmusei skriftserie 10, Stockholm 1963.
6. V&A T.81–1909.

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



Fig. 1 Torbjörn Lenskog.



Fig. 2 Raymond Loewy (1893–1986), *Camera and case "Purma Special"*, 1937. Produced by Purma Cameras Ltd, 1937–51. Bakelite, acrylic, metal, case in leather, metal, camera 7.2 x 15 x 5.5 cm, case 8.7 x 17 x 5.5 cm (h x w x d). Gift of the Friends of the Nationalmuseum. Nationalmuseum, NMK 335A–B/2016.



Fig. 3 Marcello Nizzoli (1887–1969), *Calculating machine "Divisumma GT 24"*. Produced by Olivetti, 1956. Metal, plastic, electronic components, 25 x 24 x 42 cm (h x w x d). Gift of the Friends of the Nationalmuseum. Nationalmuseum, NMK 349/2016.

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:

1. Jakob Lind (ed.), *Reternity: Torbjörn Lenskogs designsamling kommenterad av sju konstnärer*, Nationalmuseum (exh. cat. no. 595), Stockholm 1996.

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.

Quedlinburg. Aurora's son, Maurice de Saxe and her descendant George Sand, came to play a significant part in France's history and literature respectively. In contrast to all of these Amalia von Königsmarck led a fairly quiet life. She was born in Stade in the north of Germany but she spent most of her life in Sweden. She had close ties to the Swedish court and her wedding to Count Carl Gustaf Lewenhaupt in 1689 was attended by the Dowager Queen Hedvig Eleonora, Charles XI and Ulrika Eleonora the Elder. When Amalia von Königsmarck died at Övedskloster in 1740 she was the last of her line in Sweden.¹

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.² 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.³ 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.⁴ 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 Krafft, the two predominant painters of Caroline Sweden. Among Krafft's pupils were Queen Ulrika Eleonora the Elder,⁵ while Ehrenstrahl taught the Königsmarck

sisters.⁶ 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.⁷

Amalia von Königsmarck painted mainly portraits in oils and, possibly, miniatures also.⁸ Among her models there are members of the family including her son Charles Emil Lewenhaupt,⁹ as well as people from court circles like court mistress Catharina Ebba Horn af Åminne.¹⁰ Of particular interest is the fact that Amalia von Königsmarck painted several self-portraits.¹¹ 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,¹² 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 sketchbook from about 1704–09.¹³ 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.¹⁴

In terms of composition and execution it is evident that Amalia von Königsmarck was influenced by her teacher Ehrenstrahl. It is probable that 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.¹⁵ 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 paintbrushes 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.¹⁶

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.¹⁷ 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.¹⁸ In this painting, Pictura also represents Inventio since, according to Ehrenstrahl's description, she "zeichnet und inventiret" [draws and invents].¹⁹ 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).²⁰ In Caroline painting, however, Königsmarck would seem to be the only artist to have treated this subject. A painting by Martin Mijtens 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.²¹ 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:

1. For the von Königsmarck family see, e.g., Gustaf Elgenstierna, *Den introducerade svenska adelns ättartavlor. IV Igelström – Lillietopp*, Stockholm 1928, pp. 391–393; Bengt Cnattingius, *Filip Christopher von Königsmarcks sista dagar*, Linköping 1954; several articles in *Svenskt biografiskt lexikon. Band 21 Katarina – Königsmarck*, Stockholm 1975–55, pp. 775ff.; *Svenskt biografiskt lexikon. Band 22 Königsmarck – Lilja*, Stockholm 1977–79, pp. 1ff.; Astrid Heyde, *Königsmarck. Bilder aus drei Generationen*, exh. cat. Schloß Agathenburg, Stade 1991; *Maria Aurora von Königsmarck. Ein adeliges Frauenleben im Europa der Barockzeit*, eds. Rieke Buning – Beate-Christine Fiedler – Bettina Roggmann, Cologne 2015.
2. Cf. *Svenska Akademiens ordbok. Band 6*, Stockholm 1914, sp. D 1376.
3. See, e.g., Barbro Werkmäster – Eva-Lena Bengtsson, "Konstlärskarinnor och yrkeskvinnor", *Stolthet & fjordom. Kvinna och konstnär i Frankrike och Sverige 1750–1860*, eds. Eva-Lena Karlsson – Ingrid Lindell – Magnus Olausson, Nationalmuseum exh. cat. no. 668, Stockholm 2012, pp. 84f.
4. After Antonia Fraser, *The Weaker Vessel*, London 1985, pp. 365f.; N.H., *The Ladies Dictionary, Being a General Entertainment for the Fair Sex*, London 1694.
5. Transcript after D. von Krafft, *Framledne Kongl*

Hof-Conterfejarens Herr DAVID KRAFFTS Lefvernes Omständigheter (Af honom Sielf i pennan fattade år 1719. och afskrefne i Stockholm i Novembr. månad år 1783), S.L. Gahms Biographiska Samlingar, Tom XIV Konstnärer, Vol I, p. 247v., Uppsala University Library; Eva-Lena Karlsson, "Ulrika Eleonora – konstnärinna och mecenat", *Drottning i fiendeland. Ulrika Eleonora d.ä. 1656–1693*, eds. Inga Elmqvist – Ulf G. Johnsson, Nationalmuseum exh. cat. no. 582, exh. at Strömsholm palace, Stockholm 1995, p. 50.

6. August Hahr, *David von Krafft och den ehrenstrahlska skolan. Bidrag till den svenska konst-historien*, Uppsala 1900, p. 27.

7. See, e.g., Valborg Lindgärde, "'Wer euch mein Fräulein kennt'. Maria Aurora von Königsmarck auf dem schwedischen Parnass", *Maria Aurora von Königsmarck. Ein adeliges Frauenleben im Europa der Barockzeit*, eds. Rieke Buning – Beate-Christine Fiedler – Bettina Roggmann, Cologne 2015, pp. 75–90; Bo Andersson, "'Nordischer weyrauch'. Die religiöse Lyrik der Maria Aurora von Königsmarck", *Maria Aurora von Königsmarck. Ein adeliges Frauenleben im Europa der Barockzeit*, eds. Rieke Buning – Beate-Christine Fiedler – Bettina Roggmann, Cologne 2015, pp. 91–106.

8. Boo von Malmberg, *Svensk porträttkonst under fem århundraden*, Nationalmusei skriftserie no. 18, Malmö 1978, p. 124.

9. *Ibid.*, ill. p. 122.

10. 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.

11. 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 E:son Uggla – Carl Johan Lamm, *Index över svenska porträtt 1500–1850 i Svenska porträttarkivets samlingar. Band I*, publ. by Nationalmuseum, Stockholm 1935, p. 453; Heyde 1991, pp. 16f.; Karin Sidén – Lisa Skogh, "A Painting by Amalia von Königsmarck with a Royal Provenance", *Art Bulletin of Nationalmuseum Stockholm*, vol. 17 (2010), Stockholm 2011, p. 19f.

12. Examples of other artists who have portrayed Amalia von Königsmarck are David Klöcker Ehrenstrahl (see, e.g., Skokloster, 3048) and, in her old age, Carl Gustaf Pilo (Övedskloster).

13. Uppsala University Library, 19368.

14. Nationalmuseum, NMB 86. Karlsson 1995, p. 50.

15. Bengt Cnattingius, "De Königsmarckska tapeterna", *Meddelanden från Östergötlands och Linköpings stads museum 1948–1950*, Linköping 1950, pp. 107–133; Inger Estham, "Textilkonsten", *Barockens konst*, Signums svenska konsthistoria 6, Lund 1997, pp. 261–265; Stefan Hammenbeck-

Eichberger, "Die Schwestern Aurora und Amalia von Königsmarck und die Wandteppische im Östergötlands Museum", *Maria Aurora von Königsmarck. Ein adeliges Frauenleben im Europa der Barockzeit*, eds. Rieke Buning – Beate-Christine Fiedler – Bettina Roggmann, Cologne 2015, pp. 107–120.

16. The painting was acquired by the Nationalmuseum in 2010, NM 7060; see Sidén – Skogh 2011, pp. 19f.

17. Nationalmuseum, NM 949. David Klöcker Ehrenstrahl, *Die vornehmste Schildereyen welche in denen Pallästen des Königreiches Schweden zu sehen sind. Inventiret, verfertigt und beschrieben von David Klöcker Ehrenstrahl*, Stockholm 1694, p. 33; Allan Ellenius, *Karolinska bildideer*, Ars Suetica 1, publ. by Uppsala University, Uppsala 1966, pp. 11–22.

18. Nationalmuseum, Drottningholm collection, NMDrh 125. Ehrenstrahl's suite of allegories of Queen Hedvig Eleonora was considered most recently in: Merit Laine, "The Most Important Events of the Caroline Era: A Series of Allegories for Queen Hedvig Eleonora's Drottningholm", *Art Bulletin of Nationalmuseum*, vol. 22 (2015), Stockholm 2016, pp. 181–190, only available digitally <http://nationalmuseum.diva-portal.org/smash/get/diva2:999846/FULLTEXT01.pdf>.

19. Ehrenstrahl 1694, p. 14.

20. In the British Royal Collections, Royal Collection Trust, RCIN 405551. See: Mary D. Garrard, *Artemisia Gentileschi. The Image of the Female Hero in Italian Baroque Art*, Princeton 1989, pp. 337–370.

21. Nationalmuseum, Swedish National Portrait Gallery, NMGrh 4127.

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.



Fig. 2 Giovanni Francesco Barbieri, called Guercino (1591–1666), *Hercules*, 1640s. Black chalk, 23.9 x 15 cm. The Ashmolean Museum, Oxford, WA1863.712.

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 Alcmena, 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 1678.³ 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-

figure.⁴ 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),⁵ and a recently rediscovered pen-and-ink study now in the Minneapolis Institute of Art (Fig. 3).⁶ 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).⁷ 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.⁸ In addition to a still unidentified collector's mark,⁹ 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



Fig. 3 Giovanni Francesco Barbieri, called Guercino (1591–1666), *Hercules*, 1640s. Pen and brown ink, 18.3 x 17 cm. Minneapolis Institute of Art, Minneapolis, MN, 2013.23.

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 1748.¹⁰ 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.¹¹

Notes:

1. 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. 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.
2. On Guercino as a draughtsman, see Denis Mahon, *Il Guercino* (exh. cat.), Palazzo dell'Archiginnasio, Bologna, 1969; D. Mahon



Fig. 4 Giovanni Francesco Barbieri, called Guercino (1591–1666), *Hercules*, 1640s. Oil on canvas, 126.2 x 105 cm. ©Robilant + Voena 2017.

and Nicholas Turner, *The Drawings of Guercino in the Collection of Her Majesty the Queen at Windsor Castle*, Cambridge 1989; and N. Turner, *Guercino: Drawings from Windsor Castle* (exh. cat.), Kimbell Art Museum, Fort Worth, TX / The National Gallery of Art, Washington, DC / The Drawing Center, New York, 1991–92. The Guercino drawings in the Royal Collection at Windsor Castle are the largest single group of the artist's drawings to have remained together and are representative of nearly every type. The group of drawings for a half-length "Atlas" of 1646 represents a rare survival in Guercino's graphic oeuvre of an extensive series of preliminary studies for a single half-length figure.

3. Carlo Cesare Malvasia, *Felsina Pittrice, Vite de' Pittori Bolognesi...*, Bologna 1678, pp. 358–386; ed.

P. Zanotti, Bologna 1841, pp. 255–274.

4. For the documents, see Marilyn Aronberg Lavin, *Seventeenth-Century Barberini Documents and Inventories of Art*, New York 1975, nos. 165 and 412; and B. Ghelfi (ed.), *Il libro dei conti del Guercino, 1629–1666*, Vignola 1997, p. 112. See further Luigi Salerno, *I dipinti del Guercino*, Rome 1988, p. 404; and D. Mahon et al., *Guercino: Master Painter of the Baroque* (exh. cat.), Pinacoteca Nazionale, Bologna / Schirn Kunsthalle, Frankfurt / The National Gallery of Art, Washington, DC, 1991–92, pp. 70–72.

5. Black chalk, over possible traces of graphite, 23.9 x 15 cm. Oxford, The Ashmolean Museum, WA1863.712; see K. T. Parker, *The Ashmolean Museum, Catalogue of the Collection of Drawings*, 2 vols., Oxford 1938–56, no. 873; Denis Mahon

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, 126.5 x 105 cm, Milan, Coll. Luigi Koelliker; see D. Mahon et al., *Guercino: poesia e sentimento nella pittura del '600* (exh. cat.), Palazzo Reale, Milan, 2003–4, no. 46 (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 coulans & 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.

10. Lugt 1959; as in note 1. For a biography of Nils Barck, see *Svenskt Biografiskt Lexikon*, vol. 2, 1920, p. 748 (C. Hallendorff).

11. The present red-chalk drawing is not identical to a sheet listed under "Guerchin" 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.

Fritz von Dardel's Portrait of John Panzio Tockson

Magnus Olausson

Director of Collections and Research

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.¹ On his return home, the urbane and multit talented 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.



Fig. 1 Fritz von Dardel (1817–1901), *John Panzio Tockson (Toxon)* (c. 1838–1888), footman to Karl XV, married to Mathilda Charlotta Andersson. Pencil, partly watercolour, on paper, 20 x 15.5 cm.

Purchase: Axel Hirsch Fund.
Nationalmuseum, NMGrh 5116.



Fig. 2 Augusta Åkerlöf (1829–1878), *John Panzio Tockson* (c. 1838–1888), footman to Karl XV, married to Mathilda Charlotta Andersson. Oil, 74 x 61 cm. Nationalmuseum, NMGrh 2320.

In parallel with his reminiscences in visual form, Fritz von Dardel wrote a series of memoirs, which were published under the title of *Minnen*. An individual of whom we catch only occasional glimpses in that work, but whom Dardel drew all the more often, was John Panzio Tockson or Toxon (1838–88), first footman to Karl XV.² His background is veiled in mystery, but he was most probably born in Africa, possibly in Madagascar. Rumour has it that Tockson was sold as a slave, but managed to escape and finally made his way to Gothenburg. There he is believed to have first entered the service of a Major Wästfelt and then become a steward with the Älvsborg Regiment, before ending up at the court of Karl XV around 1860.³

Dardel first mentions Tockson in June 1861, in connection with the Midsummer celebrations at Ulriksdal. His many duties included filling and cleaning the king's

pipes, earning him the epithet “The Pipe Cleaner”.⁴ Preserved records confirm this, but Tockson did a good deal more.⁵ 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).⁶ 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.⁷

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.⁸ 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.⁹ 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:

1. Gunnar Ekholm, “Fritz von Dardel”, in *Svenskt konstnärsllexikon*, vol. II, Malmö 1953, p. 35. See also Angela Rundquist, *Fritz von Dardel: han tecknade sitt liv*, Stockholm 2015.
2. Fritz von Dardel, *Minnen*, Stockholm 1912, p. 200.
3. Erik Thyselius, *Karl XV och hans tid*, Stockholm 1910, pp. 780–782.
4. Dardel 1912, vol. I, p. 200.
5. SSA, af Edholms samling, E volume 10, invoice submitted by John Panzio Tockson to the Marshal of the Court, Erik af Edholm, dated 30 September 1862: “July: Gratuities for tending the dogs during my absence in Denmark – 3. ... August: Paid for transport in Norway during the Camp – 1 – 58. ... Bought pipe cleaners in Norway – 4.”
6. August Strindberg, *Det nya riket*, Stockholm 1913, pp. 10–11.
7. Lars Elgklou, *Bernadotte: Historien – och historier – om en familj*, Stockholm 1978, pp. 88–90.
8. Augusta Åkerlöf's portrait of Tockson, painted in 1862, was originally part of Karl XV's collection and was transferred in 1951 from NM CXV 322 to the Swedish National Portrait Gallery. Cf. Boo von Malmborg, *Svensk porträttkonst under fem århundraden*, Malmö 1978, p. 267.
9. Cf. Dardel's entirely stereotypical representation of Tockson attending Karl XV and Frederick VII of Denmark at the camp at Ljungbyhed in 1860; see Oskar II, *Mina memoarer III*, Stockholm 1960.

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 Roosevelt, alias Else Lisack, Dresden 1906.
Pencil on paper, 28 x 21 cm.
Nationalmuseum, Edward Hald's
private archive EH 2:8.

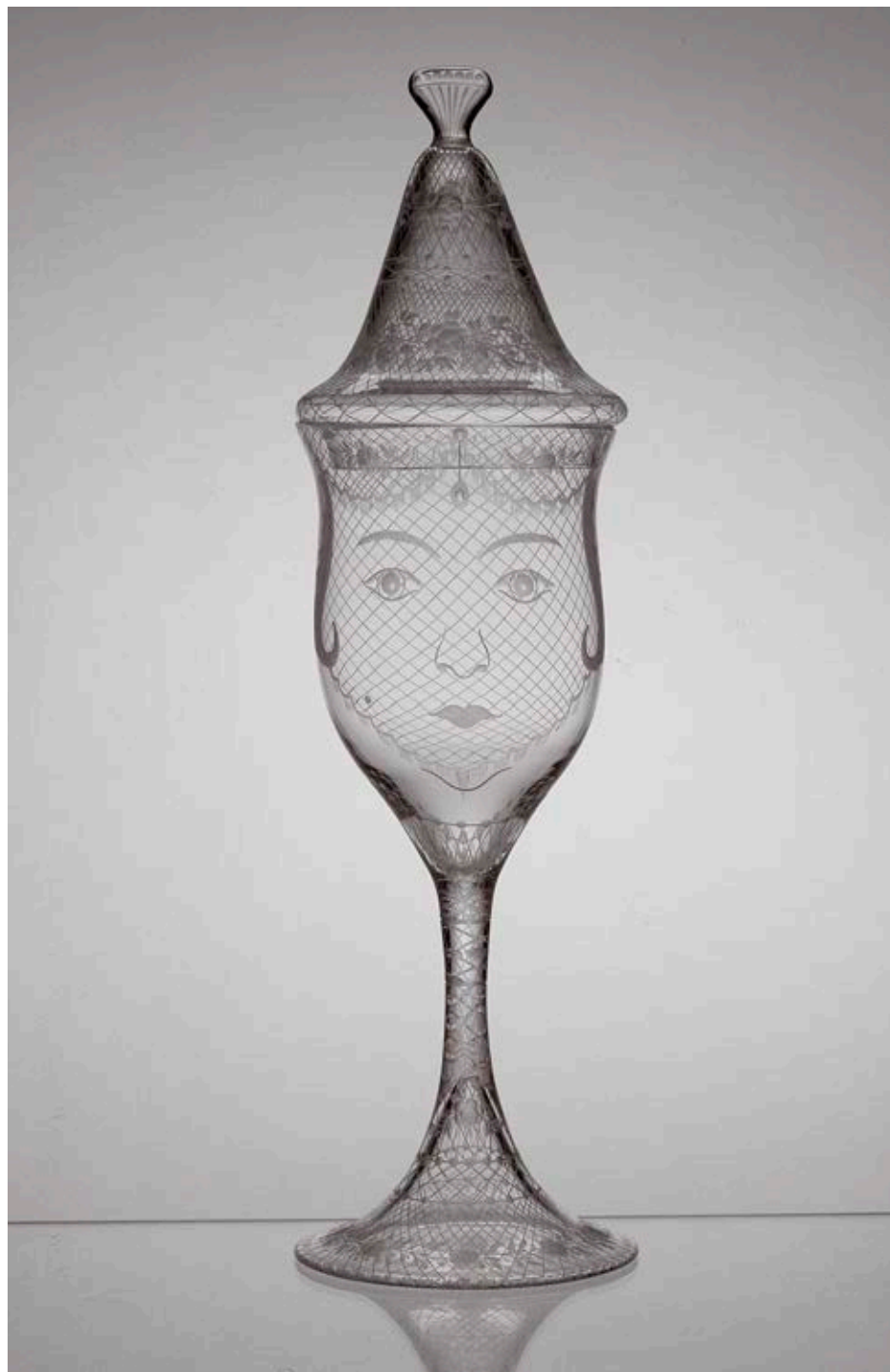


Fig. 2 Edward Hald (1883–1980), *The Spanish Lady*. Produced by Orrefors glasbruk, 1923. Engraved crystal glass, 29.5 cm (h). Nationalmuseum, NMK 41/1923.

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*



Fig. 3 Edward Hald (1883–1980), *Draft for a Lampshade of Glass*, 1933. Pencil on paper, 32 x 24 cm. Nationalmuseum, Edward Hald's private archive EH 2:9.



Fig. 4 Edward Hald (1883–1980), *Sketch for a Net Drapery with Glass Fishes*, 1971 (?). Pencil, watercolor and crayons on paper, 30 x 21 cm. Nationalmuseum, Edward Hald's private archive EH 2:9.

*And a ceiling like a peaceful and mighty head
And windows gazing at big eyes
Out over the wide world
And furniture like thoughts and ideas
Both big heavy, and small and capricious
Oh microcosm in the big world
Oh silent abode of my body and soul
May the hymn resound in the dome of your head
Oh creation of a thousand generations' labour⁶*

The artist's free drawings and sketches, and sketches and drafts for craft objects and design fill nine volumes. This material

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.¹⁰ The map of the firmament was drawn by mankind to help us navigate the infinite and incomprehensible.¹¹ 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 Rature" from 1967.¹² 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.¹³ 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.¹⁴

Notes:

1. Martin Grass, *Att ordna och förteckna personarkiv*, Lecture at the Swedish Association of Archivists' theme day on private archives, 1998.
2. Arthur Hald, *Biografi, Edward Hald, målare konst-industripionjär*, in Edward Hald, Nationalmuseum exh. cat., 1983, pp. 8–19.

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.
6. Ibid., Diary entry 16 January, 1917, EH1:12.
7. Ibid., EH2:1–EH2:10.
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.
11. Aby Warburg 1923, *Images from the Region of the Pueblo Indians of North America*, in Donald Preziosi, *The Art of Art History, A Critical Anthology*, Oxford 2009, s. 182.
12. *Edward Hald*, Konstnärshuset 24 August–6 September, 1967, exh. cat., Stockholm 1967.
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.
14. F10:1, The Swedish Artist Federation's archive, Enskilda arkiv (The artists archives), Nationalmuseum's archive.

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 × 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.¹ 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).² 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.³ 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 1786 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.⁴ 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:

1. *Paysages d'Italie. Les peintres du plein air (1780–1830)* (exh. cat.), Galeries nationales du Grand Palais, Paris 2001, pp. 244–245 (entry by Tomas Sharman).

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 Institutsgebäude 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.

4. Michael Thimann, "Josephs Trübsale und Herrlichkeit". Der nazarenische Josephszyklus aus der Casa Bartholdy (1816/1817)", in *100 Jahre Bibliotheca Hertziana*, pp. 203–213.



Fig. 1 Oscar Björck, *Summer Evening, Skagen*, NM 7342.



Fig. 2 Carl Fredrik von Breda, *Portrait of the Actor Saint-Ange*, NM 7380.

Acquisitions 2016

Paintings by Swedish artists

Fig. 1

Oscar Björck (1860–1929)
Summer Evening, Skagen, 1880s
 Oil on canvas, 60 x 49.5 cm
 Hedda and N.D. Qvist Fund
 NM 7342
 For several summers, starting in 1883, the Swedish painter Oscar Björck resided in the Danish artist colony at Skagen on the northern tip of Jutland. The hard life in the fishing villages is one of his favourite subjects, along with the more care-free existence of the artists in the colony. For the Danish artists there, including P.S. Krøyer and Anna and Michael Ancher, the study of light

was essential, as it was for 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 Sidvall, 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. 3 Ferdinand Fagerlin, *Self-Portrait*, NM 7356.

Fig. 5
Per Krafft the Elder (1724–1793)
Boy Reading, signed 1758
 Oil on canvas, 63.5 x 48.8 cm
 Axel Hirsch Fund
 NM 7314
 Per Krafft's painting of a boy reading is part of a long tradition of morality pictures illustrating sloth. The boy appears to be on the verge of slumber. The composition, which is based on the Dutch style, was painted in 1757, when the artist was in Paris. It reveals influences from both Chardin and Greuze. The Museum already had a copy based on this original in its collection, from the old royal collections.

Fig. 6
Nils Kreuger (1858–1930)
Young Boy, Motif from Holland, 1883
 Oil on panel, 27.2 x 20.1 cm
 Axel Hirsch Fund
 NM 7381

Amalia Lindegren (1814–1891)
Study of a Hand
 Oil on paper-panel, 26.7 x 29.4 cm
 Axel Hirsch Fund
 NM 7377

August Malmström (1829–1901)
Illustration for Njal's Saga,
 c. 1895–1900
 Oil on paper mounted on paper
 panel, 55.5 x 41 cm
 Axel Hirsch Fund
 NM 7368



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

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, Bergthora and Thord Karisson Decide to be Burned Alive. Illustration for Njal's Saga, ch. 129, c. 1895–1900
 Oil on paper mounted on paper
 panel, 54.5 x 41 cm
 Axel Hirsch Fund
 NM 7370

August Malmström (1829–1901)
Illustration for Njal's Saga,
 c. 1895–1900
 Oil on paper mounted on paper
 panel, 36.5 x 52.5 cm
 Axel Hirsch Fund
 NM 7371

Karl Nordström (1855–1923)
Floral motif, 1890s
 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
 (See article on p. 59, *Portraits and Studies by Amanda Sidvall, Eva Bonnier and Hanna Hirsch Pauli.*)



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



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

Hanna Pauli (1864–1940)
Study for Friends – Olga Björkegren-Fähreus och Lisen Bonnier, signed 1903
 Oil on canvas, 76 x 56 cm
 Hedda and N.D. Qvist Fund
 NM 7345
 (See article on p. 59, *Portraits and Studies by Amanda Sidwall, Eva Bonnier and Hanna Hirsch Pauli.*)

Fig. 7
Johan Gustaf Sandberg (1782–1854)
Gustaf Wasa in Sven Elfsson's home in Isala 1520, signed 1831
 Oil on canvas, 49 x 71.5 cm
 Axel Hirsch Fund
 NM 7351
 Sandberg is famous for his many portraits of intellectuals and

civil servants in the early 19th century. He also painted vernacular and historical subjects, including scenes from the history of King Gustav Wasa. Fleeing from the Danish soldiers, the nobleman Gustav Eriksson Wasa hid among the farmers in Dalarna in 1520–21. A later anecdote relates how Sven Elfsson's wife in Isala saved him from being discovered by hitting the future king with a baker's peel and driving him out of the cabin, leading the Danish swordsmen to assume he was a farm labourer. The painting is signed 1831, the year Sandberg embarked on his series of frescoes from the history of Gustav Wasa in the Wasa choir of Uppsala Cathedral.

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

Fig. 8
Johan Gustaf Sandberg (1782–1854)
Cupid Fires His Arrow, after a Relief by Johan Tobias Sergel, c. 1838
 Oil on paper mounted on canvas, 31 x 31 cm
 Ulf Lundahl Fund
 NM 7353
 Johan 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 *tromp l'oeil* is

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 Rögberg (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
Selima 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 0146). 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



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



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

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 Skiold in Christianhavn Dock, 1860
Oil on canvas, 36.2 x 40.5 cm
Wiros Fund
NM 7362
(See article on p. 19, *The Danish Golden Age and the Nationalmuseum*.)

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

Fig. 13
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

Fig. 14
Antoine Felix Boisselier (1790–1857), French
View From a Loggia, c. 1810–30
Oil on paper mounted on canvas, 27 x 22.5 cm
Axel and Nora Lundgren Fund
NM 7374



Fig. 11 Kilian Zoll, *Midsommer 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.



Fig. 15 Dankvart Dreyer, *Mill with Two Wheels, Jutland*, NM 7357.

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

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

Fig. 15

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

François Hubert Drouais
(1727–1775), French
*Portrait of the Artist's Father Hubert
Drouais* (1699–1767)
Oil on canvas, 130 x 97 cm
Wiros Fund
NM 7331

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

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

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



Fig. 16 François-Marius Granet, *Audience with Cardinal Aldobrandini in the Loggia of the Villa Belvedere in Frascati*, NM 7372.

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*.)

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

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

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*.)

Fig. 16

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
François-Marius Granet belongs to
a group of prominent French artists
who worked for many years in Rome
and its surroundings in the early
1800s. Although he devoted him-
self mainly to plein-air painting, a



Fig. 17 Hans Fredrik Gude, *Husvik Landing Stage, Drøbak*, NM 7347.

narrative element frequently appears in his works with characters, often priests and monks. Occasionally, this resulted in veritable history paintings, with landscape views, as in *Audience with Cardinal Pietro Aldobrandini in the Loggia of the Villa Belvedere in Frascati*, painted around 1822–23. The scene is set in 1600s, but the view is of the garden as it looked when Granet visited a later relative of the cardinal, Prince Aldobrandini-Borghese, nephew of Napoleon's sister, Pauline Borghese.

Fig. 17
Hans Fredrik Gude (1825–1903), Norwegian
Husvik Landing Stage, Drøbak, signed 1875
Oil on canvas, mounted on panel, 35 x 36 cm
Magda and Max Ettler Fund
NM 7347
From the reign of King Karl XIV Johan, and more or less throughout the 19th century, visual arts played an important role in the political manifestation of the natural resources and territory of the Norwegian-Swedish union. This project was launched with paintings

by artists such as Peder Balke, Carl Johan Fahlcrantz and Thomas Fearnley. The purpose of these works was often to present certain historically significant buildings or monuments. Over time, however, these union paintings developed towards a more romantically-oriented nationalism. Hans Fredrik Gude's study from the inner Oslofjord is a fine example of this. Rather than the plains and hills, the artist focuses his attention on the stillness and the experience of his own presence.

Louis Gurlitt (1812–1897), German
View of Marina Piccola on Capri, c. 1844
Oil on panel, 48 x 70.1 cm
Wiros Fund
NM 7322
(See article on p. 19, *The Danish Golden Age and the Nationalmuseum*.)

Louis Gurlitt (1812–1897), German
Self-Portrait, signed 1833
Oil on canvas, 24.3 x 18 cm
Wiros Fund
NM 7375
(See article on p. 19, *The Danish Golden Age and the Nationalmuseum*.)



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

Fig. 18
Louis Gurlitt (1812–1897), German
Tyrolean Landscape. Study, c. 1836
Oil on paper mounted on canvas, 40 x 55.9 cm
Wiros Fund
NM 7382

Constantin Hansen (1804–1880), Danish
The Temple of Minerva on the Forum of Nerva in Rome, c. 1840
Oil on paper mounted on canvas, 35 x 27.5 cm
Wiros Fund
NM 7339
(See article on p. 19, *The Danish Golden Age and the Nationalmuseum*.)

Constantin Hansen (1804–1880), Danish
A Male Model Playing Flute, 1826–27
Oil on canvas, 118 x 94 cm
Donated by the Friends of the Nationalmuseum
NM 7365
(See articles on p. 11, *The Friends of the Nationalmuseum* and on p. 19, *The Danish Golden Age and the Nationalmuseum*.)

Fig. 19
Antoinette Cécile Hortense Haudebourn-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 Haudebourn, 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



Fig. 19 Antoinette Cécile Hortense Haudebourt-Lescot, *Portrait of a Woman Sketching en Plein-air*, NM 7383.



Fig. 20 Christian Albrecht Jensen, *Charles Robert Cockerell* (1788–1863), architect, NM 7321.

Frederik Christian Jakobsen
Kiærskou (1805–1891), Danish
At Bøllemose, Jægersborg, c. 1850
 Oil on canvas, 26.8 x 40.2 cm
 Sara and Johan Emil Graumann
 Fund
 NM 7385

Frederik Christian Jakobsen
Kiærskou (1805–1891), Danish
Tyrolean Landscape, 1843
 Oil on paper mounted on paper
 panel, 41.9 x 54.7 cm
 Axel Hirsch Fund
 NM 7389

Christen Købke (1810–1848),
 Danish
Young Capri Boy, c. 1839
 Oil on canvas mounted on
 cardboard, 31 x 26 cm

Wiros Fund
 NM 7316
 (See article on p. 19, *The Danish
 Golden Age and the Nationalmuseum*.)

Fig. 21
Alexander Lauréus (1783–1823),
 Finnish
Travellers by the Aqua Claudia
 Oil on canvas, 75 x 99 cm
 Rurik Öberg Fund
 NM 7367

The everyday lives of rural Romans
 often provided subject matter for
 north European painters in Italy.
 This painting shows a horseman and
 a family with an ox-drawn cart who
 have stopped near the ruins of an
 ancient aqueduct. Even if this is a
 fairly generalised picture of the

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.

Fig. 22
Jean Raymond Hippolyte Lazerges
 (1817–1887), French
Young Man Distracted. Study, 1850
 Oil on canvas, 73.5 x 60 cm
 Wiros Fund
 NM 7333
 Hippolyte Lazerges' painting
 belongs to a category that has been
 looked down upon for centuries.

Sentimentality could be said to have
 vanished from art towards the end of
 the 19th century, and has since then
 only appeared sporadically. Before
 then, however, sentimentality was a
 fundamental dimension in art, from
 history painting to vernacular scenes.
 When 20th-century historians wrote
 about 19th-century art, they did
 not devote much attention 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



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



Fig. 24 Auguste-Xavier LePrince, *At Barrière de la Villette, Paris*, NM 7329.

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.

Auguste-Xavier LePrince

(1799–1826), French
The Entrance of a Courtyard, 1820s
Oil on paper mounted on canvas,
31 x 24 cm
Hedda and N.D. Qvist Fund
NM 7360

Henry Lerolle (1848–1929), French
The Organ Rehearsal (À l'Orgue),
c. 1885

Oil on canvas
Wiros Fund

NM 7335

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

Carl Julius von Leybold

(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 7319

Fig. 25

Johan Thomas Lundbye

(1818–1848), Danish
Grazing Red Heifer. Study, 1843

Oil on canvas, 27 x 23 cm

Wiros Fund

NM 7361

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

Rurik Öberg Fund

NM 7311

(See article on p. 13, *Two Male Portraits by Dutch Artists.*)

Thorald Læssøe (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. 26

Thorald Læssøe (1816–1878),
Danish

Ships on a Fiord
Oil on canvas, 51 x 67 cm

Wiros Fund

NM 7394

Fig. 27

Wilhelm Marstrand (1810–1873),
Danish

The Artist's Wife and Their Son Poul
Oil on canvas, 59.5 x 49 cm

Wiros Fund

NM 7395



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

Hieronymus van der Mij

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

Eugen Napoleon Neureuther

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

Fig. 28

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



Fig. 23 Marie-Victoire Lemoine, *Portrait of a Woman Artist in a Studio*, NM 7332.

Fig. 29

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

Fig. 30

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



Fig. 25 Johan Thomas Lundbye, *Grazing Red Heifer. Study*, NM 7361.



Fig. 30 Laurits Andersen Ring, *Foggy Winter Day. To the Left a Yellow House. Deep Snow*, NM 7366.



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



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



Fig. 27 Wilhelm Marstrand, *The Artist's Wife and Their Son Poul*, NM 7395.

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
Portrait of Ms Gad, born Tvermoes
Oil on canvas, 43.2 x 33.5 cm
Sara and Johan Emil Graumann
Fund
NM 7388



Fig. 28 Jean Ranc, *The Crucifixion*, NM 7313.

Jørgen Roed (1808–1888), Danish
A Bearded Man. Study
Oil on paper mounted on canvas,
39 x 28 cm
Axel and Nora Lundgren Fund
NM 7393

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 Sørdring, *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.



Fig. 39 Jan Weenix, *Still Life with a Dead Swan, a Peacock and a Dog by a Garden Fountain*, NM 7310.

Jørgen Sonne (1801–1890), Danish
Village Street in the Sabine Mountains,
1830s
Oil on canvas, mounted on panel of
cardboard, 25 x 29.1 cm
Wiros Fund
NM 7363

Fig. 36
Frederik Hansen Sødring
(1809–1862), Danish
The Ruins of Brahehus near Jönköping,
Sweden. Study
Oil on canvas, 47 x 58 cm
Wiros Fund
NM 7386

Fig. 37
Gillis van Tilborgh (1625–1678),
Belgian
Music-Making Company, c. 1655–60
Oil on canvas, 58.8 x 71.1 cm
Axel and Nora Lundgren Fund
NM 7352
Gillis van Tilborgh established
himself as a master in Brussels in
1654. His style and choice of subject
matter related to the somewhat older
master David Teniers the Younger
(1610–1690), who was probably his
teacher. Tilborgh was not previously
represented in the Nationalmuseum
collection. This painting of musicians



Fig. 40 Nils Fougstedt, *Woman with Child*, NMSk 2356.

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
classical 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

at the scene that spreads before the beholder. Strong sunlight alternates with dark sections, creating dramatic effects in the landscape.

Pierre Henri de Valenciennes

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

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

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 fud.”
Bronze, 33 x 14.5 x 13.9 cm
Axel Hirsch Fund
NMSk 2352

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 2356

Ida Matton (1863–1940)

Sculpted Portrait of a Woman, 1891
Signed and dated on the right-hand side of the base: “Ida Matton Paris 1891”
Terracotta, 35 x 40 x 30 cm
Axel Hirsch Fund
NMSk 2353
(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 2351

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 Barckenbom

(1765–1844)
Leonhard Fredrik Cederschiöld (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 Barckenbom (1765–1844)
Anna Beata Christina Chierlin (1775–1827), married Cederschiöld
Watercolour on ivory, secondary frame silver, 7 x 5.5 cm
Hjalmar and Anna Wicander Fund
NMB 2712
Eva Christina Barckenbom, née Wendel, was one of the many amateur miniaturists who were prolifically active around 1800. The Nationalmuseum archives contain a list that includes these miniatures. This enables us to reconstruct the oeuvre of a forgotten woman artist.

Johan Erik Bolinder (1768–1808), attributed to

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

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 luxuriant double monogram “J.G.”. This could refer to the baron and lieutenant colonel Johan Grothusen (1673–1701), but it is not possible to ascertain this.

Maria Röhl (1801–1875)

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

Lorentz Svensson Sparrgren

(1763–1828), 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 Pesne. It is believed to have been made while Brecheisen was living in Berlin in 1748–57.



Fig. 45 Bernard Lens, after Godfrey Kneller, *Isaac Newton* (1642–1727), English mathematician, astronomer and physicist, NMB 2705.



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



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



Fig. 46 Jeremiah Meyer, *George IV, King of the United Kingdom of Great Britain and Ireland and of Hannover, when Prince of Wales*, NMB 2706.



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



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



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



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



Fig. 54 Joseph Ducreux, *The artist's mother Mme Anne Ducreux, née Béliard*, NMB 2703.



Fig. 51 Ivar Arosenius, *The Broken Heart* (self-portrait), NMB 2710.

Richard Crosse (1742–1810), English
Unknown Woman
Watercolour and gouache on ivory, 3.6 x 3.1 cm
Hjalmar and Anna Wicander Fund
NMB 2721

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

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

Fig. 45
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.

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
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
Hjalmar and Anna Wicander Fund

Fig. 49
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. 52 Jenny Nyström, *Seated woman in an armchair*; NMB 2704.



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

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.

Watercolours by Swedish artists

Fig. 51

Ivar Arosenius (1878–1909)
The Broken Heart (self-portrait),
 c. 1903–04
 Signed "I A"
 Watercolour on paper,
 19.6 x 19.1 cm
 Hedda & N.D. Qvist Fund
 NMB 2710
 Large parts of Ivar Arosenius' life
 and art are inextricably intertwined.
 He and his wife Eva and their
 daughter Lillan are often cast as
 protagonists in his dark and

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



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

is painted with a light and steady hand, and fashionably furnished with Japanese accessories. The woman's short hair style can be read as a sign of emancipation.

Pastels by Swedish artists

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

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

Pastels by foreign artists

Fig. 54
Joseph Ducreux (1735–1802), French
The artist's mother Mme Anne Ducreux, née Béliard
 Pastel on paper, mounted on canvas, 72 x 58 cm
 Wiros Fund
 NMB 2703
 The portrait painter Joseph Ducreux had his breakthrough already in



Fig. 56 John Bauer, *Forest Study, Rydhof Småland*, NMH 518/2016.

1769, with a commission to paint a pastel portrait of Archduchess Marie Antoinette. The portrait was sent in advance to France to be perused by her future husband Louis-Auguste (XVI), the heir apparent of France. This turned Ducreux into both a court painter and a baron without ever being a member of the Royal Academy of Painting and Sculpture. This pastel portrait of his mother is an example of the artist's technical skill and his ability to capture the essence of a person. The latter greatly due to Ducreux's interest in physiognomy, a field in which he excelled, as witnessed by the many self-portraits.

Drawings by Swedish artists

Fig. 55
Ivar Arosenius (1878–1909)
Ivar with Lillan, 1906
 Pencil, watercolour, 115 x 100 mm
 Axel Hirsch Fund
 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, Rydbohof 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 Rydboholm. 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

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 Gustav 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.

Fredrik August Lidströmer
(1787–1856) after **Johan Frederik Clemens** (1748–1831) and **Nicolai Abraham Abildgaard** (1743–1809)
Ossian, 1806
Pen and ink, watercolour,
295 x 214 mm
Axel Hirsch Fund
NMH 579/2016

Fig. 58

August Malmström (1829–1901)

Illustrations for Njál's Saga,
c. 1895–1900
Pencil, pen and ink, various sizes
Ulf Lundahl Fund
NMH 525–577/2016
Njál's Saga was written in the late-13th century and is a classic of Icelandic literature. The Swedish painter and illustrator August Malmström (1829–1901) used the dramatic events of the saga as the final subject for his series of Norse motifs that occupied him throughout almost his entire career. He contacted Norstedts publishing house in the mid-1890s to propose an edition with his illustrations, and it was planned to be printed by 1897. Three years later, Malmström was still in high hopes that it would be published by Christmas 1902, and the project was apparently shelved only due to his death. In 2016, the Nationalmuseum acquired a total of 52 draft illustrations; a few more final versions, sketches and drafts for flyleaves are in the archives of the Nordiska museet. The highest number of the secondary numbering of the drafts is 103, and it is believed that at least this many illustrations were planned. The artist's letters reveal his indefatigable striving for authenticity: the Icelandic landscape was based on photographs; costumes and other details were depicted according to archaeological and ethnographical expertise. Here, he fulfilled an ambition that began in the 1880s, when Malmström started to turn away from the romantic and idealised version of ancient history that he had previously portrayed. The illustrations for Njál's Saga show the same apparent tendency also in their representation of the characters, where both physiognomy and gestures are plain and ordinary



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



Fig. 58 August Malmström, *Illustrations for Njal's Saga*, NMH 525–577/2016.

– 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. 59

Carl Peter Mazer (1807–1884)
Sketchbook from Ukraine and Eastern Siberia, 1849–54
Pencil, pen and ink, bound in leather and marbled paper, 333 x 213 mm
Axel Hirsch Fund
NMH 523/2016: 1–184

The Adelborg Donation

NMH 2–510/2016. Donated by Louise Adelborg and Görel Adelborg through Lars Fredborg (See article on p. 99, *The Adelborg Donation – A Collection of Drawings*.)

Per Otto Adelborg (1781–1818)
Seated Man in Left Profile from the Waist, dated 1810
Pencil, 171 x 199 mm
NMH 2/2016

Per Otto Adelborg (1781–1818)
Portrait of the Artist's Son Anders Otto Adelborg as a Child, c. 1817
Pencil, 247 x 202 mm
NMH 3/2016

Per Otto Adelborg (1781–1818)
"View from Northern Drawing Room at Espo, Sketched On 17 March 1804, From the Turku Side"
Pen and ink, 200 x 334 mm
NMH 4/2016 recto

Per Otto Adelborg (1781–1818)
View "From the Helsinki Side, 18 March 1804"
Pen and ink, 200 x 334 mm
NMH 4/2016 verso



Fig. 59 Carl Peter Mazer, *Sketchbook from Ukraine and Eastern Siberia*, NMH 523/2016: 1–184.

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)
Group in a Hayload and Two Dancing or Wrestling Men, 26 July 1800
Pencil, pen and ink, wash, 305 x 424 mm
NMH 6/2016

Per Otto Adelborg (1781–1818)
after **Carl August Ehrensward** (1745–1800)
Figure Group, Old Man/Philosopher Accompanied by Geniuses and Minerva, c. 1800
Pen and ink, wash, 293 x 247 mm
NMH 7/2016

Per Otto Adelborg (1781–1818)
A Pleasant Evening, Karlskrona 9 March 1801, Zacris and Otto in Conversation
Pen and ink, wash, 114 x 169 mm
NMH 8/2016

Per Otto Adelborg (1781–1818)
Smoking Man in Officer's Uniform, 21 September 1804
Pencil, pen and ink, watercolour, wash, 195 x 122 mm
NMH 9/2016

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"
Pencil, red chalk, pen and ink, 188 x 250 mm
NMH 12/2016

Per Otto Adelborg (1781–1818)
At the Fireplace in the Library at Odensviholm, c. 1805
Pencil, pen and ink, watercolour, 199 x 160 mm
NMH 13/2016

Per Otto Adelborg (1781–1818)
Most of the Time at Odensviholm. Reading by the Window, dated January 1805
Pen and ink, 199 x 158 mm
NMH 14/2016

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)
Mournful Scene. Father- and Motherless
 Pencil, pen and ink, 164 x 205 mm
 NMH 16/2016

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

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

Per Otto Adelborg (1781–1818)
Virgine Sophie Adelborg. Ironical Portrait with Comments, 1810s
 Pen and ink, 203 x 163 mm
 NMH 19/2016

Per Otto Adelborg (1781–1818)
Two Women Playing Blind Man's Buff. "Jacob Where Art Thou" Odensviholm, 10 Aug. 1807
 Pen and ink, 250 x 203 mm
 NMH 20/2016

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

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

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

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

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

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

Per Otto Adelborg (1781–1818)
Family Idyll. The Adelborg Family. Per Otto with Lovisa Eleonora in his Arms on a Chair. Playing next to them, Anders Otto with his Father's Officer's Hat, and Bror 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 Odensviholm". 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 Odensviholm, c. 1810
 Pen and ink, pencil, 224 x 189 mm
 NMH 31/2016

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

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

Anders Otto Adelborg (1811–1862)
Frustuna Church in Södermanland, early 1840s
 Pencil, pen and ink, wash, watercolour, 223 x 219 mm
 NMH 34/2016

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

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

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

Anders Otto Adelborg (1811–1862)
Bror Jacob Adelborg, the Artist's Brother, 1830s
 Pencil, 345 x 207 mm
 NMH 38/2016

Anders Otto Adelborg (1811–1862)
Self-Portrait as a Young Man, early 1830s
 Pencil, 358 x 297 mm
 NMH 39/2016

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

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

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

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

Anders Otto Adelborg (1811–1862)
The Wife of Defence Counsellor 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 "Sundholmen d. 6 Sept. 1836"
 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. 1840
 Pen and ink, 108 x 111 mm
 NMH 51/2016

Anders Otto Adelborg (1811–1862)
Left Profile of Obese Man, Shoulder Portrait, c. 1840
 Pen and ink, 102 x 119 mm
 NMH 52/2016

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

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

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

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

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

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

Anders Otto Adelborg (1811–1862)
“Yes! Wha-wha-what Do You Thi-i-i-ink??”. Groom of the Privy Chamber Köhler Conversing with Legal Ombudsman Theorell, 1830s
 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

“Falsen”
Petter von Bremen, 1830s
 Pencil, pen and ink, 154 x 57 mm
 NMH 63/2016

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

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

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

Anders Otto Adelborg (1811–1862)
Male Head with Lorgnettes, 1830s
 Pencil, pen and ink, 82 x 80 mm
 NMH 67/2016

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

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

Anders Otto Adelborg (1811–1862)
“Master Sebert 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, 1830s
 Pencil, 104 x 66 mm
 NMH 71/2016

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

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

Anders Otto Adelborg (1811–1862)
Officer Reading at a Table, 1830s
 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, 1830s
 Pencil, pen and ink, 171 x 110 mm
 NMH 75/2016

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

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

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

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

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

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

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

Anders Otto Adelborg (1811–1862)
Youthful Drawing. Officer with Bicorn and Figure Seen Slightly from Behind, end of 1820s
 Pencil, pen and ink, 191 x 222 mm
 NMH 84/2016

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

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

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

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

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

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, 1830s
 Pencil, pen and ink, wash, watercolour, 250 x 212 mm
 NMH 91/2016

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

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

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

Anders Otto Adelborg (1811–1862)
Portrait of Bror Jacob Adelborg, as a Sub-Lieutenant in the Navy, by His Brother, Anders Otto, On 26 August 1839
 Pencil, pen and ink, wash, watercolour, 368 x 247 mm
 NMH 95/2016

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

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

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

Anders Otto Adelborg (1811–1862)
Two Sketches. Portrait from Waist of Man in Civilian Clothes and Male Head with Vague Body, c. 1840
 Pencil, 345 x 418 mm
 NMH 99/2016

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

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

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

Anders Otto Adelborg (1811–1862)
Portrait of Old Woman, Mrs von Köhler, c. 1840
 Pencil, 273 x 218 mm
 NMH 103/2016

Anders Otto Adelborg (1811–1862)
Portrait of Young Woman with Rosy Cheeks, c. 1830
 Pencil, chalk, watercolour, 363 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 "Åt 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 Querulants!". *Portrait of General Lorichs (?) Smoking a Long Pipe*, dated October 1838
 Pen and ink, wash, watercolour, 224 x 162 mm
 NMH 107/2016

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

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

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

Anders Otto Adelborg (1811–1862)
"Oh! 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, One Taking Snuff, c. 1838
 Pencil, pen, brush and ink, 214 x 130 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)
"Barracks – 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. 1840
 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 Poised on Two Legs, c. 1840
 Pencil, pen and ink, 223 x 180 mm
 NMH 127/2016

Anders Otto Adelborg (1811–1862)
Two Officers with a Suckling Pig on a Spit 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 Trumpeting Officers Farting, 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-a-a-l!!". 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: 10 000". 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 Avasaxa", 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)
"Ya See, the Thing is!..", c. 1838
 Pencil, pen and ink, 221 x 361 mm
 NMH 137/2016

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

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

Anders Otto Adelborg (1811–1862)
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 15 Juli 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 Kårsön", dated 15 juli 1839
 Pencil, pen, brush and ink, 225 x 271 mm
 NMH 145/2016

Anders Otto Adelborg (1811–1862)
"La La parasini, Fatanini, Chafiti! Mr.; Ok! Chariwari! Chariwari!!", dated 8 Augusti 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-Player, dated 2 May 1837
 Pen, brush and ink, 345 x 207 mm
 NMH 147/2016

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

Anders Otto Adelborg (1811–1862)
Drawing with Several Sketches Including Face Caricatures and a Sitting Dog, 1836
 Pencil, pen and ink, 365 x 217 mm
 NMH 149/2016

Bror Jacob Adelborg (1816–1865)
"Pinch of Snuff. Jackopp?", 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, pen 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, 259 x 177 mm
 NMH 153/2016

Bror Jacob Adelborg (1816–1865)
Sketch Sheet with Several Sketches and Drawings, Including an Obese Man Holding a Bottle, Man Wearing Top Hat, and Man Smoking a Pipe, c. 1840
 Pencil, 229 x 191 mm
 NMH 154/2016

Bror Jacob Adelborg (1816–1865)
Three Musical Sailors, c. 1840
 Pen and ink, 200 x 150 mm
 NMH 155/2016

Bror Jacob Adelborg (1816–1865)
Woman at the Piano, signed "AJ / d 26 Majj 38"
 Pen and ink, 166 x 103 mm
 NMH 156/2016

Bror Jacob Adelborg (1816–1865)
Scene from Funchal, Madeira, 1838
 Pencil, pen and ink, wash, 166 x 218 mm
 NMH 157/2016

Bror Jacob Adelborg (1816–1865)
Launching a Boat, Funchal, Madeira, 1830s
 Pencil, 165 x 217 mm
 NMH 158/2016

Bror Jacob Adelborg (1816–1865)
Street Scene with Two Sailors and a Saleslady, Madeira. The Saleslady Offers Grapes, signed "d. 9/12 38 JA"
 Pencil, 166 x 217 mm
 NMH 159/2016

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

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

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

Bror Jacob Adelborg (1816–1865)
The Voyage to Spanish Town, signed "9 Mars 1843 // Bror Jacob Adelborg"
 Pencil, pen and ink, wash, watercolour, 185 x 230 mm
 NMH 163/2016

Bror Jacob Adelborg (1816–1865)
The Voyage from Spanish Town, 1843
 Pencil, pen and ink, wash,
 watercolour, 184 x 230 mm
 NMH 164/2016

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

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

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

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

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

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

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

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

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

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

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

Bror Jacob Adelborg (1816–1865)
Three Women with Needlework at a Table, in the Evening. A Secret Admirer Behind the Curtain. (Hedvig af Uhr; (married Adelborg); Hedvig's sister, Fredrika af Uhr (married von Köhler); and their Stepmother, Maria af 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 af Uhr) Ironing at a Table in the Company of Her Sister Fredrika af 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 Landbrogatan in Karlskrona, 1830s
 Pencil, 344 x 213 mm
 NMH 178/2016

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

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

Bror Jacob Adelborg (1816–1865)
“Won't Papa Admit Now that I am Kind?”. *Bror Jacob, Hedvig and Maria Adelborg*, c. 1850
 Pencil, 222 x 368 mm
 NMH 181/2016

Bror Jacob Adelborg (1816–1865)
Portrait of Virgine Sophie Adelborg, 1830s
 Pencil, 173 x 213 mm
 NMH 182/2016

Bror Jacob Adelborg (1816–1865)
“Mama, Aunt Frigga and Visitors” (Hedvig Adelborg, Fredrika af Uhr and “Visitors”) Group Gathered Around a Table, dated “Carlskrona / d. 9/8 53”
 Pencil, 221 x 283 mm
 NMH 183/2016

Bror Jacob Adelborg (1816–1865)
Little Hedvig 3 Years Old with Mama Hedvig in Copenhagen in 1854, and a “Peasant Woman from Zealand” and a Sketch of a Face, 1854
 Pencil, 341 x 208 mm
 NMH 184/2016

Bror Jacob Adelborg (1816–1865)
Dancing Couple, 1856
 Pencil, wash, 208 x 34 mm
 NMH 185/2016

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 / 12/6 58”
 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, 1830s
 Pencil, watercolour, 214 x 217 mm
 NMH 190/2016

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

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

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

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

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

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

Bror Jacob Adelborg (1816–1865)
Four Drawings. Woman from Behind, Card Playing Men, Winged Figure, and Two Men, One Carrying the Other on His Back, c. 1840
 Pencil on cardboard, varnished,
 202 x 156 mm
 NMH 197/2016

Bror Jacob Adelborg (1816–1865)
Bror Jacob Adelborg Farewell 1842
 Pencil, pen and ink, wash,
 watercolour, 123 x 174 mm
 NMH 198/2016

Bror Jacob Adelborg (1816–1865)
Old Man Talking to Two Young Women,
 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)
Ship With Three Sails On the Open Sea,
 c. 1838
 Pen and ink, watercolour,
 103 x 151 mm
 NMH 201/2016

Bror Jacob Adelborg (1816–1865)
Two Ships On the Open Sea in Strong Wind, 1838
 Pen and ink, watercolour,
 98 x 126 mm
 NMH 202/2016

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)
“Empty, Said the Vicar”. Drunken Man,
 c. 1838
 Pencil, 94 x 72 mm
 NMH 205/2016

Bror Jacob Adelborg (1816–1865)
Man in Baggy Winter Clothes, c. 1838
 Watercolour, wash, 85 x 42 mm
 NMH 206/2016

Bror Jacob Adelborg (1816–1865)
A Man Taking a Pinch of Snuff, c. 1838
 Pencil, pen and ink, wash,
 102 x 69 mm
 NMH 207/2016

Bror Jacob Adelborg (1816–1865)
Portrait of Gesticulating Bearded Guard with Buck Teeth, c. 1838
 Pencil, 123 x 107 mm
 NMH 208/2016

Bror Jacob Adelborg (1816–1865)
Young Guard with Big Nose and Buck Teeth, c. 1838
 Pencil, 103 x 101 mm
 NMH 209/2016

Bror Jacob Adelborg (1816–1865)
Portrait of Unhappy Man. Frontal Portrait from the Waist, c. 1838
 Pencil, 106 x 103 mm
 NMH 210/2016

Bror Jacob Adelborg (1816–1865)
Interior with Old Woman Reading and a Cat, signed “J Ad 1837”
 Pencil, chalk, heightened with white,
 on blue paper, 180 x 212 mm
 NMH 211/2016

Bror Jacob Adelborg (1816–1865)
Two Men, One Whispering in the Other’s Ear, signed “J A Marseille 1839”
 Pencil, pen and ink, watercolour,
 wash, 132 x 168 mm
 NMH 212/2016

Bror Jacob Adelborg (1816–1865)
Conversing Men, One Sitting at a Laid Table, the Other Standing By Him with Hat in Hand, A Dog Sits at the Table, 1839
 Pencil, pen and ink, on green-blue paper, 173 x 185 mm
 NMH 213/2016

Bror Jacob Adelborg (1816–1865)
Man Loading a Barrel onto a Horse-Drawn Cart, c. 1838–39
 Pencil, 161 x 215 mm
 NMH 214/2016

Bror Jacob Adelborg (1816–1865)
Man and Woman Talking in Karlskrona 1838, dated “Karlskrona 1838”
 Pencil, 153 x 144 mm
 NMH 215/2016

Bror Jacob Adelborg (1816–1865)
Algerian Officers in Marseille, dated “Marseille 39”
 Pencil, 155 x 136 mm
 NMH 216/2016

Bror Jacob Adelborg (1816–1865)
“Sailors Sometimes Come and Take Womenfolk by Surprise” Two Sailors Molesting a Woman, c. 1839
 Pencil, 230 x 205 mm
 NMH 217/2016

Bror Jacob Adelborg (1816–1865)
Fantasy. A Proposal in a Historic Milieu,
 c. 1837
 Pencil, 118 x 145 mm
 NMH 218/2016

Bror Jacob Adelborg (1816–1865)
A Crowd of Women and Men, Walking and Talking, c. 1840
 Pencil, pen and ink, 155 x 276 mm
 NMH 219/2016

Bror Jacob Adelborg (1816–1865)
Portrait of Guard in Long Uniform Coat Holding His Peaked Cap in His Right Hand, 1830s
 Pencil, 142 x 51 mm
 NMH 220/2016

Bror Jacob Adelborg (1816–1865)
“Can I Help You?”, 1830s
 Pencil, 106 x 72 mm
 NMH 221/2016

Bror Jacob Adelborg (1816–1865)
“In 5 and a Half Minutes, the Devil Take Me, In 5 and a Half Minutes”, c. 1840
 Pencil, pen and ink, 153 x 105 mm
 NMH 222/2016

Bror Jacob Adelborg (1816–1865)
Woman Sitting with a Yoke on Her Shoulders, end of 1830s
 Charcoal, 146 x 144 mm
 NMH 223/2016

Bror Jacob Adelborg (1816–1865)
“I Wonder...”, c. 1840
 Pencil, 155 x 129 mm
 NMH 224/2016

Bror Jacob Adelborg (1816–1865)
Self-Portrait, c. 1840
 Pencil, 124 x 112 mm
 NMH 225/2016

Bror Jacob Adelborg (1816–1865)
“General Leave, and No Boat (Damn It)”, c. 1837
 Pencil, 169 x 212 mm
 NMH 226/2016

Bror Jacob Adelborg (1816–1865)
Young Woman with a Rake over Her Shoulder, 1830s
 Pencil, 174 x 123 mm
 NMH 227/2016

Bror Jacob Adelborg (1816–1865)
Fantasy with Bathing Women, signed “Oct. 1837 J A”
 Traces of pencil, pen and ink,
 190 x 291 mm
 NMH 228/2016

Bror Jacob Adelborg (1816–1865)
Drawing with 12 Different Historic Motifs with 17 Different Historic Characters, Including a Meeting with Charles the Great and Pepin the Short, Leopold, Duke of Austria on Horseback, Pope Urban II and Others, 1840s
 Pencil, ink, wash, 331 x 214 mm
 NMH 229/2016

Bror Jacob Adelborg (1816–1865)
Stagecoach Robbery, signed “J Ag 1837”
 Pencil, pen and ink, 210 x 345 mm
 NMH 230/2016

Bror Jacob Adelborg (1816–1865)
Young Man in Guard Uniform. “Dearest Sister, It Behoves Me /To Speak To You Before I Die” (Bellman: Fredman’s Epistle No: 24), c. 1847–48
 Pencil, 110 x 64 mm
 NMH 231/2016

Bror Jacob Adelborg (1816–1865)
Portrait of Young Woman (Hedvig af Uhr?), c. 1847
 Pencil, pen and ink, 214 x 123 mm
 NMH 232/2016

Bror Jacob Adelborg (1816–1865)
Gustav Sebastian Leijonhufvud, Died at the Age of 16 On: 9 Feb, 1837, c. 1837
 Pencil, pen and ink, 233 x 200 mm
 NMH 233/2016

Bror Jacob Adelborg (1816–1865)
Portrait of Young Man. Eye Cut Out, 1830s
 Pencil, watercolour, wash,
 157 x 123 mm
 NMH 234/2016

Bror Jacob Adelborg (1816–1865)
Sketch. Rider on Horseback with Sword and Shield, 1840s
 Pencil, 226 x 189 mm
 NMH 235/2016

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, 209 x 337 mm
 NMH 237/2016

Bror Jacob Adelborg (1816–1865)
Portrait of an Old Man (af Uhr?),
 c. 1850
 Pencil, 336 x 212 mm
 NMH 238/2016

Bror Jacob Adelborg (1816–1865)
*Strolling Man with Coat Too Tight and
 Shoes Too Small*, 1838
 Pencil, 200 x 144 mm
 NMH 239/2016

Bror Jacob Adelborg (1816–1865)
*Caricature Portrait of the Sisters Maria
 and Gertrud Adelborg, Bror Jacob's
 Daughters*, c. 1860
 Pencil, 198 x 214 mm
 NMH 240/2016

Bror Jacob Adelborg (1816–1865)
*"On 20th May, 1845, These Two Were
 the Only Jacobs in the Adelborg Family".
 Bror Jacob Adelborg with His Little
 Nephew (Jacob) Fredrik Adelborg*, dated
 "Den 20 de Maj..."
 Pencil, 210 x 205 mm
 NMH 241/2016

Bror Jacob Adelborg (1816–1865)
*"Scene From Our Departure From
 Stockholm in 1828". Childhood Drawing
 by Bror Jacob Adelborg*, c. 1828
 Pencil, pen and ink, wash,
 watercolour, 241 x 384 mm
 NMH 242/2016

Bror Jacob Adelborg (1816–1865)
"Pantry Scene", c. 1847
 Pencil, 141 x 18 mm
 NMH 243/2016

Bror Jacob Adelborg (1816–1865)
*"Guard and Chamber Maid!". Bror J
 acob Adelborg and His Mother Lovisa
 Eleonora, née Ramsay*, dated 4 May
 1837
 Pencil, pen and ink, 209 x 189 mm
 NMH 244/2016

Bror Jacob Adelborg (1816–1865)
*Face and Head Studies of Seamen and a
 Woman in Full Length*, c. 1847
 Pen, brush and ink, 184 x 211 mm
 NMH 245/2016

Bror Jacob Adelborg (1816–1865)
*"Oh, Mighty God! I Haven't Seen a
 Living Creature Here Apart from My Cat
 for Years"*, c. 1847
 Pencil, pen and ink, 158 x 232 mm
 NMH 246/2016

Bror Jacob Adelborg (1816–1865)
*Landscape with Buildings by the Water
 (Near Misterhult?)*, c. 1847
 Pencil, pen, brush and ink,
 163 x 213 mm
 NMH 247/2016

Bror Jacob Adelborg (1816–1865)
On the Road to Döderhultsvik, 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", 1830s
 Pencil, 207 x 345 mm
 NMH 250/2016

Bror Jacob Adelborg (1816–1865)
*"Wake Up! Wake Up! Sad Victims of the
 Destructive Habit of Drinking!"*, dated
 18 July 1839
 Traces of pencil, pen and ink,
 223 x 271 mm
 NMH 251/2016

Bror Jacob Adelborg (1816–1865)
"And After Dinner We Converse", dated
 "D 30de Aug 1836 Sundholmen"
 Pencil, pen and ink, wash,
 watercolour, 177 x 183 mm
 NMH 252/2016

Bror Jacob Adelborg (1816–1865)
"Such Gallantry !!!", c. 1839
 Pencil, pen and ink, 195 x 98 mm
 NMH 253/2016

Bror Jacob Adelborg (1816–1865)
*Landscape with Bridge Across a Rapid
 in the Foreground and in the Distance
 Buildings and Ship Masts*, dated
 22 May 1837
 Pencil, pen and ink, 344 x 417 mm
 NMH 254/2016

Bror Jacob Adelborg (1816–1865)
"Waiting in Silence for the Catastrophe",
 dated "18 2/5 37"
 Traces of pencil, pen and ink,
 170 x 218 mm
 NMH 255/2016

Bror Jacob Adelborg (1816–1865)
*Man at a Table Mending One Sock,
 While His Friend Watches*, dated
 "Sellerhög d: 22 Aug 1837"
 Pencil, pen and ink, 217 x 138 mm
 NMH 256/2016

Bror Jacob Adelborg (1816–1865)
*"Reborn in the Bath 'I Baptise You
 Anders Otto in'..."*, dated "Sellerhög
 d: 25 Aug 1837"
 Pencil, pen and ink, 216 x 136 mm
 NMH 257/2016

Bror Jacob Adelborg (1816–1865)
*"Evening Inspection. At Last I Caught
 You Out, You Scoundrel!"*, dated
 "Sellerhög d. 22 Aug 1837"
 Pencil, pen and ink, 211 x 274 mm
 NMH 258/2016

Bror Jacob Adelborg (1816–1865)
*"9 a.m. An Agreeable Way to Stretch, If
 You're Lazy"*, 1830s
 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,
 258 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 1860,
 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 A-g / 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, pen and ink, on blue paper,
 258 x 202 mm
 NMH 267/2016

Bror Jacob Adelborg (1816–1865)
"The Schnapps Issue", 1840s
 Pencil, 187 x 218 mm
 NMH 268/2016

Bror Jacob Adelborg (1816–1865)
*View of a Village Church in the
 Background. Two Men Sitting on a
 Bench Talking*, 1840s
 Pencil on blue-gray paper,
 213 x 342 mm
 NMH 269/2016

Bror Jacob Adelborg (1816–1865)
*Portrait of a Woman in a Green Dress
 with a Red Headband*, c. 1858
 Mixed media on cardboard,
 206 x 128 mm
 NMH 270/2016

Bror Jacob Adelborg (1816–1865)
*View with a Turreted Building, to the
 Right a Building with Arched Entrance,
 Bushes and Trees in the Foreground*,
 1850s
 Watercolour on cardboard,
 158 x 183 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, 1830s
 Pencil, watercolour, wash, 219 x 208 mm
 NMH 276/2016

Bror Jacob Adelborg (1816–1865)
Woman Leaning Against a Rock, in a White Dress With Green Apron With Red Pattern, Green Top With Red Embroidery, 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, 265 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 Kaclet, 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 in a Boat, His Right Hand Holding a Sheet or Rope, Dressed in Blue-Grey Striped Trousers and Waistcoat, Ditto Cravat/Bow Tie, c. 1858
 Pencil, watercolour, wash, 215 x 145 mm
 NMH 282/2016

Bror Jacob Adelborg (1816–1865)
Deck-Hand Leaning Forward, Hands on His Knees, c. 1858
 Pencil, watercolour, wash, 138 x 134 mm
 NMH 283/2016

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

Bror Jacob Adelborg (1816–1865)
Pensive Woman, c. 1858
 Pencil, 205 x 138 mm
 NMH 285/2016

Bror Jacob Adelborg (1816–1865)
Two Sketches. Woman with Her Fingers to Her Lips, c. 1858
 Pencil, watercolour, wash, 211 x 164 mm
 NMH 286/2016

Bror Jacob Adelborg (1816–1865)
Woman Wearing Wimple, c. 1858
 Pencil, watercolour, 210 x 119 mm
 NMH 287/2016

Bror Jacob Adelborg (1816–1865)
Portrait of Man on Leaf from a Log Book, c. 1858
 Watercolour, 362 x 285 mm
 NMH 288/2016

Bror Jacob Adelborg (1816–1865)
Man at the Oars Smoking a Pipe, c. 1858
 Pencil, 217 x 347 mm
 NMH 289/2016

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 Putting 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 Gertud Pinning Up Her Hair), 1830s
 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 Grove 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, 1830s
 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. 1848
 Pencil, chalk, heightened with white, 163 x 225 mm
 NMH 301/2016

Bror Jacob Adelborg (1816–1865)
Young Couple Sitting on a Stone. Bror Jacob Drawing and Hedvig Reading, c. 1848
 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, 1846
 Pencil, 224 x 360 mm
 NMH 303/2016

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

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)
“Haven of the World”, 1840s
 Pencil, 334 x 458 mm
 NMH 306/2016

Bror Jacob Adelborg (1816–1865)
“...I Take the Rain with Patience”, 1840s
 Pencil, 358 x 225 mm
 NMH 307/2016

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

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

Bror Jacob Adelborg (1816–1865)
Young Woman and Soldier, 1830s
 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, 338 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, 1840s
 Pencil, pen and ink, wash, 172 x 212 mm
 NMH 313/2016

Bror Jacob Adelborg (1816–1865)
Two Drawings and Sketches. Two Men Eating Their Provisions and an Overturned Horse Carriage, c. 1840
 Pencil, 217 x 272 mm
 NMH 314/2016

Bror Jacob Adelborg (1816–1865)
Three Young Men, One Pointing Upwards, One Taking Snuff, and the Third Looking Upwards, a Woman to the Left, c. 1840
 Pencil, 207 x 347 mm
 NMH 315/2016

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, 1850s
 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, 1850s
 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, 1850s
 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)
“Test-Ploughing”, 1840s
 Pencil, 182 x 213 mm
 NMH 322/2016

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, 1830s
 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 346 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. 1830
 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)
“Chattrina”, 1830s
 Pencil, pen and ink, 155 x 109 mm
 NMH 330/2016

Bror Jacob Adelborg (1816–1865)
Two Horses and a Line Drawing of a Dog, 1830s
 Pencil, 100 x 113 mm
 NMH 331/2016

Bror Jacob Adelborg (1816–1865)
Two Caricatures of Male Faces, 1830s
 Pencil, 150 x 116 mm
 NMH 332/2016

Bror Jacob Adelborg (1816–1865)
A Picture is Corrected, 1830s
 Pencil, 216 x 161 mm
 NMH 333/2016

Bror Jacob Adelborg (1816–1865)
Young Man Playing the Guitar. Self-Portrait? c. 1830
 Pencil, 211 x 345 mm
 NMH 334/2016

Bror Jacob Adelborg (1816–1865)
Juggler on Stage, c. 1840
 Pencil, 214 x 273 mm
 NMH 335/2016

Bror Jacob Adelborg (1816–1865)
Pen Fighting, c. 1838
 Pencil, 150 x 167 mm
 NMH 336/2016

Bror Jacob Adelborg (1816–1865)
Mending a Shoe? c. 1840
 Pencil, 210 x 160 mm
 NMH 337/2016

Bror Jacob Adelborg (1816–1865)
Theatre Characters, c. 1838
 Pencil, pen and ink, 181 x 221 mm
 NMH 338/2016

Bror Jacob Adelborg (1816–1865)
Photo Session, end of 1850s
 Pencil, 180 x 210 mm
 NMH 339/2016

Bror Jacob Adelborg (1816–1865)
Drunken Man, 1840s
 Pencil, pen, brush and ink, 265 x 222 mm
 NMH 340/2016

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 341/2016

Bror Jacob Adelborg (1816–1865)
Sketch Sheet. “The Great Lutfisk-Soaking Bay” and Horses
 Pencil, 362 x 451 mm
 NMH 342/2016

Bror Jacob Adelborg (1816–1865)
Fury with Crown and Torch, 1840s
 Pencil, 355 x 220 mm
 NMH 343/2016

Bror Jacob Adelborg (1816–1865)
Three Drawings. Two Riders, Couple Meeting, Heads and Children's Drawings, 1850s
 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)
Riddle. "On! If the Mayor Were...", 1850s
 Pen and ink, 223 x 362 mm
 NMH 346/2016

Bror Jacob Adelborg (1816–1865)
"Oh, oh, oh", c. 1840
 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, 224 x 363 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. "I. Young Baron von Phiffen Receives Some Eminent Advice 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, 203 x 183 mm
 NMH 354/2016

Bror Jacob Adelborg (1816–1865)
Manuscript Sheet with Excerpt from Ada Rydströmer's (1856–1932) Book "Armfeltarne 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, Excusable 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 Grälle Felt Exceedingly Proud...", "But Poor Old Grälle..." 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, 336 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, Bedamned, How She Hogs the Space", and *People Under a Pile of Leaves*, 1845
 Pencil, pen and ink, 336 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, Damn, Three, What the Devil! Four Five, My God! Six Seven Go to Hell Damn it!", 1845
 Pencil, pen and ink, 335 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, 1830s
 Pencil, 196 x 231 mm
 NMH 361/2016

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

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

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

Bror Jacob Adelborg (1816–1865)
Soldiers Searching a Hayload with Their Spears. (Gustav Vasa's Escape from the Danes? A Youthful Drawing by Bror Jacob), 1830s
 Pen and ink, wash, watercolour, on varnished paper, 341 x 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 !", 1830s
 Pencil, pen and ink, 163 x 151 mm
 NMH 371/2016

Bror Jacob Adelborg (1816–1865)
“Cannibal Chiefs. Little Fish Bay 1844”,
 dated “Little fish Bay 7 1844”
 Traces of pencil, pen and ink,
 337 x 211 mm
 NMH 372/2016

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

Bror Jacob Adelborg (1816–1865)
Two Men in a Fight, a Satyr Watches,
 c. 1842–1845
 Pen and ink, 201 x 179 mm
 NMH 374/2016

Bror Jacob Adelborg (1816–1865)
*Several Drawings and a Verse, Including
 Young Man Looking at Himself in a
 Mirror, and “Add an M to My First...”*,
 c. 1860
 Pencil, 267 x 224 mm
 NMH 375/2016

Bror Jacob Adelborg (1816–1865)
*Four Drawings. Horse and Cart on a
 Road, Jockey on Horseback, Sailing Ship,
 and Sailing Ship and Paddle Steamer*,
 1830s
 Pencil, pen and ink, 209 x 336 mm
 NMH 376/2016

Bror Jacob Adelborg (1816–1865)
Group in a Garden with Tall Flowers,
 1840s
 Pencil, pen and ink, 181 x 210 mm
 NMH 377/2016

Bror Jacob Adelborg (1816–1865)
*Caricatures, Several Figures, Including a
 Dog ‘Sitting Pretty’*, c. 1842–45
 Pencil, 222 x 281 mm
 NMH 378/2016

Bror Jacob Adelborg (1816–1865)
*Two Drawings. Two Sailors Talking to a
 Woman and a Man on Horseback*, 1840s
 Pencil, pen and ink, 335 x 210 mm
 NMH 379/2016

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

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

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

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

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

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

Bror Jacob Adelborg (1816–1865)
“It Really Tastes Like Fowl”, 1830s
 Pen and ink, 183 x 225 mm
 NMH 386/2016

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

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

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

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

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

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

Anders Otto Adelborg (1811–1862)
*“That’s None of Your Business, You
 Damned Admiral Swine!!!”*, dated
 “Dl: 13 Aug 1836”
 Pencil pen and ink, 159 x 317 mm
 NMH 393/2016

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

Anders Otto Adelborg (1811–1862)
Portrait of Major Schotte, 1836, 1830s
 Pencil, pen and ink, 201 x 59 mm
 NMH 395/2016

Anders Otto Adelborg (1811–1862)
*Caricatures of Guards, Profiles, Half-
 Profiles from the Waiste, and Guard
 Decorated with Medal in Full Figure from
 the Left*, 1830s
 Pencil, 194 x 213 mm
 NMH 396/2016

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 Aprill
 1836”
 Pencil, 383 x 217 mm
 NMH 398/2016

Anders Otto Adelborg (1811–1862)
*Portrait of an Old Woman (Portrait
 of the Artist’s Mother, Lovisa Eleonora
 Adelborg?)*, 1830s
 Pencil, 344 x 210 mm
 NMH 399/2016

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

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

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

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

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

Anders Otto Adelborg (1811–1862)
*Male Head with a High Collar, Seen from
 the Left*, 1830s
 Pencil, 107 x 100 mm
 NMH 405/2016

Anders Otto Adelborg (1811–1862)
Left Profile of Guard with High Collar and Moustache, 1830s
 Pencil, 102 x 125 mm
 NMH 406/2016

Anders Otto Adelborg (1811–1862)
Five Male Heads in Left Profile, 1830s
 Pen and ink, 144 x 219 mm
 NMH 407/2016

Anders Otto Adelborg (1811–1862)
Sketch Sheet with Figures, 1830s
 Pencil, pen and ink, 179 x 104 mm
 NMH 408/2016

Anders Otto Adelborg (1811–1862)
Man in Redingot, 1830s
 Pen and ink, 136 x 45 mm
 NMH 409/2016

Anders Otto Adelborg (1811–1862)
Teaching Cadets? 1830s (?)
 Pen and ink, 109 x 79 mm
 NMH 410/2016

Anders Otto Adelborg (1811–1862)
Teacher? 1830 (?)
 Pen and ink, 84 x 53 mm
 NMH 411/2016

Anders Otto Adelborg (1811–1862)
Portrait of a Young Man in Left Profile from the Shoulders
 Pencil, 86 x 92 mm
 NMH 412/2016

Anders Otto Adelborg (1811–1862)
Portrait of Old Man with Pigtail and Ribbon, c. 1840
 Pencil, 90 x 90 mm
 NMH 413/2016

Anders Otto Adelborg (1811–1862)
Three Portraits of the Same Man in Left Profile (Falenderlejn?), 1830s
 Pencil, pen and ink, 246 x 137 mm
 NMH 414/2016

Bror Jacob Adelborg (1816–1865)
“Uncle Michael Hammarskjöld”, c. 1850
 Pencil, 125 x 160 mm
 NMH 415/2016

Bror Jacob Adelborg (1816–1865)
Portrait Sketch of Man, Left Profile from the Chest, c. 1850
 Pencil, 152 x 128 mm
 NMH 416/2016

Per Otto Adelborg (1781–1818)
Portrait of Per Otto's Wife to Be, Lovisa Eleonora Ramsay? c. 1807
 Pencil, 259 x 209 mm
 NMH 417/2016

Ottilia Rålamb (1841–1879)
Aqueduct-Like Stone Bridge in a Hilly Landscape with a Tree, signed: “Ottile Adelborg. Den 22/12 1855”
 Pencil, 153 x 247 mm
 NMH 418/2016

Ottilia Rålamb (1841–1879)
“Beg. Sir.”, signed: “Ottilia / Den 12 Nov. 1857”
 Pencil, 190 x 158 mm
 NMH 419/2016

Louise Bohnstedt (1813–1899)
Two Ships by a Citadel on an Island, signed “L B le 20 Octobre 1820”
 Pencil, 102 x 185 mm
 NMH 420/2016

Louise Bohnstedt (1813–1899)
Farm with Three Timber Buildings and a May Pole, signed “L. B. le 6. Mars 1824”
 Pencil, 216 x 274 mm
 NMH 421/2016

Louise Bohnstedt (1813–1899)
Roe Deer Head, signed “Louise Bohnstedt den 24 December 1827”
 Pencil, black chalk, 315 x 245 mm
 NMH 422/2016

Louise Bohnstedt (1813–1899)
Gazelle, c. 1827
 Pencil, black chalk, 295 x 200 mm
 NMH 423/2016

Louise Bohnstedt (1813–1899)
Cat's Head, c. 1827
 Pencil, black chalk, 200 x 242 mm
 NMH 424/2016

Louise Bohnstedt (1813–1899)
Marten Head? c. 1827
 Pencil, black chalk, 245 x 261 mm
 NMH 425/2016

Louise Bohnstedt (1813–1899)
Bird on a Tree Stump with a Branch, c. 1827
 Pencil, black chalk, 140 x 137 mm
 NMH 426/2016

Fredrik Adelborg (1842–1890)
Chapel in a Hilly Landscape with Trees, 1850s
 Pencil, 151 x 232 mm
 NMH 427/2016

Fredrik Adelborg (1842–1890)
Landscape with Södertuna on the Horizon, signed “Fredrik Adelborg 18 15/8 55”
 Pencil, 228 x 291 mm
 NMH 428/2016

Fredrik Adelborg (1842–1890)
Fantasy Landscape with Half-Timbered Houses Before a Ruin, 1854
 Pencil, 240 x 151 mm
 NMH 429/2016

Fredrik Adelborg (1842–1890)
Landscape with Trees and a Wooden Cottage by a Brook, 1854
 Pencil, 184 x 205 mm
 NMH 430/2016

Fredrik Adelborg (1842–1890)
Church in a Hilly Landscape with Trees, 1855
 Pencil, 154 x 247 mm
 NMH 431/2016

Fredrik Adelborg (1842–1890)
Goat, 1855
 Pencil, 154 x 245 mm
 NMH 432/2016

Fredrik Adelborg (1842–1890)
“Danish Sunday Clothes”, signed “Fredrik Adelborg ... Ottodagen 1858”
 Pen and ink, 220 x 181 mm
 NMH 433/2016

Fredrik Adelborg (1842–1890)
Fantasy Scene. Lying Camel with a Cannon Attached to the Saddle, signed “Fredrik d. 28 Dec 1856”
 Watercolour, 180 x 216 mm
 NMH 434/2016

Fredrik Adelborg (1842–1890)
Cliff with Trees. “Approbatur cum laude”, c. 1856
 Pencil, 216 x 176 mm
 NMH 435/2016

Fredrik Adelborg (1842–1890)
Two Tree Trunks by a Rock, signed “F A, 56”
 Pencil, 266 x 223 mm
 NMH 436/2016

Fredrik Adelborg (1842–1890)
Landscape with a Church and Timber Farm Buildings, c. 1856
 Pencil, 217 x 358 mm
 NMH 437/2016

Fredrik Adelborg (1842–1890)
A Large Feline (Puma?) Attacking a Wild Boar, signed “Fredrik Adelborg d. 28 Dec. 1857”
 Pen and ink, wash, 278 x 382 mm
 NMH 438/2016

Fredrik Adelborg (1842–1890)
Exotic Harbour Scene with Town Houses, High Mountains in the Distance, signed “Fredrik 18 20/8 58”
 Pen and ink, wash, 226 x 326 mm
 NMH 439/2016

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

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

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

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

Otto Ehrenfried Adelborg (1845–1900)
Old Castle with Corner Turrets, 1830s
 Pencil, 140 x 221 mm
 NMH 444/2016

Otto Ehrenfried Adelborg (1845–1900)
An Oriel, c. 1857
 Pencil, 170 x 116 mm
 NMH 445/2016

Otto Ehrenfried Adelborg (1845–1900)
Oriental Marksman, signed "Otto 18 20/8 55"
 Pencil, 228 x 143 mm
 NMH 446/2016

Otto Ehrenfried Adelborg (1845–1900)
Female Profile, signed "Otto Julen 1855"
 Pencil, 522 x 174 mm
 NMH 447/2016

Otto Ehrenfried Adelborg (1845–1900)
A Camel and a Dromedary, c. 1858
 Pencil, 148 x 208 mm
 NMH 448/2016

Otto Ehrenfried Adelborg (1845–1900)
Two Dogs and a Rider Hunting a Deer, signed "Otto 1855"
 Pencil, 185 x 270 mm
 NMH 449/2016

Otto Ehrenfried Adelborg (1845–1900)
Landscape with Buildings and a Defense Tower in the Middle, signed "Otto / Ottodagen 1858"
 Pencil, 181 x 221 mm
 NMH 450/2016

Hugo Adelborg (1848–1940)
Stronghold Partly in Ruins, signed "Hugo Adelborg 1858"
 Pencil, 210 x 345 mm
 NMH 451/2016

Hugo Adelborg (1848–1940)
Buildings with a Bridge Over a Stream, 1858
 Pencil, 210 x 345 mm
 NMH 452/2016

Hugo Adelborg (1848–1940)
Right Profile of a Woman's Face (Portrait of Otilia Adelborg, Married to Rålamb at the Age of 19?), signed "Hugo 1860"
 Pencil, 272 x 224 mm
 NMH 453/2016

Hugo Adelborg (1848–1940)
A Camel and a Goat, signed "Hugo Adelborg / den 9 april 1858"
 Pencil, 184 x 212 mm
 NMH 454/2016

Hugo Adelborg (1848–1940)
Girl Offering Fruit/an Apple to a Crow, signed "Hugo Adelborg / den 28 Mars 1858"
 Pencil, 261 x 187 mm
 NMH 455/2016

Hugo Adelborg (1848–1940)
Hawk on a Perch, signed "Hugo A. 18 21/12 58"
 Pencil and watercolour,
 211 x 170 mm
 NMH 456/2016

Hugo Adelborg (1848–1940)
Tiger, signed "Hugo A. 18 24/12 58"
 Pencil, 183 x 225 mm
 NMH 457/2016

Hugo Adelborg (1848–1940)
Two Hunting Dogs with Their Catch, signed "Hugo Adelborg / Den 19 Decem. 1857"
 Pencil, 152 x 231 mm
 NMH 458/2016

Hugo Adelborg (1848–1940)
Woman's Face with Wimple, signed "Hugo Adelborg 1859"
 Pencil, 273 x 183 mm
 NMH 459/2016

Hugo Adelborg (1848–1940)
Partly Covered Male Face, signed "Hugo Adelborg 1859 / Den 27/5 59"
 Pencil, 273 x 365 mm
 NMH 460/2016

Hugo Adelborg (1848–1940)
Boy's or Girl's Face in Right Profile, signed "Hugo Adelborg 1859"
 Pencil, 274 x 363 mm
 NMH 461/2016

Hugo Adelborg (1848–1940)
Knight's Head with Raised Visor, signed "Hugo Adelborg 1860"
 Pencil, 355 x 266 mm
 NMH 462/2016

Hugo Adelborg (1848–1940)
Male Head Wrapped in a Cowl, c. 1860
 Pencil, 355 x 268 mm
 NMH 463/2016

Hugo Adelborg (1848–1940)
Oriental Warrior with Sabre and Bow, c. 1860
 Pencil, watercolour, wash,
 195 x 132 mm
 NMH 464/2016

Ludvig Adelborg (1850–1869)
Male Portrait with Moustache and Goatee, signed "Ludvig Adelborg 1861"
 Pencil, 492 x 305 mm
 NMH 465/2016

Ludvig Adelborg (1850–1869)
Male Portrait, Warrior with Helmet, signed "Ludvig Adelborg / den 6 Mars / 1861"
 Pencil, 494 x 309 mm
 NMH 466/2016

Ludvig Adelborg (1850–1869)
Male Head in Three Quarters Profile from the Right, with Full Beard, signed "Ludvig Adelborg 18 20/9 61"
 Pencil, 493 x 309 mm
 NMH 467/2016

Ludvig Adelborg (1850–1869)
Tree Study, Two Firs, signed "Ludvig Adelborg / 18 21/2 63"
 Pencil, 293 x 391 mm
 NMH 468/2016

Ludvig Adelborg (1850–1869)
Tree Study, Two Firs, c. 1863
 Pencil, 317 x 393 mm
 NMH 469/2016

Ludvig Adelborg (1850–1869)
Hunting Dog, signed "Ludvig Adelborg 18 22/11 65"
 Pencil and black chalk, 466 x 30 mm
 NMH 470/2016

Ludvig Adelborg (1850–1869)
Roe Deer Stag, c. 1861
 Pencil, 168 x 206 mm
 NMH 471/2016

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

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

Carl Törnström (1778–1815)
Apotheosis of the "Rumour", Warriors Coming Ashore are Met by a Muse, c. 1810, Signed "Carl Törnström"
 Pen and ink, wash, watercolour,
 198 x 210 mm
 NMH 474/2016

Carl Törnström (1778–1815)
Portrait of a Bearded Man in a Hat, signed "C: Törnström / d: 12 novemb: 1800 I Carlscrona"
 Pen brush and ink, wash,
 82 x 102 mm
 NMH 475/2016

Johan Törnström d.ä. (1743–1828)
Troll Woman/Fury Who Blinds a Rider, c. 1800
 Pencil, pen and ink, wash
 watercolour, 302 x 41 mm
 NMH 476/2016

Johan Törnström d.ä. (1743–1828)
Two Men Walking by a Forest Lake, c. 1800
 Pencil watercolour and wash,
 196 x 277 mm
 NMH 477/2016

Johan Törnström d.ä. (1743–1828)
"The Wachtmeister Palace, Grevagården" ("Many Happy Moments"), c. 1800
 Pen and ink watercolour and wash,
 162 x 246 mm
 NMH 478/2016

Johan Törnström d.ä. (1743–1828)
A Large Group of People in the Countryside, c. 1800
 Pen and ink wash watercolour,
 143 x 171 mm
 NMH 479/2016

Per Otto Adelborg (1781–1818)
Man Running with Outstretched Hands (Per Otto Adelborg Himself?), c. 1805
 Pencil, 168 x 219 mm
 NMH 480/2016

Per Otto Adelborg (1781–1818)
Woman Playing a Spinnet, c. 1805
 Pencil, 170 x 218 mm
 NMH 481/2016

Per Otto Adelborg (1781–1818)
"Fine Weather, Fine Company, Fun Sleigh Ride", c. 1805
 Pencil, pen and ink, 192 x 306 mm
 NMH 482/2016



Fig. 60 Fritz von Dardel, *Crown Prince Carl (XV) Visiting Sami Ole Niarovi 15th of August 1858*, NMH 522/2016.



Fig. 61 Jean-Pierre Norblin de la Gourdain, *Fête Galante*, NMH 511/2016.

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 maré – Senior”. Portrait of Mill Proprietor Baltzar DeMaré (1798–1882), 1830s
Pencil, pen and ink, wash, 199 x 121 mm
NMH 484/2016

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

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

Per Otto Adelborg (1781–1818)
Man at the Lathé, 1830s
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)
Right Female Silhouette. “Eternellement Respecté. Kiala 10 Oct., 1803”
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. 1803
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

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

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

Anders Otto Adelborg (1811–1862)
Left Profile of Man with Moustache (Portrait of Aug. Håfström?), 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 Sketches, recto and verso, Including “Jacobsbo Estate in Fåsi Parish and Future Judicial District”, 1840s
Pencil, 204 x 342 mm
NMH 497/2016

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

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, 1830s
Silhouette, 62 x 49 mm
NMH 504/2016:1



Fig. 63 André Pujos, *Portrait of Reine Philiberte Rouph de Varicourt Marchioness de Villette*, NMH 515/2016.

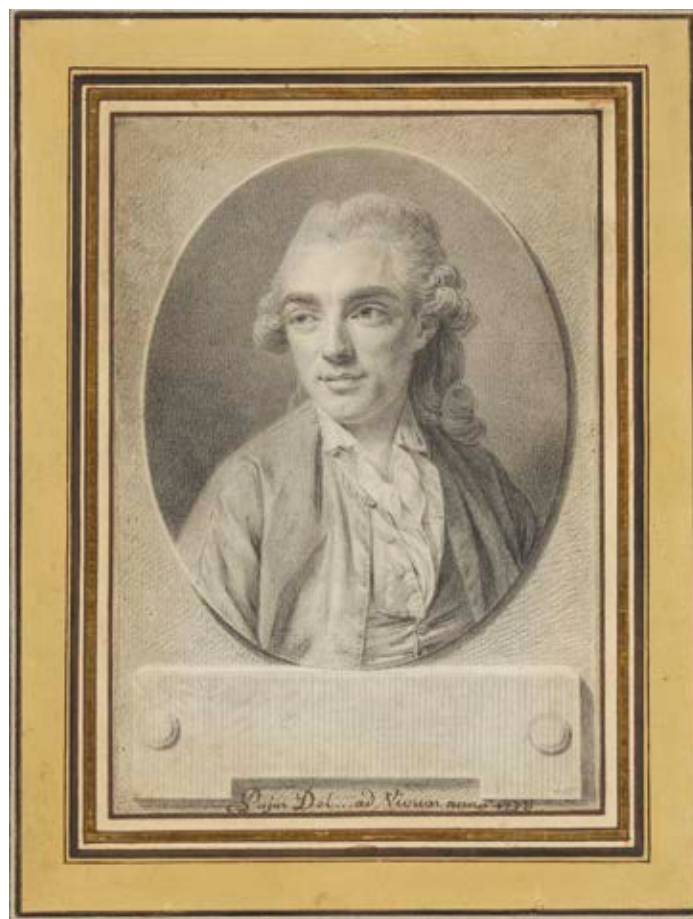


Fig. 62 André Pujos, *Portrait of Charles Marquess de Villette (1736–1793)*, NMH 514/2016.

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)
Long Essay. “One [Evening] Morning in the Country”
 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 Niarovi 15th of August 1858,
 signed “F v Dardel / 15 augusti 1858”



Fig. 64 Henri de Toulouse-Lautrec, *A Madam*, NMH 521/2016.

Pen and ink, watercolour,
127 x 182 mm
Axel Hirsch Fund
NMH 522/2016
Fritz von Dardel was a key figure on the Swedish art scene for several decades, especially when he worked closely with King Karl XV, first as his aide-de-camp, and later as his cabinet chamberlain. Among his more intriguing works are a number of deft sketches of daily life and people at the royal court. This watercolour shows a scene from Karl XV's journey to northern Sweden in 1858, when the king, accompanied by Fritz von Dardel and his entourage visited a Sami man called Ole 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 (1765–1840), German
Equestrian Portrait of Jean-Baptiste Bernadotte
Pencil, traces of black chalk, watercolour, gouache, 410 x 295 mm
Axel Hirsch Fund
NMH 513/2016
(See article on p. 65, *Portraits of Karl XIV Johan and Carl XVI Gustaf*.)

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
Crayon, 157 x 106 mm
Hedda and N.D. Qvist Fund
NMH 521/2016
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.



Fig. 65 Marianne Westman, Spice jar *Körvel*, NMK 46/2016.

Graphic works

Jacques-Philippe Le Bas
(1707–1783) after **Philips Wouwerman** (1619–1668)
"Les sangliers forcés" (*Wild Boar Hunt*), 1741
Engraving, 498 x 670 mm
Axel Hirsch Fund
NMG 3/2016

Unknown Artist
"Auf dein Wohlergehen" (*Your Good Health!*), early 1800s
Engraving, watercolour, with moveable parts, 95 x 92 mm (paper)
Donated by Louise Adalborg and Görel Adalborg 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 Adalborg and Görel Adalborg 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), 1881
35 x 24 cm (h x w)
Anna and Ferdinand Boberg Foundation
NMG 24–25/2016

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

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

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

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

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

Bowl
Blå eld
Creamware, glazed
Designed by **Hertha Bengtson** (1917–1993), 1949
Produced by **Rörstrand** (1936–)
6.5 x 6.5 cm (h x diam)
Bequest of Ulla and Gunnar Trygg
NMG 40/2016



Fig. 67 Daniel Hassila, *Two Plates Together*, NMK 196–197/2016.

Plate

Blå eld

Creamware, glazed

Designed by **Hertha Bengtson**

(1917–1993), 1949

Produced by **Rörstrand** (1936–)

25.5 cm (diam)

Bequest of Ulla and Gunnar Trygg

NMK 41/2016

Plate

Blå eld

Creamware, glazed

Designed by **Hertha Bengtson**

(1917–1993), 1949

Produced by **Rörstrand** (1936–)

25.5 cm (diam)

Bequest of Ulla and Gunnar Trygg

NMK 42/2016

Bowl

Blå eld

Creamware, glazed

Designed by **Hertha Bengtson**

(1917–1993), 1949

Produced by **Rörstrand** (1936–)

7.3 x 13.5 x 13 cm (h x l x w)

Bequest of Ulla and Gunnar Trygg

NMK 43/2016

Bowl

Blå eld

Creamware, glazed

Designed by **Hertha Bengtson**

(1917–1993), 1949

Produced by **Rörstrand** (1936–)

7.3 x 13.5 x 13 cm (h x l x w)

Bequest of Ulla and Gunnar Trygg

NMK 44/2016

Jug

Picknick

Stoneware, printed décor,

hand-painted

Designed by **Marianne Westman**

(b. 1928)

Produced by **Rörstrand** (1936–),

1956–69

10 x 15 x 10 cm (h x l x w)

Bequest of Ulla and Gunnar Trygg

NMK 45/2016



Fig. 65

Spice jar

Körvel

Stoneware, hand-painted, teal, cork

Designed by **Marianne Westman**

(b. 1928)

Produced by **Rörstrand** (1936–),

1950s–60s

9 x 7.2 cm (h x diam)

Bequest of Ulla and Gunnar Trygg

NMK 46/2016

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

Spice jar

Kyndel

Stoneware, hand-painted, teal, cork

Designed by **Marianne Westman**

(b. 1928)

Produced by **Rörstrand** (1936–),

1950s–60s

9 x 7.2 cm (h x diam)

Bequest of Ulla and Gunnar Trygg

NMK 47/2016

Spice jar

Stoneware, hand-painted, teal, cork

Designed by **Marianne Westman**

(b. 1928)

Produced by **Rörstrand** (1936–),

1950s–60s

9 x 7.2 cm (h x diam)

Bequest of Ulla and Gunnar Trygg

NMK 48/2016

Spice jar

Stoneware, hand-painted, teal, cork

Designed by **Marianne Westman**

(b. 1928)

Produced by **Rörstrand** (1936–),



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

1950s–60s

9 x 5.9 cm (h x diam)

Bequest of Ulla and Gunnar Trygg
NMK 49/2016

Spice jar

Stoneware, hand-painted, teak, cork
Designed by **Marianne Westman**

(b. 1928)

Produced by **Rörstrand** (1936–),
1950s–60s

9 x 5.9 cm (h x diam)

Bequest of Ulla and Gunnar Trygg
NMK 50/2016

Cigarette beaker

Stoneware, printed décor

Designed by **Carl-Harry Stålhane**
(1920–1990)

Produced by **Rörstrand** (1936–),
1950s–60s

6.2 x 9 x 4.8 cm (h x l x w)

Bequest of Ulla and Gunnar Trygg
NMK 51/2016

Fig. 66

Ashtray

Ceramics, printed décor

Designed by **Edward Hald**

(1883–1980), 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



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

Slöjdföreningen (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 **Höganäsbolagets**

kärlfabrik

30 x 36 x 36 cm (h x l x w)

Axel Hirsch Fund

NMK 103/2016

Sculpture

Pear

Faience

Hans Hedberg (1917–2007),

1970s–80s

46 x 32 cm (h x diam)

Donated by the Friends of the
Nationalmuseum, Bengt Julin Fund

NMK 106/2016

Fig. 67

Two Plates

Together

Bone china

Daniel Hassila (b. 1975), 2016

Produced by **Gustavsbergs**

porslinsfabrik

2.7 x 25 cm and 2.7 x 22 cm

(h x diam)

Donated by Gustavsbergs

Porslinsfabrik

NMK 196–197/2016

A gift to His Majesty the King on

his 70th birthday from the Swedish parliament and government. The gift consists of a dinner service with plates in two sizes designed by Daniel Hassila at Myra Industriell Design AB for Gustavsbergs Porslinsfabrik, and a set of glasses in four sizes designed by Carina Seth Andersson for Skruf's 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

Fig. 68

Cup and saucer

Porcelain
Königliche Porzellan-Manufaktur Berlin, 1803–1810
Cup 9 x 10.3 x 8 cm (h x l x w)
Saucer 2.5 x 14.8 cm (h x diam)
Axel Hirsch Fund
NMK 302/2016
After King Louis XIV and Queen Marie Antoinette commissioned porcelain from Sèvres with their portraits, it became fashionable in Europe to order personalised china.

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

Two vases

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

Sculpture

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

Cup and saucer

Porcelain
Unknown designer, middle of 1800s
Cup 8.3 x 12.5 x 10.7 cm (h x l x w)
Saucer 2.3 x 16.5 cm (h x diam)
Axel Hirsch Fund
NMK 323/2016

Cup and saucer

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

Cup and saucer

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

Cup and saucer

Porcelain
Unknown designer, c. 1839
Cup 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

Faïence, painted décor in enamel and gold. Brass
Designed by **Erik Fahlström** (1726–1787), 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 Fahlström are rare. He was the brother of Anders Fahlström, 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
3 x 24 cm (h x diam)
Donated by the Friends of the Nationalmuseum, Bengt Julin Fund

NMK 381/2016
(See article on p. 87, *Ceramic Vitality in a Fragmented Field*.)

Dish

Going Blank Again
Creamware, sandblasted
Caroline Slotte (b. 1975), 2016
3 x 43 x 34.5 cm (h x w x d)
Donated by the Friends of the Nationalmuseum, Bengt Julin Fund
NMK 382/2016
(See article on p. 87, *Ceramic Vitality in a Fragmented Field*.)

Jug

Creamware
Gustavsbergs porslinsfabrik, 1900–15
20 x 20 x 13.5 cm (h x w x d)
Donated by Örjan Nygren
NMK 383/2016

Cream 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

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 389/2016(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 390/2016**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 394/2016(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 395/2016(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 4/2017

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 formes 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



Fig. 69 Erik Fahlström, Tiled stove, miniature, NMK 328/2016.



Fig. 70 Edvin Öhrström, Bull's head, NMK 11/2016.

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), 1955–56

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

Fig. 72

Lipstick

104 The First Lipstick

Glass

Åsa Jungnelius (b. 1975), 2005
73.5 x 16.5 cm (h x diam)



Fig. 71 Limmareds glasbruk, Goblets, a pair, NMK 22–23/2016.

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**
 (1904–1983)
 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 109/2016

Selter Glass

Crystal Flora

Glass

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

Selter glass

Crystal Flora

Glass

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

Skrufs Glasbruk

13 x 8 cm (h x diam)

Donated by Svenskt Tenn

NMK 205/2016

Wineglass

Crystal Flora

Glass

Designed by **Ingegerd Råman**
 (b. 1943), 2014
 Produced by **Svenskt Tenn AB** and
Skrufs Glasbruk
 18 x 8.3 cm (h x diam)
 Donated by Svenskt Tenn
 NMK 206/2016

Champagne glass

Crystal Flora

Glass

Designed by **Ingegerd Råman**
 (b. 1943), 2014
 Produced by **Svenskt Tenn AB** and
Skrufs Glasbruk
 20 x 8.3 cm (h x diam)
 Donated by Svenskt Tenn
 NMK 207/2016

Glass

Skär Ett

Glass

Designed by **Gustaf Nordenskiöld**
 (b. 1966), 2014
 Produced by **Svenskt Tenn AB** and
Skrufs Glasbruk
 10 x 8 cm (h x diam)
 Donated by Svenskt Tenn
 NMK 208/2016

Glass

Skär Två

Glass

Designed by **Gustaf Nordenskiöld**
 (b. 1966), 2014
 Produced by **Svenskt Tenn AB** and
Skrufs Glasbruk
 10 x 8 cm (h x diam)
 Donated by Svenskt Tenn
 NMK 209/2016

Glass

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 210/2016



Fig. 72 Åsa Jungnelius, Lipstick 104 *The First Lipstick*, NMK 88/2016.



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

Vase
Nr 2
Glass
Designed by **Josef Frank**
(1885–1967), 1930s
Produced by **Svenskt Tenn AB** and
Skrufs Glasbruk
18 x 18 cm (h x diam)
Donated by Svenskt Tenn
NMK 221/2016

Vase
Nr 5
Glass
Designed by **Josef Frank**
(1885–1967), 1957
Produced by **Svenskt Tenn AB** and
Skrufs Glasbruk
10 x 20 cm (h x diam)
Donated by Svenskt Tenn
NMK 222/2016

Vase
Nr 5
Glass
Designed by **Josef Frank**
(1885–1967), 1957
Produced by **Svenskt Tenn AB** and
Skrufs Glasbruk
20 x 20 cm (h x diam)
Donated by Svenskt Tenn
NMK 223/2016

Vase
Nr 5
Glass
Designed by **Josef Frank**
(1885–1967), 1957
Produced by **Svenskt Tenn AB** and
Skrufs Glasbruk
11 x 13 cm (h x diam)
Donated by Svenskt Tenn
NMK 224/2016



Fig. 74 Compagnie des Cristalleries de Baccarat, Sulphid portrait *Karl XIV Johan*, NMK 271/2016.

Vase
Nr 5
Glass
Designed by **Josef Frank**
(1885–1967), 1957
Produced by **Svenskt Tenn AB** and
Skrufs Glasbruk
Donated by Svenskt Tenn
11 x 13 cm (h x diam)
NMK 225/2016

Fig. 73
Object
Boda freak
Carbon fibre, glass
Carl Cyrén (b. 1989) and **Björn**
Friborg (b. 1983), 2016
19.2 x 19 x 17 cm (h x l x w)
Donated by the Friends of the
Nationalmuseum, Bengt Julin Fund
NMK 242/2016

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. Carl Cyrén wants to continue exploring new contexts, and to combine different professions and materials.

Vase

Glass, partly cut
Designed by **Heinrich Wollman**
(1876–1923), made by **Knut Bergqvist** (1873–1953), 1914–16
Produced by Orrefors glasbruk
26.5 cm (h)
Purchase Ulla and Gunnar Trygg Fund
NMK 266/2016

Fig. 74

Sulphid portrait

Karl XIV Johan
Glass, porcelain, gilt bronze
Compagnie des Cristallerie 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** (1875–1949), signed 1911
Produced by **Hadeland Glassverk**
9 x 18 cm (h x diam)
Axel Hirsch Fund
NMK 329/2016

Object

Rungång
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 Henrik 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 (l x w)
Axel Hirsch Fund
NMK 58A–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 58D/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 contemporary society, and to introduce them into everyday life. Her bowl *Egg of Columbus* turns a household chore such as whipping pancake batter into a new, sensual experience. “By using silver instead of plastic and steel, time stops for a while, and the tactile experience takes over,” she says. The bowl and whisk were recognised at Svensk Form’s annual design competition *Design S 2014*, and the jury commented: “Perfection in the making, surprisingly user-friendly and functional. A valuable manifestation of the concept of time. Signals a presence in, and the value of, the simple tasks of everyday life. We want to own it, and then to pass it on.”

Bowl

Silver, copper wire, tinned copper wire
Theresia Hvorslev (b. 1935), 1991
4.5 x 9 cm (h x diam)
Donated by Theresia 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 267–268/2016
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 1830
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



Fig. 75 Klara Eriksson, Bowl and whisk *Egg of Columbus*, NMK 101A–B/2016.

Shoe buckles, one pair

Cut steel, metal
Designed and produced by
Unknown, c. 1900
4 x 5 cm (h x w x d)
Axel Hirsch Fund
NMK 109/2016

Box with Lid

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

Vase

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

Letter weight/Seal

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

Jewel case

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

Jewel case

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

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

Egg cup

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

Jar with lid

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

Plate

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

Jar with top

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

Bowl

Pewter, cast
Edvin Ollers (1889–1959)
Produced by **Schreuder & Olsson AB**, marked 1942
12 x 30.5 cm (h x diam)
Axel Hirsch Fund
NMK 331/2016



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



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

Jug/pocket flask and tray, part of a schnapps set

Pewter

Designed by **Robert Hult** (1882–1950) and **Nils Fougstedt** (1881–1954), 1931–32
Produced by **Svenskt Tenn AB**, 1935–36

Jug/pocket flask 13 x 12 x 1 cm (h x w x diam), tray
0.5 x 31.5 x 17.5 cm (h x w x d)
Axel Hirsch Fund
NMK 361A–B/2016

Shot glasses, part of a schnapps set

Pewter

Designed by **Robert Hult** (1882–1950), 1929
4.7 x 3.3 cm (h x diam)
Axel Hirsch Fund
NMK 361C–H/2016

Bookend, a pair

Bronze

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

Stone objects

Case for porphyry sample collection

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

Porphyry sample collection

Stone sample

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

Photography, of Ludvig Bäärnhielm
(1828–1899) according to the
signature, part of porphyry sample
collection

Photographer **Carl Jacob Malmberg**
(1824–1895)
90 x 58 mm (h x w)
Axel Hirsch Fund
NMK 8/2016:32

Urns, a pair

Medici urn
Porphyry
Designed by **Unknown**
Produced by **Elfdahls Porphyrverk**
(1788–1880/1889), beginning of
1800s
49 cm (h)
Ulla and Gunnar Trygg Fund
NMK 243–244/2016

Two columns

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

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

Clocks

Wall clock

Modell 1609
Pewter, brass
Design attributed to **Estrid Ericson**
(1894–1981), 1931–32
Produced by **Svenskt Tenn AB**
21 x 21 cm (l 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

Fig. 78

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
This clock is traditionally known as
“the Horn travel clock”. It belonged
to the Privy Councillor, Count Adam
Horn af Ekebyholm (1717–1778).
But the clock is older and was made
in Stockholm in the mid-17th
century. Melchior Brutscher
(d. 1671) was appointed clockmaker
to the king in 1645 by Queen
Christina. The clock face was
replaced in the late 18th century.
The clock was accompanied by the
original case.

Pendulum table clock

Porphyry granite, bronze mountings
Unknown, 1830–50
43 cm (h)
Axel Hirsch Fund
NMK 262/2016

Table lamp

Fight for Life
Bronze, glass
Designed by **Gustav Cederwall**
(1863–1928)
Produced by **Herman Bergmans
konstgjuteri**, c. 1910
78 cm (h)

Ulla and Gunnar Trygg Fund
NMK 264/2016

Wall clock

Watch
Stoneware
August Sörenson (b. 1980), 2016
29 x 15 x 4 cm (h x w x d)
Donated by the Friends of the
Nationalmuseum, Bengt Julin Fund
NMK 298/2016
(See article on p. 87, *Ceramic Vitality
in a Fragmented Field*.)

Kitchen clock with timer

Ceramics, metal, glass, plastic
Designed by **Max Bill** (1908–1994)
Produced by **Gebrüder Junghans AG**,
1956–57
26 x 18.5 x 5.7 cm (h x w x d)
Donated by the Friends of the
Nationalmuseum, the Design Fund
NMK 340/2016

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

Brooch

Pearls, copper, enamel, silver
Carolina Gimeno (b. 1981), 2015
9 x 9.4 cm (h x diam)
Barbro Osher Fund
NMK 18/2016
(See article on p. 79, *Materiality, Body
and Culture – Contemporary Jewellery*.)

Chatelaine/Tool belt

The chatelaine 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
(See article on p. 79, *Materiality, Body
and Culture – Contemporary Jewellery*.)

Bracelet with case

Gold 18 K, agate
Giron & Löngren (1820–1847)
c. 1820–1847

Bracelet 5 x 19 cm (h x l), case
5 x 6.6 x 7.5 cm (h x l x w)
Axel Hirsch Fund
NMK 20/2016

Fig. 79

Ring

Acrylic
Designed by **Siv Lagerström**
(b. 1935)
Produced by **Gravyrverken**,
c. 1969–79
3.5 x 2.3 cm (h x diam)
Barbro Osher Fund
NMK 29/2016
Big, geometrical and colourful
acrylic glass jewellery challenged the
parent generation's sense of good
taste. Jewellery was no longer merely
a status symbol made of “precious”
materials. The affordable price
meant that everyone could buy many
pieces to match their wardrobe. In
the late 1950s, the fashion designer
Paco Rabanne made plastic bracelets
and earrings, and in Sweden young
silversmiths experimented with
acrylic plastic jewellery in the late
1960s.

Ring

Acrylic
Designed by **Siv Lagerström**
(b. 1935)
Produced by **Gravyrverken**,
c. 1969–79
4 x 2.5 cm (h x diam)
Barbro Osher Fund
NMK 30/2016

Ring

Acrylic
Designed by **Siv Lagerström**
(b. 1935)
Produced by **Gravyrverken**,
c. 1969–79
3.7 x 2.2 cm (h x diam)
Barbro Osher Fund
NMK 31/2016

Necklace

Amber, cut, gold 18 K
Ludvig Sturm (1781–1854), marked
1833
47 cm (l)
Axel Hirsch Fund
NMK 32/2016
(See article on p. 71, *Acquisitions of
Old Jewellery*.)



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



Fig. 79 Siv Lagerström, Ring, NMK 29/2016.

Necklace

Fuchsia

Silver, steel, copper

Pamela Wilson (b. 1954), 2011

24 x 53 x 16 cm (h x l x w)

Donated by the Friends of the
Nationalmuseum, Bengt Julin Fund
NMK 52/2016

Ring and case

Gold 18 K, case in red leather

Peter de Wit (b. 1952), c. 2011

4 x 4 x 2.5 cm (h x l x w)

Barbro Osher Fund

NMK 53A–B/2016

Ring and case

Gold 18 K, orange cut stone, case in
red leather

Peter de Wit (b. 1952), 2004

1.7 x 2 x 1.5 cm (h x l x w)

Barbro Osher Fund

NMK 54A–B/2016

Brooch

Gold 18 K, cut crystal

Peter de Wit (b. 1952)

1.5 x 4.8 x 4.8 cm (h x l x w)

Barbro Osher Fund

NMK 55/2016

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

Bracelet

Pinchbeck, glass

Unknown, 1830s–40s

19.5 x 4.8 cm (l x w)

Axel Hirsch Fund

NMK 61/2016

Brooch

Silver, glass

Unknown, c. 1720–60

2.8 x 2.3 cm (l x w)

Axel Hirsch Fund

NMK 62/2016

Brooch

Silver, glass

Unknown, middle of 1700s

3.5 x 3.7 cm (l x w)

Axel Hirsch Fund

NMK 63/2016

Brooch

Silver, glass

Unknown, middle of 1700s

3.5 x 3.3 cm (l x w)

Axel Hirsch Fund

NMK 64/2016

Brooch

Silver, glass

Unknown, middle of 1700s

3.6 x 3.5 cm (l x w)

Axel Hirsch Fund

NMK 65/2016

Button/brooch

Silver, glass

Unknown, middle of 1700s

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 1700s

6 x 7.5 cm (l x w)

Axel Hirsch Fund

NMK 68/2016

Brooch

Silver, glass

Unknown, middle of 1700s

6 x 4.5 cm (l x w)

Axel Hirsch Fund

NMK 69/2016

Brooch

Silver, glass

Unknown, middle of 1700s

6 x 4.5 cm (l x w)

Axel Hirsch Fund

NMK 70/2016

Collier and bracelet

Silver, glass

Unknown, second half of 1800s

Collier 38 cm (l), bracelet 16 cm (l)

Axel Hirsch Fund

NMK 71A–B/2016

Brooch

Gold, stuffed bird's head, ruby

Unknown, middle of 1800s or

second half of 1800s

5 x 3.8 cm (l x w)

Axel Hirsch Fund

NMK 72/2016

Ring

Gold, silver, glass

Unknown, c. 1800

2.1 x 2 cm (h x w)

Axel Hirsch Fund

NMK 73/2016

Ring

Gold, silver, glass

Unknown, c. 1800

1.8 x 2 cm (l x w)

Axel Hirsch Fund

NMK 74/2016

Ring

Gold, silver, diamonds

Unknown, end of 1700s

2.8 x 2.2 cm (l x w)

Axel Hirsch Fund

NMK 75/2016

Ring

Gold, silver, diamonds, ivory, enamel

Johan von Bilang (1739–1803),

signed 1762

1.5 x 1.9 cm (l x w)

Axel Hirsch Fund

NMK 76/2016

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

Gold, silver, glass

Unknown, 1800s

3.7 x 2.2 cm (l x w)

Axel Hirsch Fund

NMK 77/2016

Two royal bracelets with portrait miniatures of the children of Antoine of Orléans, Duke of Montpensier

Watercolour on ivory and paper, gold, glass and hair

Attributed to **Mellerio dits Meller**

(founded 1613), 1848–68

3.1 x 16.2 cm and 3.1 x 16.8 cm (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

1897

17 x 2.3 cm (l x w),

Axel Hirsch Fund

NMK 82A/2016

Mourning jewellery, brooch

Onyx, silver, gilt

Carl Wilhelm Täckholm, marked

1897

6 x 6 cm (l x w)

Axel Hirsch Fund

NMK 82B/2016

Mourning jewellery, earring

Onyx, silver, gilt

Carl Wilhelm Täckholm, marked

1901

1.4 x 1 cm (l x w)

Axel Hirsch Fund

NMK 82C/2016

Mourning jewellery, earring

Onyx, silver, gilt

Carl Wilhelm Täckholm, marked

1901

1.4 x 1 cm (l x w)

Axel Hirsch Fund

NMK 82D/2016

Mourning jewellery, case

Gold décor, silk-lined

Carl Wilhelm Täckholm, c. 1901

4.5 x 15 x 9 cm (h x l x w)

Axel Hirsch Fund

NMK 82E/2016

Mourning jewellery, collier

Onyx, silver

Carl August Hedblom, marked 1888

45 x 2 cm (l x w)

Axel Hirsch Fund

NMK 83/2016

Mourning jewellery, brooch

Onyx, silver

Carl Wilhelm Täckholm, marked

1898

5.3 x 5 cm (h x l)

Axel Hirsch Fund

NMK 84/2016

Mourning jewellery, brooch

Onyx, silver

Unknown, end of 1800s

3.6 x 7.5 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),

1839

3 x 4.5 cm (h x l)

Axel Hirsch Fund

NMK 86A–B/2016

Necklace*Brick no 2*

Sheet metal, warp, lacquer

Sara Borgegård Älgå (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 Konsthantverkare 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*.)**Necklace***North*

Reindeer skin, reindeer horn, elk

horn, deer horn, linen

Hanna Hedman (b. 1980), 2015

52 x 33 x 15 cm (h x l x w)

Donated by the Friends of the

Nationalmuseum, Bengt Julin Fund

NMK 198/2016

(See article on p. 79, *Materiality, Body and Culture – Contemporary Jewellery*.)**Shoe buckles, twentyfour pairs**

Cut steel, metal, enamel, leather,

gilded

Unknown, 1700s–c. 1900

Various sizes

Axel Hirsch Fund

NMK 110–133/2016

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

Diadems, two pieces

Cut steel, metal

Unknown, 1800s3.2 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

85 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 the Polar Star*

Paper, silk, tinsel, silver thread, gold thread, embroidery

Unknown, first half of 1800s

7 x 7 cm (l x w)

Axel Hirsch Fund

NMK 227/2016

Order*Knight/Member Grand Cross of the Royal Order of the Polar Star*

Paper, embroidery with silver thread

Tinsel

Unknown, first half of 1800s

10 x 10 cm (l x w)

Axel Hirsch Fund

NMK 228/2016

Order*Knight/Member Grand Officer of the Royal Order of the Polar Star*

Paper, silk, silver thread, embroidery

Unknown, first half of 1800s

13.5 x 13.5 cm (l x w)

Axel Hirsch Fund

NMK 229/2016

Order*Knight/Member Grand Officer of the Royal Order of Vasa av kungliga Vasaorden*

Paper, silk, silver thread embroidery

Unknown, first half of 1800s

12 x 12 cm (l x w)

Axel Hirsch Fund

NMK 230/2016

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*Åsa*

Steel, etched, gilt, painted

Tore Svensson (b. 1948), 2012

5.5 x 4.2 cm (h x w)

Ulla and Gunnar Trygg Fund

NMK 236/2016

Brooch*Layers of pink*

Plastic, leather, gold 18 K

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 Svedestedt (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***Paper work*

Paper, glue, shellac

Hanna Liljenberg (b. 1982), 2011

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

Ulla and Gunnar Trygg Fund

NMK 240/2016

(See article on p. 79, *Materiality, Body and Culture – Contemporary Jewellery*.)**Ring***Peacock*

Silver

Theresia Hvorslev (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*Sarajevo*

Sterling silver, rock crystal, sand

Wolfgang Gessl (b. 1949), 1995

8.6 x 3.7 cm (h x diam)

Ulla and Gunnar Trygg Fund

NMK 253/2016

Ring*För Sverige i tiden (For Sweden – with the times)*

Sterling silver, cubic zirconia, blue mink coat

Wolfgang Gessl (b. 1949), 1995

7 x 3.7 cm (h x diam)

Ulla and Gunnar Trygg Fund

NMK 254/2016

Collar*Backupfront*

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

Gold, emerald, sapphire, diamond
Alexander Tillander (1837–1917), end
 of 1800s
 3.8 cm (l)
 Ulla and Gunnar Trygg Fund
 NMK 263/2016
 (See article on p. 71, *Acquisitions of
 Old Jewellery*.)

Bracelet

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

Bracelet

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

Neckless, part of Cast iron parure

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

Bracelet, part of Cast iron parure

Cast iron and gilt brass
Unknown, 1800–10
 17 cm (w)
 Ulla and Gunnar Trygg Fund
 NMK 300B/2016

Diadem, part of Cast iron parure

Cast iron and gilt brass
Unknown, 1800–10
 14 cm (w)
 Ulla and Gunnar Trygg Fund
 NMK 300C/2016

Earrings, part of Cast iron parure

Cast iron and gilt brass
Unknown, 1800–10
 1.7 x 1.4 cm (h x w)
 Ulla and Gunnar Trygg Fund
 NMK 300D/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

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 300F/2016

Case, part of Cast iron parure

Cast iron and gilt brass
Unknown, 1800–10
 3.5 x 26 x 15 cm (h x l x w)
 Ulla and Gunnar Trygg Fund
 NMK 300G/2016

Necklace, from the jewellery line

Soundtrack
Lova
 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 358/2016

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 362A–B/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 363A–B/2016
 (See article on p. 71, *Acquisitions of
 Old Jewellery*.)

Ring and case

Gold, silver, emerald, ruby, sapphire,
 three diamonds, case in red Morocco
 leather
Unknown, 1790s
 Ring 2 x 1.9 x 1.5 cm (h x l x w),
 case 3.3 x 3.5 x 2.5 cm (h x l x w)
 Ulla and Gunnar Trygg Fund
 NMK 364A–B/2016

Bracelet with volcanic rocks and case

Gold, volcanic rocks, case in leather
Unknown, 1878
 Ulla and Gunnar Trygg Fund
 Bracelet 20 x 6 x 1.5 cm (l x w x d),
 case 2.3 x 23 x 8 cm (h x l x w)
 NMK 365A–B/2016

Buttons, set of six with case

Silver, gilt silver, white paste,
 olive-green paste, case in leather
 with compressed gold décor
 Designed and produced by **Risler &
 Carré**, c. 1820
 Buttons 2.4 x 1 cm (diam x d), case
 2.3 x 14 x 9 cm (h x l x w)
 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, silver, old cut diamonds
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**,
 1860–70
 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, turquoises, case in red Morocco leather
 Designed and produced by **Giron & Löngren** (1820–1847), 1832
 Earrings 5.4 x 1.2 cm (h x w),
 brooch 5.4 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 six

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

Buttons, set of twelve

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

Furniture

Chair

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

Chairs, a pair

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

Table

Wood, partly painted
 Designed by **Nils Johan Asplind**
 (1756–1820)
 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
 Design 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)
 Producer attributed to **Föreningen för Svensk konstslöjd, Svenska Slöjdföreningen**, c. 1910
 96.5 x 55 x 65.5 cm (h x l x w)
 Anna and Ferdinand Boberg
 Foundation
 NMK 6–7/2016

Fig. 80

Armchair*Ovalia*

Fibreglass polyester, aluminium, transformer in grey metal
 Designed by **Henrik Thor-Larsen**
 (b. 1932), 1968
 Produced by **Torlan**, probably 1968–70
 130 x 90 cm (h x diam)
 Barbro Osher Fund
 NMK 19/2016
 In the space age, plastic symbolised the future. Stanley Kubrick's *2001: A Space Odyssey* is unthinkable without its plastic settings and furniture. And what is the advice given to Dustin Hoffmann's character in *The Graduate*? "Plastics, there's a great future in plastics". Andy Warhol summarises this era: "I love Los Angeles. I love Hollywood. They're beautiful. Everybody's plastic, but I love plastic. I want to be plastic." Henrik Thor-Larsen's *Ovalia* from 1968 is a typical piece of furniture. Built-in stereo loudspeakers and lights enhance the experience of being enveloped in a softly cushioned shell.

Armchair*Onkel 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

Elm, upholstery, leather, brass nails
 Designed by **Uno Åhrén**
 (1897–1977)
 Produced by **Svenskt Tenn AB**, c. 1930
 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)



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



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

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



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

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

Table

Book, plastic

Designed by **Sigvard Bernadotte**

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

Produced by **Perstorps AB**, 1960s

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

Axel Hirsch Fund

NMK 355/2016

The ideal home of the post-war era was easy to clean, hygienic and maintenance-free. When the bright, melamine Perstorpsplattan was launched in 1950, the Swedish cooperative housing association HSB immediately ordered 120,000 square metres for their new, hygienic homes.



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

It came in many patterns, including Virrvarr 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 Ättikfabriken in Perstorp had developed an earlier version in dark Bakelite in the 1920s, which was used for the café tables at the Central Station in Stockholm in 1937 and other things. Under Erik Berglund's leadership, contemporary furniture researchers identified the ideal dimensions for various furniture types, including dinner tables, and journals such as *Allt i Hemmet* spread similar

consumer information. The undersides of the table's extra panels are red and pale-blue respectively, which was amusing to the kids playing on the floor, as this feature is invisible to others! The Perstorpsplattan was not previously represented in the Museum's collection, despite being so popular that it was included in the Swedish Academy's dictionary in 2006.



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

Fig. 83

Stool

Lilla Snålan

Birch wood

Designed by **Marie-Louise Hellgren**

(b. 1958), **Heartearth Production AB**

Produced by **Magnus Dahlén**

(b. 1987), **Stolab**, 2016

45 x 35 cm (h x diam)

Barbro Osher Fund

NMK 356/2016

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

seats for Carl Malmsten's chair *Lilla Åland*, two triangular one-decimetre pieces of first-rate heartwood are left over. These are usually burned in the factory furnace, but Marie-Louise Hellgren instead created a stool inspired by the Fibonacci code. This sequence of numbers is related to the golden ratio and is found in spiral structures in nature, including conches and sunflowers. Fibonacci numbers are numbers that are included in an integer sequence, where each number is the sum of the previous two, i.e. 0, 1, 1, 2, 3, 5, 8, 13, 21, 34, 55, 89, 144, 233, 377, and so on

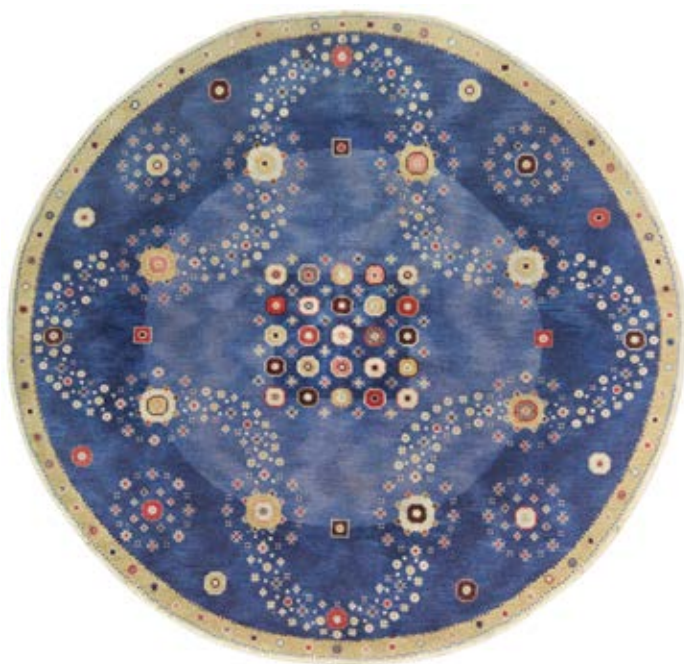


Fig. 86 Barbro Nilsson, Carpet *Blå rabatten*, NMK 233/2016.



Fig. 87 Josefin Gäfvert, Rug *Handicraft makes me sick, but art makes me wanna puke*, NMK 393/2016.

Fig. 84

Table

Presumably birch, dark stain, pewter, engraved

Produced by **Nordiska Kompaniets verkstäder**, designed 1925

65.5 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.

Fig. 85

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.

Textiles and fashion

Rug

Aristidia Beige

Pewter, partly gilt

Designed by **Josef Frank**

(1885–1967), c. 1925–30

Produced by **Svenskt Tenn AB**

190 x 140 cm (l x w)

Donated by Svenskt Tenn

NMK 216/2016

Textile, sold by the metre

Zodiaken

Linen, printed

Designed by **Josef Frank**

(1885–1967), 1936

Produced by **Svenskt Tenn AB**

100 x 130 cm (l x w)

Donated by Svenskt Tenn

NMK 218/2016

Textile, sold by the metre

Delhi

Linen, printed

Designed by **Josef Frank**

(1885–1967), 1943–45

Produced by **Svenskt Tenn AB**

100 x 125 cm (l x w)

Donated by Svenskt Tenn

NMK 219/2016

Fig. 86

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)

Ulla and Gunnar Trygg Fund

NMK 233/2016

This pattern was designed for fashion director Sahlén 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 299A/2016
(See article on page 111, *Four Beauvais Tapestries with Grotesque Motifs*.)

The Grotesques

The Offering to Bacchus
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 299B/2016
(See article on page 111, *Four Beauvais Tapestries with Grotesque Motifs*.)

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
282 x 236 cm (h x w)
Ulla and Gunnar Trygg Fund
NMK 299C/2016
(See article on page 111, *Four Beauvais Tapestries with Grotesque Motifs*.)

The Grotesques

The Offering to Pan
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 257 cm (h x w)
Ulla and Gunnar Trygg Fund
NMK 299D/2016
(See article on page 111, *Four Beauvais Tapestries with Grotesque Motifs*.)

Fig. 87

Rug

Handicraft makes me sick, but art makes me wanna puke
Woven

Josefin Gäfvert (b. 1988), 2016
174 x 128 cm (h x w)
Donated by the Friends of the Nationalmuseum, Bengt Julin Fund
NMK 393/2016
Josefin Gäfvert stood out from the rest of the textile students at the 2016 spring exhibition at the Konstfack University College of Arts, Crafts and Design in Stockholm, with her innovative approach to traditional rag rugs and weaving techniques. Before Konstfack, Josefin Gäfvert studied at the Association of Friends of Textile Art. Her rug *Handicraft makes me sick, but art makes me wanna puke* is about being in between art and crafts, where these two different worlds nonetheless meet and fuse. The discussion on the borderland between art and crafts has been going on for many years, and Gäfvert approaches popular traditions by choosing to work with rag rugs, following in the tracks of Anna Sjons, and her experiments on the handiwork in the late 1980s.

Industrial design

Floor lamp

Stainless steel, sheet metal, glass, wood and metal
Designed by **Harald Notini** (1879–1959), 1935
Produced by **AB Arvid Böhlmarks lampfabrik**
160 x 50 cm (h x diam)
Barbro Osher Fund
NMK 10/2016

Fig. 88

Credit card reader

iZettle XCE-50
Plastic, metal
Designed by **Nino Höglund** (b. 1979), c. 2014
1.8 x 6.4 x 6.8 cm (h x l x w)
Donated by Formmuseets Vänner
NMK 33/2016
In an increasingly non-cash society, iZettle facilitates card payments for food trucks, market stalls and other retailers. It was given the DesignNU 2014 award by Formmuseets Vänner with the following statement: “iZettle is a prime example of how industrial design today often isn’t about physical objects. In this case, the object is only used as a “portal” into digital commerce. Today, the software or contents in our products have become ever more important. iZettle is a product, a service and a system, reflecting the digital revolution we are now witnessing.”

Credit card reader

iZettle
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** (1883–1960), 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. Manufactures had realised that mass production requires mass-consumption, so the gadgets of the machine era had to be attractively packaged. Industrial design was the new profession, and the designer’s primary role was to make attractive covers for the technology inside. Everything from pencil sharpeners and radios, to locomotives and ocean liners was given a streamlined style. Both the profession and the design spread to Sweden, as exemplified by 1950s and 60s irons.

Candlestick

Bambu

Pewter, bamboo
Designed by **Josef Frank** (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.



Fig. 88 Nino Höglund, Credit card reader iZettle XCE-50, NMK 33/2016.



Fig. 89 Walter Dorwin Teague, Radio *The Sled*, NMK 93/2016.

Ceiling lamp

Lens

Structure painted aluminium and matte acrylic
Designed by **Jens Fager** (b. 1979)
Produced by **Zero**, 2010
30 x 45 cm (h x diam)
Inventoried 2016 (purchased before June 2013)
NMK 305/2016

Ceiling lamp

Lens

Structure painted aluminium and matte acrylic
Designed by **Jens Fager** (b. 1979)
Produced by **Zero**, 2010
16 x 18 cm (h x diam)
Inventoried 2016 (purchased before June 2013)
NMK 306/2016

Syphon

Soda King

Metal, rubber
Designed by **Norman Bel Geddes** (1893–1958), **Worthen Paxton** (1905–1977), 1938
Produced by **Walter Kidde Sales Company**
25.5 x 10 cm (h x diam)
Donated by the Friends of the Nationalmuseum, the Design Fund
NMK 332/2016

Thermos jug

Enamel, aluminium, glass

Designed by **Henry Dreyfuss** (1904–1972), 1935
Produced by **Westclox**
19 x 18 cm (h x w)
Donated by the Friends of the Nationalmuseum, the Design Fund
NMK 333/2016

Fig. 91

Alarm clock

Big Ben

Metal, glass
Designed by **Henry Dreyfuss** (1904–1972), 1939
Produced by **Westclox**
14.5 x 13.5 x 7.5 cm (h x w x d)
Donated by the Friends of the Nationalmuseum, the Design Fund
NMK 334/2016
Henry Dreyfuss formulated his thoughts on usability in his book *Designing for People* in 1955. Products should be designed to fit people, not the other way around, as exemplified by this alarm clock with its distinct numbers, hands and knobs on the back. The purchase of 23 items from Torbjörn Lenskog's collection will enhance the Museum's collection of Swedish industrial design inspired by American and German products, along with key works from design history.

Camera and case

Purma Special

Bakelite, acrylic, metal, case in leather, metal
Designed by **Raymond Loewy** (1893–1986), 1937
Produced by **Purma Cameras Ltd**, 1937–51
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 335A–B/2016
(See article on p. 115, *Torbjörn Lenskog's Industrial Design Collection to the Nationalmuseum*.)

Cigarette pack

Lucky Strike

Paper, foil
Produced by **American Tobacco Company**, 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
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)
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 13 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.

Fig. 92

Kitchen mixer

KM 31

Plastic, metal

Designed by **Gerd A. Müller** (1932–1991), **Robert Oberheim** (b. 1938), 1957

Produced by **Braun**

27 x 24.5 x 36 cm (h x w x d)

Donated by the Friends of the Nationalmuseum, the Design Fund NMK 342/2016

Braun's design is characterised by clean lines and distinct functionality indicating a legacy from the Bauhaus and the Ulm School of Design, where many of their designers had their roots. In the 1950s, the company started making kitchen appliances where the design was influenced by contemporary ideas on efficiency and hygiene, as demonstrated by the smooth surfaces and rounded shapes of this easy-to-clean machine. Braun's designs also differed from other American kitchen appliances, with a streamline style and chrome details.

Electric shaver

Sixtant SM 31

Plastic, metal

Designed by **Gerd A. Müller** (1932–1991), **Hans Gugelot** (1920–1965), 1957

Produced by **Braun**

9.7 x 6.5 x 3.3 cm (h x w x d)

Donated by the Friends of the Nationalmuseum, the Design Fund NMK 343/2016

Fig. 93

Record player and radio

TP 1

Aluminium, leather, plastic, metal, electronic components

Designed by **Dieter Rams** (b. 1932), 1959

Produced by **Braun**

15 x 23.5 x 4 cm (h x w x d)

Donated by the Friends of the Nationalmuseum, the Design Fund NMK 344/2016

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

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

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



Fig. 92 Gerd A. Müller and Robert Oberheim, Kitchen mixer *KM 3 I*, NMK 342/2016



Fig. 93 Dieter Rams, Record player and radio *TP I*, NMK 344/2016.

Radio

Radio Phonola 547

Bakelite, electronic components

Designed by **Pier Giacomo**

Castiglioni (1913–1968), **Livio**

Castiglioni (1911–1979), **Luigi**

Caccia Dominioni (1913–2016)

Produced by **SA Fimi**, 1939–41

20.5 x 24.5 x 26.5 cm (h x w x d)

Donated by the Friends of the

Nationalmuseum, the Design Fund

NMK 348/2016

Calculating machine

Divisumma GT 24

Metal, plastic, electronic components

Designed by **Marcello Nizzoli**

(1887–1969)

Produced by **Olivetti**, 1956

25 x 24 x 42 cm (h x w x d)

Donated by the Friends of the

Nationalmuseum, the Design Fund

NMK 349/2016

(See article on p. 115, *Torbjörn Lenskog's Industrial Design Collection to the Nationalmuseum.*)

Portable electric iron and packaging

Smoothie

Bakelite, metal, electronic

components, packaging in cardboard

Designed by **Unknown**

Produced by **Lucas Holder Ltd.**

1940s–50s

Iron 6 x 11.5 x 5 cm, packaging

7 x 16 x 8.5 cm (h x w x d)

Donated by the Friends of the

Nationalmuseum, the Design Fund

NMK 350A–B/2016

Shaver and packaging

Philishave

Plastic, metal, electronic

components, leather, packaging in

cardboard, paper

Produced by **Philips**, 1951

Shaver 8 x 9.5 x 4 cm, packaging

6 x 15.5 x 12 cm (h x l x w)

Donated by the Friends of the

Nationalmuseum, the Design Fund

NMK 351A–B/2016

Grocery boxes

Glass, compressed

Produced by **Orrefors glasbruk**,

1930s

11 x 21.5 x 11.5 cm and

5 x 17 x 5.5 cm (h x l x w)

Donated by the Friends of the

Nationalmuseum, the Design Fund

NMK 352A–C/2016

Grocery cupboard

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

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

Wallpaper

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

Combs

Speed Combs

Bamboo, lacquer

Stina Löfgren (b. 1980), 2014

0.8 x 15 x 9 cm (h x l x w)

Donated by Taipei Mission in Sweden

NMK 278–285/2016



Fig. 94 Lena Cronqvist, *The Artist's Husband Göran Tunström* (1937–2000), Author, NMGrh 5128.

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 5127

Fig. 94

Lena Cronqvist (b. 1938), Swedish
The Artist's Husband Göran Tunström
(1937–2000), Author, 1976
Signed "Lena Cronqvist 76"
Pencil on paper, 28 x 19.5 cm

Gift fund of Gripsholmsföreningen
av år 1937 (Axel Hirsch Fund)
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.



Fig. 96 Mattias Edwall, *Allan Edwall* (1924–1997), actor, theatre director, author, NMGrh 5097.

Fritz von Dardel (1817–1901), Swiss,
active in Sweden

John Panzio Tockson (Toxon)
(1838–1888), *footman to Karl XV,*
married to Mathilda Charlotta Andersson
Signed "Fr. Dardel"

Pencil and water colour on paper,
20 x 15.5 cm
Axel Hirsch Fund
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 National-
museum'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.)



Fig. 95 Mattias Edwall, *Carl Philip* (b. 1979), *Prince of Sweden*, NMGrh 5110.

Dawid (Björn Dawidsson) (b. 1949), Swedish
Carl XVI Gustaf (b. 1946), *King of Sweden*, 2005
 Digital photography on paper,
 74 x 60 cm
 Gift of the Friends of the
 Nationalmuseum
 NMGrh 5112
 (See article on p. 65, *Portraits of Karl XIV Johan och Carl XVI Gustaf*.)

Fig. 95
Mattias Edwall (b. 1958), Swedish
Carl Philip (b. 1979), *Prince of Sweden*

Signed "C. P. B. 2011 1/3 Mattias Edwall"
 Digital photography on paper,
 40 x 50 cm
 Gift of the Friends of the
 Nationalmuseum
 NMGrh 5110
 Mattias Edwall's portrait of Prince Carl Philip has obvious parallels with fashion photography. The sharp contrast between the raw, dilapidated industrial setting, and the elegance of this well-dressed man in a casual pose was often found in fashion features from this period. The terse

composition is entirely free from royal attributes. This suggests that the model belongs not exclusively to the traditional royal family into which he was born, but also has other roles – a prince with the times.

Fig. 96
Mattias Edwall (b. 1958), Swedish
Allan Edwall (1924–1997), *actor, theatre director, author*, 1992, reprint 1998
 Signed "1992 Allan på Högbergsgat. 3/5 Printed 1998 Mattias Edwall"
 Gelatin silver print on paper,
 50.5 x 40.5 cm

Fritz Ottergren Fund
 NMGrh 5097
 In an intense portrait, the photographer Mattias Edwall has captured the complex personality of his father, the actor Allan Edwall. His father's practice spanned a wide field, from suggestive readings of A. A. Milne's Winnie-the-Pooh, and personal interpretations of characters in Ingmar Bergman movies, to his unique literary works and lyrics. The photograph is melancholy – the emotion on which both drama and comedy are based, of which Allan Edwall was a master.



Fig. 97 Axel Johan Fägerplan, *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.

Bruno Ehre (b. 1953), Swedish
Carl XVI Gustaf (b. 1946), *King of Sweden*, 2008, reprint 2016
Signed “Bruno Ehre BRUNO EHRS 2008/2016 Stockholm”
Digital photography on paper, 85 x 65 cm
Gift of the photographer Bruno Ehre NMGrh 5115

Bruno Ehre (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 Ehre 2008/2016”
Digital photography on paper, 63.5 x 90 cm

Gift of the Friends of the Nationalmuseum
NMGrh 5105

Bruno Ehre (b. 1953), Swedish
Carl XVI Gustaf (b. 1946), *King of Sweden*, 2009, reprint 2016
Signed “Bruno Ehre BRUNO EHRS 2009/2016 Stockholm”
Digital photography on paper, 85 x 70 cm
Gift of the Friends of the Nationalmuseum
NMGrh 5111
(See article on p. 65, *Portraits of Karl XIV Johan and Carl XVI Gustaf*)

Bruno Ehre (b. 1953), Swedish
Carl XVI Gustaf (b. 1946), *King of Sweden*, 2009/2016
Signed “Bruno Ehre BRUNO EHRS 2009/2016 Stockholm”

Digital photography on paper, 85 x 70 cm
Gift fund of Gripsholmsföreningen av år 1937 (Axel Hirsch Fund)
NMGrh 5113

Bruno Ehre (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 Ehre 2009/2016”
Digital photography on paper, 79.5 x 57 cm
Gift of the Friends of the Nationalmuseum
NMGrh 5106

Bruno Ehre (b. 1953), Swedish
Carl XVI Gustaf (b. 1946), *King of Sweden*, 2012, reprint 2016
Signed “BRUNO EHRS Bruno Ehre

2012/2016”
Digital photography on paper, 80 x 63.5 cm
Gift of the Friends of the Nationalmuseum
NMGrh 5107

Bruno Ehre (b. 1953), Swedish
Carl XVI Gustaf (b. 1946), *King of Sweden*, and *Silvia* (b. 1943), *Queen of Sweden*, 2012, reprint 2016
Signed “Bruno Ehre BRUNO EHRS 2012/2016 Stockholm”; “Bruno Ehre”
Digital photography on paper, 85 x 70 cm
Gift fund of Gripsholmsföreningen av år 1937 (Axel Hirsch Fund)
NMGrh 5114



Fig. 99 Hans Gedda, *Tove Jansson* (1914–2001), Finnish-Swedish author, artist, NMGrh 5118.



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

Bruno Ehres (b. 1953), Swedish
Carl XVI Gustaf (b. 1946), *King of Sweden*, his daughter *Victoria* (b. 1977), *Crown Princess of Sweden*, and her daughter *Estelle* (b. 2012), *Princess of Sweden*, 2012, reprint 2016
Signed “BRUNO EHRS Bruno Ehres 2012/2016”
Digital photography on paper, 79 x 62 cm
Gift of the Friends of the Nationalmuseum
NMGrh 5108

Axel Johan Fågerplan (1788–1865), Swedish
Lovisa Isabella Bjurberg, married *Cederström* (1814–1864), 1842
Signed “A J Fågerplan 1842”
Oil on canvas, 37.5 x 31.3 cm

Axel Hirsch Fund
NMGrh 5103

Fig. 97
Axel Johan Fågerplan (1788–1865), Swedish
Anders Cederström (1805–1885), *Baron*, member of Parliament, deputy district judge, 1842
Signed “A J Fågerplan 1842”
Oil on canvas, 37.4 x 31 cm
Axel Hirsch Fund
NMGrh 5104
After being married for more than ten years, the Cederströms decided to have their portraits painted. Isabella Lovisa, née Bjurberg, was the daughter of a Swedish wholesale merchant in Rio de Janeiro. Anders was a solicitor, but was best known

for being a committed liberal MP who fought for the abolition of the Riksdag of the Estates. The paintings were executed by Axel Johan Fågerplan. 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 Fågerplan'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. 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



Fig. 102 Andreas Lönngren Widell, *Håkan Hellström* (b. 1974), musician, singer, songwriter, NMGrh 5102.

Fälldin with his beloved pipe may not seem special at first glance, but Gedda's composition has made it monumental. The portrait exudes the calm and reflective spirit that Fälldin probably hoped would characterise his reputation as a politician and prime minister.

Fig. 99

Hans Gedda (b. 1942), Swedish
Tove Jansson (1914–2001), Finnish-Swedish author, artist, 1967
Signed "H. GEDDA 1967"
Gelatin silver print on paper,
40 x 40 cm
Gift fund of Gripsholmsföreningen
av år 1937 (Axel Hirsch Fund)
NMGrh 5118

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

Fig. 100

Henry Buergel Goodwin, b. Heinrich Bürgel (1878–1931), German, active in Sweden
Jenny Hasselquist (1894–1978), opera dancer, actress, ballet pedagogue, 1921
Signed "GOODWIN 1921"
Photography on paper,
19.8 x 15.4 cm
Gift fund of Gripsholmsföreningen
av år 1937 (Axel Hirsch Fund)
NMGrh 5122

Henry Buergel Goodwin, b. Heinrich Bürgel (1878–1931), German, active in Sweden
Ludvig Leijonmarck (1846–1924), assistant secretary, accountant of the Academy of Science, 1921
Signed "GOODWIN INVENTIT &

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.



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

Fig. 101

Inger Hodgson (b. 1939), Swedish *Agneta Nilsson* (b. 1940), founder of SWEA International, 2014
Signed "INGER HODGSON 2014"
Oil on canvas, metal leaf,
101 x 76 cm
Gift of SWEA International
NMGrh 5117
SWEA – the Swedish Women's Educational Association – was founded by Agneta Nilsson in 1979. The organisation is a network for Swedish Women currently or previously active abroad. One of SWEA's purposes is to help spread the Swedish language and Swedish culture in the world. In this portrait, Inger Hodgson emphasises the

international character of the organisation by depicting Agneta Nilsson standing in front of a globe. She is placed in between Sweden and the USA, the two countries where both the model and the artist share their time and efforts.

Amalia von Königsmarck, married Lewenhaupt (1663–1740), Swedish *Self-Portrait*, 1687
Signed "Amalia Wilhelmina Königsmarck. fecit[?] A 1687."
Oil on canvas, 101 x 81.5 cm
Hedda and N.D. Qvist Fund
NMGrh 5120
See article on p. 117, *Self-portrait as Pictura* by Amalia von Königsmarck.)



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

Fig. 102

Andreas Lönngren Widell (b. 1979) *Håkan Hellström* (b. 1974), musician, singer, songwriter, 2014
Digital photography on paper,
40 x 57.5 cm
Gift of Live Nation Sweden AB
NMGrh 5102
Since his solo debut in 2000, Håkan Hellström has become one of Scandinavia's most popular artists and song-writers. In his lyrics, he has created a universe with its own mythology and characters. In 2014, he played to a full house of 69,349 at Ullevi in his hometown Gothenburg, beating previous audience records. Håkan Hellström is famous for being very generous to his fans,

while maintaining his integrity.

This is something that seems to have inspired Andreas Lönngren Widell's portrait, which, although averted, is in no way a rejection.

Georg Engelhard Schröder (1684–1750), attributed to, Swedish *Fredrik I* (1676–1751), Landgrave of Hesse-Kassel, King of Sweden, married to 1. Lovisa Dorotea Sofia, Princess of Brandenburg, 2. Ulrika Eleonora the Younger, Queen of Sweden
Oil on canvas, 212.5 x 142 cm
Transferred from the Stockholm County Administration
NMGrh 5099
This state portrait of Fredrik I was probably an official gift to the



Fig. 104 Thron Ullberg, *Barbro Osher* (b. 1940), *patron of the arts, Honorary Consul General, Ph.D. (h.c.)*, to the left *Micael Ernstell* (b. 1962), *curator of the Nationalmuseum's collection of applied arts and design*, NMGrh 5101.

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



Fig. 106 Unknown artist, *Greta Garbo, née Gustafsson* (1905–1990), *actress and Valeska Gert* (1892–1978), *German dancer and actress*, as the characters *Grete Rumfort* and *Mrs. Greifer* in *The Joyless Street* (*Die freudlose Gasse*, *Georg Wilhelm Pabst* 1925), NMGrh 5125.

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 *Barbro Osher* (b. 1940), *patron of the arts, Honorary Consul General, Ph.D. (h.c.)*, to the left *Micael Ernstell* (b. 1962), *curator of the Nationalmuseum's collection of applied arts and design*, 2015

Digital photography on paper, 64 x 50 cm

Gift of the Friends of the Nationalmuseum NMGrh 5109 (See article on p. 65, *Portraits of Karl XIV Johan and Carl XVI Gustaf*.)

Thron Ullberg (b. 1969), Swedish *Barbro Osher* (b. 1940), *patron of the arts, Honorary Consul General, Ph.D. (h.c.)*, to the left *Micael Ernstell* (b. 1962), *curator of the Nationalmuseum's collection of applied arts and design*, 2015



Fig. 105 Unknown artist, *Greta Garbo, née Gustafsson (1905–1990), actress, Tyra Ryman (1902–1990), actress and Irène Zetterberg, actress, character portrait from the film Luffar-Petter (Erik A. Petschler 1922)*, NMGrh 5124.

Signed “T. Ullberg – 2015”
Digital photography on paper,
100.5 x 77 cm
Gift of Gripsholmsföreningen av år
1937 (Axel Hirsch Fund)
NMGrh 5100

Fig. 104
Thron Ullberg (b. 1969), Swedish
*Barbro Osher (b. 1940), patron of the
arts, Honorary Consul General,
Ph.D. (h.c.), to the left Micael Ernstell
(b. 1962), curator of the National-
museum’s collection of applied arts and
design, 2015*
Signed “T. Ullberg. 2015”

Digital photography on paper,
51.3 x 39 cm
Gift fund of Gripsholmsföreningen
av år 1937 (Axel Hirsch Fund)
NMGrh 5101
Barbro Osher was born in Stock-
holm, 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.

Fig. 105
Unknown artist, possibly Swedish
*Greta Garbo, née Gustafsson
(1905–1990), actress, Tyra Ryman
(1902–1990), actress and Irène
Zetterberg, actress, character portrait from
the film Luffar-Petter (Erik A. Petschler
1922), 1922*
Gelatin silver print on paper,
19.9 x 14.2 cm

Gift fund of Gripsholmsföreningen
av år 1937 (Axel Hirsch Fund)
NMGrh 5124
Luffar-Petter was Greta Garbo’s first
feature movie. The stills from the
movie include this iconic swimsuit
picture of a teenage Garbo and her
co-actresses. Although this portrait
is an innocent outdoor scene with
three young women in perfectly
decent and covering attire, cropped
versions showing only Garbo have
contributed to her later movie star
image as a femme fatale.

Fig. 106

Unknown artist, possibly German
Greta Garbo, née Gustafsson
 (1905–1990), actress and *Valeska*
Gert (1892–1978), German dancer and
 actress, as the characters *Grete Rumfort*
 and *Mrs. Greifer* in *The Joyless Street*
 (*Die freudlose Gasse, Georg Wilhelm*
Pabst 1925), 1925
 Gelatin silver print on paper,
 20.2 x 14.1 cm
 Gift fund of Gripsholmsföreningen
 av år 1937 (Axel Hirsch Fund)
 NMGrh 5125

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

Unknown artist, possibly German
Jenny Hasselqvist (1894–1978), opera
 dancer, actress, ballet pedagogue and
Ernst Deutsch (1890–1969), Austrian
 actor, film character portrait, 1920s
 Gelatin silver print on paper,
 20.4 x 14.1 cm
 Gift fund of Gripsholmsföreningen
 av år 1937 (Axel Hirsch Fund)
 NMGrh 5123

“Cospetto! Che bella cosa!”, “My what a beautiful thing!” Boucher’s *Triumph of Venus* in the Nationalmuseum, Stockholm¹

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).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.



Fig. 4 François Boucher (1703–1770), *View of a Mill with Distant Temple*, 1740. Oil on canvas, 126.5 x 160 cm. The Nelson-Atkins Museum of Art, Kansas City, 59-1.



Fig. 5 François Boucher (1703–1770), *Forest Scene with Two Roman Soldiers*, 1740. Oil on canvas, 131 x 163 cm. Musée du Louvre, Paris, M.N.R. 894.

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, melodious 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



Fig. 6 Jacques-André-Joseph Aved (1702–1766), *Portrait of Count Carl Gustaf Tessin*, 1740. Oil on canvas, 149 x 116 cm. Nationalmuseum, Stockholm, NM 5535.



Fig. 7 Jean-Baptiste Oudry (1686–1755), *The Dachshund Pehr with Dead Game and Rifle*, 1740. Oil on canvas, 135 x 109 cm. Nationalmuseum, Stockholm, NM 864.

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



Fig. 8 Giambologna (1529–1608), *Hercules and Antaeus*, 1578–80. Bronze, 41 cm. Kunsthistorisches Museum, Vienna, KK 5845.



Fig. 9 François Boucher (1703–1770), *The Birth of Venus*, 1732–33. Oil on canvas, 250 x 300 cm. Romanian Embassy, Hôtel de Béhague, Paris.

beyond.¹⁴ And one later example from the 1750s: Boucher prepared his *Venus Requesting Vulcan to make Arms for Aeneas*, a model for a Gobelin 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 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 National-museum 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-63.312.



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.



Fig. 16 X-radiogram of François Boucher (1703–1770), *The Triumph of Venus*, 1740 (detail). Oil on canvas, 130 x 162 cm. Nationalmuseum, Stockholm, NM 770.



Fig. 17 Back of the canvas of François Boucher (1703–1770), *Triumph of Venus*, 1740. Oil on canvas, 130 x 162 cm. Nationalmuseum, Stockholm, NM 770.

unchallenged until 1984).²⁰ 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.²¹

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

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).²²

Examination of the back of the canvas, miraculously unlined and still on its original strainer, reveals further information of interest and provides a fascinating glimpse into Boucher’s studio practice. A recently discovered inscription indicates that a certain “Soldani” was to be paid “10 deniers (?)” most likely for priming the canvas for the master (Fig. 17).

Carl Gustaf Tessin was among the best-travelled, most visually sophisticated connoisseurs and collectors to have made Boucher’s acquaintance. The son and grandson of court architects and the husband of Ulrika Lovisa Sparre (1711–



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.

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. 20 Olof Fridsberg (1728–1795), *Cabinet of the Countess Ulla Tessin at Akero*, 1763 (detail of Boucher's clay sculptures). Watercolor on parchment, 220 x 170 mm. Nationalmuseum, Stockholm, NMH 145/1960.

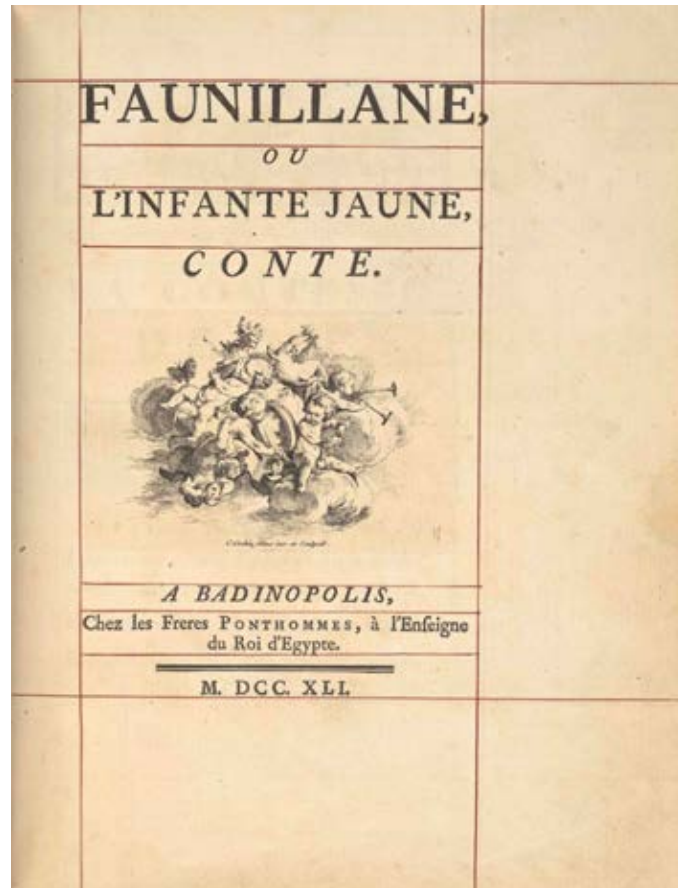


Fig. 21 Frontispiece of Carl Gustaf Tessin, *Faunillaune, ou L'infante jaune*. Chez les Freres Ponthommes, Paris 1741. National Library of Sweden, Stockholm.

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 Charlotta 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



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.



Fig. 23 Marcantonio Raimondi (c. 1480–1534), after Raphael, *The Triumph of Galatea*, c. 1515–16. Engraving, 400 x 287 mm. The Metropolitan Museum of Art, New York, 2012.136.857.

– himself 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 – *modelerade 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 a luxury edition of this 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 Tessin also owned the single pen and ink drawing that Madame Boucher is known to have made, a copy of a gallant genre subject by her husband (Fig. 22).³⁹ “Poor Boucher and his beautiful wife” were among those, who, with tears in their eyes, sent their regards to Tessin in February 1745, asking when they might be allowed to visit him in Stockholm.⁴⁰

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



Fig. 24 Nicolas Poussin (1594–1665), *The Triumph of Venus*, 1635–36. Oil on canvas, 97.2 x 108 cm. Philadelphia Museum of Art, Philadelphia, E1932-1-1.



Fig. 25 Jean Pesne (1623–1700), after Nicolas Poussin, *The Triumph of Galatea*, c. 1684. Engraving, Indianapolis Museum of Art, Indianapolis, 11.58.

patron, one who, within a year or two, had achieved an unusual degree of familiarity, one might even say, intimacy, with the artist and his wife.

Brilliant and ambitious in conception and organization, its complex interlocking figural groups modelled with supreme assurance, *The Triumph of Venus* has been described as “an exquisitely finished historical composition,”⁴¹ and “perfect in size as well as execution.”⁴² As such it constitutes Boucher’s signal achievement. The painting conforms to the Goncourt brothers’ notion of “voluptuousness” as the essence – and ideal – of Boucher’s art. These 19th-century writers never visited Stockholm, and knew the painting only from Moitte’s engraving, but their inspired writing on Boucher would reestablish his standing and reputation from the 1860s. “What felicitous movement there is in his goddesses whose bodies unfurl like garlands in the sky! What a display of flesh in bloom, of undulating curves, of forms that might have been modelled by a caress!”⁴³ The freedom, grace and

“naturalness” of Boucher’s densely populated Cytherean seascape were the product of impeccable academic training, which demanded immersion in both literary and visual sources. As Tessin noted in 1751 in an open letter to his four-year-old pupil, Crown Prince Gustav, one of Painting’s chief uses was that it “may be considered an agreeable introduction to the knowledge of ancient fable and real history; for the generality of good painters have been good mythologists and historians.”⁴⁴

The gory origins of Venus’s birth were recounted in Hesiod’s *Theogony*, which described how the “slender-footed goddess” was nurtured in the foam of the ocean created from the discarded genitals of the sky god Uranus.⁴⁵ The spectacle of Venus accompanied by her Nereids and Tritons appears in the fourth book of Lucius Apuleius’s *Golden Ass*, a Latin novel in eleven books, written towards the end of the second century A.D., and translated into French in several 18th-century editions that would have been available

to Boucher. The goddess, seeking the nearest strand of tide-swept shore, “Stepped on rose-tinted feet over the trembling crests of the foaming waves, and stood once more on the crystal surface of the deep. The Ocean instantly obeyed her wishes, as if commanded in advance. The Nereids were there, singing a choral song; Portunus, the god of harbours, with his sea-green beard; Salacia, Neptune’s wife, her lap alive with fish; and Palaemon the dolphins’ little charioteer. Troops of Tritons too leapt here and there in the water. One blew softly on a melodious conch; another with a silk parasol shielded her from the sun’s hostile blaze; another held a mirror to his mistress’ eyes; while yet more swam harnessed in pairs to her chariot. Such was the throng escorting Venus as she moved out to sea.”⁴⁶

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-



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.



Fig. 27 Nicolas Lancret (1690–1743), *Fastening the Skate*, c. 1741. Oil on canvas, 138 x 106 cm. Nationalmuseum, Stockholm, NM 845.

ous – for the representation of her birth.⁴⁷ 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).⁴⁸

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.⁴⁹ 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 the banker Pierre Crozat, known as Crozat the Poor and his wife Marguerite Legendre-Crozat (d. 1742).⁵⁰ In the probate inventory taken after Legendre-Crozat’s death in September 1742 is

listed a “Triumph” by Poussin, valued at 1,000 *livres*, hanging in the Gallery of her hôtel on the place Vendôme.⁵¹ In her will, written a week before her death, Legendre-Crozat left the lion’s share of her collection to the youngest of her four children, Louis-Antoine Crozat, baron de Thiers (1699–1770).⁵² Boucher was well acquainted with this family. He had designed a bookplate for de Thiers, and in the year that he was working on Tessin’s *Triumph of Venus* he was commissioned by 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.⁵³

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. 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.



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.

cious dolphins. 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 multifigured *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. 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.

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.⁶¹

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.’⁶²

At this point, the Ambassador was living in a “hovel” – “un taudis,” his word – on the rue Jacob.⁶³ 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 for 8,500 *livres* per annum.⁶⁴ 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!”⁶⁵ 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 1741.⁶⁶ However, it was likely



Fig. 32 Pierre Quentin Chedel, after François Boucher, *Frontispiece*, for A.J. Dézallier d'Argenville, *Histoire naturelle éclaircie dans deux de ses parties principales: la lithologie et la conchyliologie...* Paris: Chez de Bure l'aîné, 1742. The Morgan Library & Museum, New York, PML 151341.

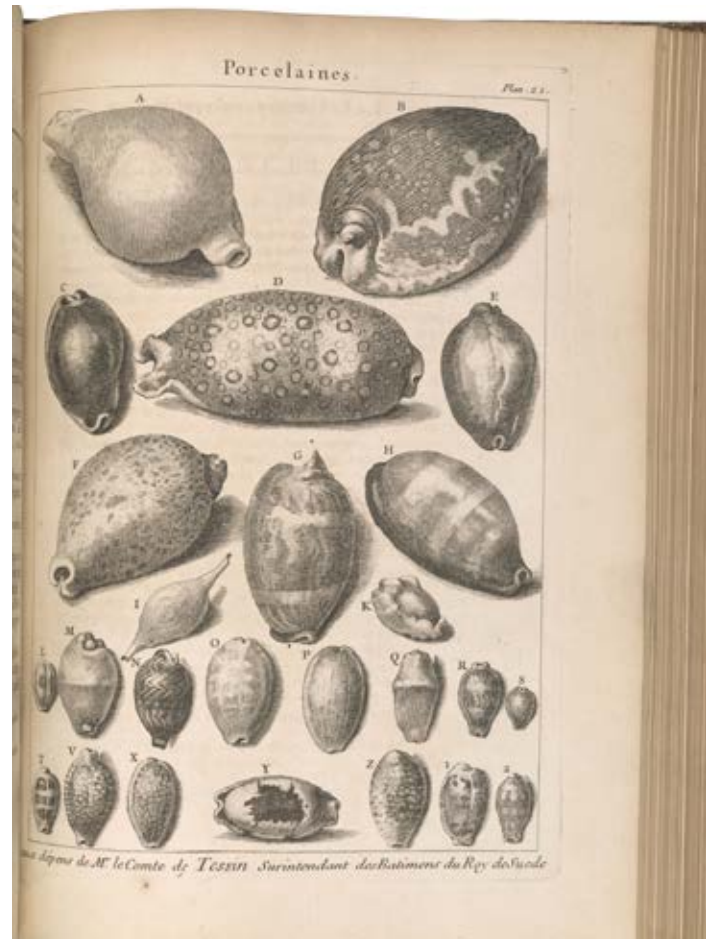


Fig. 33 *Porcelaines* (plate 21), in A.J. Dézallier d'Argenville, *Histoire naturelle éclaircie dans deux de ses parties principales: la lithologie et la conchyliologie...* Paris: Chez de Bure l'aîné, 1742. The Morgan Library & Museum, New York, PML 151341.

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.⁶⁷ 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.⁶⁸ 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

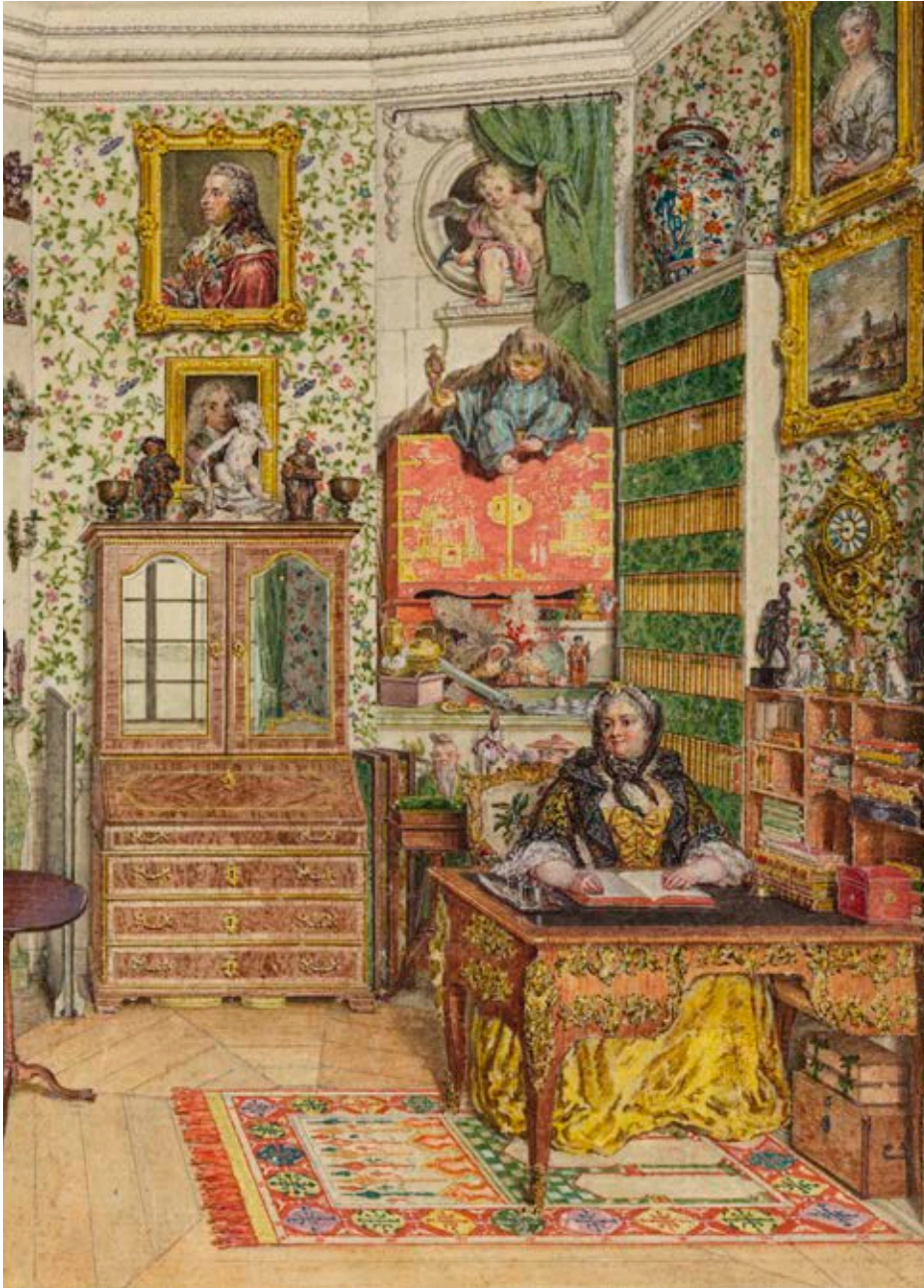


Fig. 34 Olof Fridsberg (1728–1795), *Cabinet of the Countess Ulla Tessin at Åkerö*, 1763. Watercolor on parchment, 220 x 170 mm. Nationalmuseum, Stockholm, NMH 145/1960.



Fig. 35 Olof Fridsberg (1728–1795), *Corner Cupboard*, 1762. Åkerö Manor.

subjects under consideration, and then we will make our choice.”⁶⁹ It is possible that Tessin *filis* 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).⁷⁰ 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.”⁷²

La Fontaine’s *Les Amours de Psiche 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 Lafontaine 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.”⁷³ 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.⁷⁴

*“In Verse we’ll therefore tell, that Neptune’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 wart’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,/Whilst 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 joyful Surge, in Murmurs, strives to greet/ The smiling Goddess, and to kiss her Feet.”*⁷⁵

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.”⁷⁶

“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 *rocaille*. 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*.⁷⁷

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.⁷⁸ 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).⁷⁹ 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'oeil executed by Olof Fridsberg (Fig. 34).⁸¹ 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'oeil 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.
2. Torsten Gunnarsson, “Monumentalmålaren,” in *Carl Larsson: En utställning ingående i Nationalmuseums 200-årsjubileum*, (exh. cat.), Nationalmuseum, Stockholm 1992, pp. 193–247.
3. Tessin had made a desperate (and unsuccessful) attempt to interest the Crown Princess in purchasing his collection: “Je suis prêt d'envoyer en Hollande mes tableaux, desseins, estampes et bronzes pour y être vendus. S'il y avoit quelque chose qui agréassent à vos Altesses Royales, je me tiendrais trop heureux;” letter likely written in October 1749, dated incorrectly to 1752 in Pierre Lespinasse, “Voyages d'Härleman et de Tessin

en France,” *Bulletin de la Société de l'histoire de l'art français* (1910), p. 297.

4. Cited in *Le Soleil et l'Étoile du Nord: La France et la Suède aux XVIII^e siècle*, (exh. cat.), Galeries nationales du Grand Palais, Paris 1994, p. 398.
5. Paul Britten Austin, *The Life and Songs of Carl Michael Bellman*, Malmö and New York 1967, pp. 81–82; Gunnar W. Lundberg, *Svenskt och franskt 1700-tal i Institut Tessins samlingar*, Malmö 1972, p. 128.
- I am grateful to Barbro Osher for her help with the translation of Bellman's verses.
6. National Archives, Stockholm, E 5720, *Tessin Collection*, 2 vols, vol. II: “Augusti 26, 1740, 1600#, Boucher för måhlingen och ramen.” (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.
7. Magnus Olausson, “Count Tessin, Mariette and the Crozat Sale,” *Art Bulletin of Nationalmuseum Stockholm*, 19 (2012), pp. 145–156.
8. Alastair Laing ed., *François Boucher, 1703–1770*, (exh. cat.), The Metropolitan Museum of Art, New York, The Detroit Institute of Arts, and Galeries du Grand Palais, Paris 1986–87, pp. 183–187. I am greatly indebted to Alastair Laing for making available his unpublished entry on Boucher's *Triumph of Venus*, prepared in 1986 for the monographic exhibition in New York, Detroit and Paris.
9. *Treasures from the Nationalmuseum of Sweden*, (note 1), pp. 44–45, 66–67.
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 Venus, où cette Déesse paroît sortir du sein des Eaux avec les Graces, accompagnée des Tritons, des Nereïdes, & des Amours.”
11. Stephen Duffy and Jo Hedley, *The Wallace Collection's Pictures. A Complete Catalogue*, London 2004, pp. 42–44.
12. Pierre-François Guyot Desfontaines, “Explication des Peintures de l'Académie,” in *Observations sur les écrits modernes*, 22 (1740), p. 283.
- “Il y a dans le Tableau de M. Boucher, représentant la naissance de Vénus, trop de graces, que la Morale sévère ne permet de vanter.”
13. On the painting and related drawings see Alastair Laing, “La Re-Naissance de Vénus: une œuvre des débuts de Boucher retrouvée à Paris,” *Revue de l'art*, 103 (1994), pp. 77–81; William Breazeale ed., *Pioneering Collection: Master Drawings from the Crocker Art Museum*, Sacramento and London 2010, pp. 112–114 (entry by Cara Denison).
14. Laing 1986–87 (note 8), pp. 157–160.
15. *Ibid.*, pp. 272–276.
16. Pontus Grate, *French Paintings II: Eighteenth*

Century, Stockholm 1994, pp. 55–56.

17. Pierre Lespinasse, *L'art français et la Suède de 1637 à 1816*, Paris 1913, p. 141.
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 Liotard, 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 rehaussée de blanc”), the second by Cochin (“retouchée à la mine de plomb et au blanc.”). Also listed is a copy by Jean-Michel Liotard, described as “dessinée à la pierre noire et rehaussée 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, 1700–1777*, Paris 2012, p. 517 (DR 69, 70), who also proposed a tentative attribution to Boucher.
21. Alexandre Ananoff, with Daniel Wildenstein, *François Boucher*, Lausanne, 2 vols., 1976, vol. 1, pp. 296–298; Grate, *French Paintings II: Eighteenth Century* (note 16), p. 54; Pierrette Jean-Richard, *L'œuvre gravé de François Boucher dans la Collection Edmond de Rothschild*, Paris 1978, nos. 236, 237, 1466. The two engravings in Huquier's *Premier Livre de Groupes d'Enfant* replicate two groups of putti in *The Triumph of Venus*. Petit's crayon manner engraving, *Néréide sur un dauphin*, after a drawing in Montullé's collection, is based on – but not preparatory for – the Nereid reclining on the

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 Hermmarck, *Les Relations Artistiques entre la France et la Suède, 1693–1718, Nicodème Tessin le jeune et Daniel Cronström*, Stockholm 1964; Gunnar von Proschwitz ed., *Tableaux de Paris et de la Cour de France, 1739–1742: lettres inédites de Carl Gustaf, comte de Tessin*, Paris 1983; Per Bjurström and Mårten Snickare ed., *Nicodemus Tessin the Younger: Sources, Works, Collections*, Nationalmuseum Stockholm 2000.

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 counter-proofs 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.

25. *Treasures from the Nationalmuseum of Sweden* (note 1), pp. 17–18, 46–51.

26. Lespinasse, “Voyages d'Hårleman et de Tessin en France” (note 3), pp. 279–282, 288–290. 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 Hårleman on 16 June, “Tiepolo dit Tiepoletto est fait exprès pour nous. Il est sectataire 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 Danae* (University Art Collection, Stockholm). Keith Christiansen ed., *Giambattista Tiepolo (1696–1770)*, (exh. cat.), The Metropolitan Museum of Art, New York 1996, pp. 124–126.

27. Quoted in Pontus Grate, “Boucher Acquisitions in Eighteenth-Century Sweden,” in *François Boucher. Paintings, Drawings and Prints from the Nationalmuseum*, Stockholm (exh. cat.), City Art Gallery,

Manchester 1984, p. 4.

28. J. Patrice Marandel, “Boucher and Europe,” in Laing 1986–87 (note 8), p. 75.

29. *Tessin Collection* (note 6), vol. I, September 1739, “One small painting en grisaille by Boucher, 100 livres,” described as “Une femme à sa toilette, en grisaille” in bill of lading, August 1741, in Lespinasse 1913 (note 17), p. 147.

30. Laing 1986–87 (note 8), p. 62.

31. *Tessin Collection* (note 6), vol. 2, 8 April 1741, “2 small paintings by Ostade which I gave to Boucher for the portrait of Lotta Sparre, 144 livres.”

32. Ibid, vol. 2, 16 March 1742, “To Boucher for a panel by Wouwerman, 350 livres.” See *Un Suédois à Paris au 18e siècle: La collection Tessin*, eds. Guillaume Faroult, Xavier Salmon and Juliette Trey, (exh. cat.), Musée du Louvre, Paris 2016, pp. 208–209.

33. *Tessin Collection* (note 6), vol. 2, Generalt Inventarium, hôtel de Villemur, Quai des Théatins, 5 August 1741, “My Bedchamber... 2 model figures (modelerade figurer) by Boucher, representing Un décroiteur and Un Savoyard et marmotte, 72 livres.” These painted terracotta sculptures were placed on top of the armoire-sécretaire in the comtesse Tessin's Petit Cabinet in their house in Åkerö; see Olof Fridsberg's precious watercolour in *Un Suédois à Paris au 18e siècle: La collection Tessin* (note 32), pp. 226–227.

34. “J'emportoits cette bagatelle lors de ma Mission en France, où elle vint à être vue par Monsr. le Comte Caylus, qui en fit la lecture chez moi un après-midi, en presence de Messieurs de Marivaux et Boucher,” Tessin's entry in his Åkerö Diary for 13 July 1769, reprinted in Carl David Moselius, *Gustav III Och Konsten*, Nationalmusei Arsbok, 9 (1939), p. 147.

35. Carl Gustaf Tessin, *Faunillaune, ou L'infante jaune*, Paris, Chez les Frères Ponthomes, 1741. For the reference to Boucher's ten preparatory drawings, which do not survive, see *Tessin Collection* (note 6), vol. 2, Generalt 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 de garde of *Acajou et Zirphile*, Paris 1744, in the Bibliothèque nationale, we read: “Ce Roman est du Comte de Tessin, Ambassadeur de Suède en France, qui amoureux de Madame Boucher fit pour avoir occasion de la voir souvent, faire les desseins des Estampes par son mari. Il en distribua très peu d'exemplaires et en fit tirer une très petite quantité. Sur le point de retourner en Suède, il fit present des planches à Duclos aujourd'hui en 1767 Secrétaire perpétuel de l'Académie Française, lequel a composé pour en tirer parti le Roman d'Acajou où ces planches sont distribués différemment que dans Faunillaune.” See *Archives de l'Art Français* (1862), pp. 62–64.

37. Christian IV of Zweibrücken, as reported to Boucher's protégé, Johann Christian von Mannlich, cited in Laing 1986–87 (note 8), p. 64.

38. Colin B. Bailey, “Marie-Jeanne Buzeau, Madame Boucher (1716–96),” in *Burlington Magazine*, 147 (2005), pp. 224–234.

39. Per Bjurström, *French Drawings* (note 20), no. 869.

40. Von Proschwitz, *Tableaux de Paris* (note 23), p. 34.

41. Jo Hedley, *François Boucher: Seductive Visions*, The Wallace Collection, London 2004, p. 67.

42. Michael Levey, *Painting and Sculpture in France: 1700–1789*, New Haven and London 1993, p. 164.

43. Edmond and Jules de Goncourt, *Boucher: étude contenant quatre dessins gravés à l'eau-forte*, Paris 1862, p. 8.

44. Carl Gustaf Tessin, *Letters from an Old Man to a Young Prince*, London 1759, p. 148. Tessin's letter was written at Ulrichsdahl on 1 June 1751.

45. Hesiod, *The Theogony of Hesiod*, translated by Hugh G. Evelyn-White, London 1914, pp. 173–200.

46. Apuleius, *Les métamorphoses: ou l'âne d'or; avec Le démon de Socrate*, translated and edited by Compain de Saint-Martin, Paris 1707, pp. 254–255. Translation from A. S. Kline, *Lucius Apuleius: The Golden Ass*, 2013, book IV, verse 31.

47. As “la Deesse de volupté & luxure,” Venus had been responsible for having “envoyé au coeur des hommes, des desirs & affections desordonnées & lascives.” The human soul “tire de Venus l'appetit de concupiscence, qui l'induit à luxure, & aux desirs lascifs,” Vincent Cartari, *Les Images des Dieux des Anciens*, Tournon 1606, pp. 756–757. In the *Iconologie* it was explained that Venus was shown nude “soit pour représenter l'ardeur violante des plaisirs lascifs, soit pour faire voir que ceux qui s'y adonnent sont entièrement depouillée par elle-mesme de biens et d'honneurs,” Cesare Ripa, *Iconologie, ou Explication nouvelle de plusieurs images, emblèmes, et autres figures hiéroglyphiques*, Paris 1644, p. 105.

48. 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 Bjurström and Snickare 2000 (note 23), pp. 265–266.

49. Pierre Rosenberg and Louis-Antoine Prat eds., *Nicolas Poussin: 1594–1665*, (exh. cat.), Galeries nationales du Grand Palais, Paris 1994–95, pp. 224–226.

50. Cordélia Hattori. “[...] Je ne connois presque pas l'ainé, et puis il n'est pas curieux”: Antoine Crozat (1655–1738), frère de Pierre, fut-il un amateur d'art? *Les cahiers d'histoire de l'art*, 13 (2015), pp. 102–117. My thanks to Pierre Rosenberg for bringing this article to my attention.

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 aussy dans sa bordure de 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.

54. Colin B. Bailey ed., *The Loves of the Gods: Mythological Painting from Watteau to David*, exh. cat.), Galeries du Grand Palais, Paris, The Philadelphia Museum of Art and Kimbell Art Museum, Fort Worth, New York 1992, pp. 294–297; Jérôme Delaplanche, *Noël-Nicolas Coypel (1690–1734)*, Paris 2004, p. 96.

55. Diderot's remark from his review of the Salon of 1763, cited in Colin B. Bailey, *Patriotic Taste*, New Haven and London 2002, p. 9.

56. Von Proschwitz, *Tableaux de Paris* (note 23), p. 97.

57. Magnus Olausson, “Carl Gustaf Tessin: An Art Lover in Paris, 1739–42,” in *Treasures from the Nationalmuseum of Sweden* (note 1), pp. 31, 38. “Je suis homme à idées, Lundberg est homme à talents. Je dirais les emblèmes, il les peindra; je dicterai, il immortalisera.”

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.

59. Olausson, “Carl Gustaf Tessin: An Art Lover in Paris, 1739–42” (note 57).

60. Magnus Olausson, “Le Comte de Tessin: Un savant érudit à Paris les années 1740,” in Cordélia Hattori ed., *Dessiner pour graver, graver pour dessiner*, Paris 2013, pp. 67–72.

61. *Treasures from the Nationalmuseum of Sweden* (note 1), pp. 46–49.

62. “Le coeur m'a saigné de voir vendre tous les beaux Tableaux de feu M. de Bellanger, entre autres des Deux plus beaux Poussin qu'on puisse imaginer, vous en connoissés les Estampes: le veau d'or et les Israélites humants l'eau de Jourdan. On les a donné pour 7,900# les Deux: Les bordures valaient seules Trois Mille..Dieu m'a fait résister cette fois à la tentation..Ce sont des rudes épreuves pour ma Tableaumanie,” Von Proschwitz, *Tableaux de Paris* (note 23), p. 97 (letter 15). This 18th-century Parisian provenance of Poussin's masterpieces, divided today between London and Melbourne, has hitherto passed unnoticed, although Humphrey Wine established that the pendants were acquired in Paris in 1741 by the dealer

Samuel Paris for Sir Jacob de Bouverie of Longford Castle. See Humphrey Wine, *The Seventeenth-century French paintings*, The National Gallery, London 2001, pp. 314–323.

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'y a des yeux comme les vôtres qui en soient dignes.”

66. *Tessin Collection* (note 6), vol. 2, General Inventory, hôtel de Ville, 5 August 1741, “My Bedchamber.” Lespinasse 1913 (note 17), p. 141.

67. Patrik Reuterswärd, “Venus' födelse: Kring en teckning av Antoine Coypel med en märklig svensk anknytning,” *Konsthistorisk tidskrift/Konsthistoriska Sällskapet* 40 (1971), pp. 107–125.

68. Per Bjurström, *French Drawings: Sixteenth and Seventeenth Centuries*, Stockholm 1976, no. 338; *Un Suédois à Paris au 18e siècle: La collection Tessin*, p. 49 (note 32).

69. Reuterswärd 1971 (note 67), p. 112. “Nous lirons les auteurs qui traitent les susdits 3 sujets avec attention et nous déterminerons le choix.”

70. Laing 1986–87 (note 8), pp. 187–191. Charissa Bremer-David, *French Tapestries and Textiles in the J. Paul Getty Museum*, Los Angeles 1997, pp. 106–119.

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.

72. See Kathryn B. Hiesinger, “The Sources of Boucher's “Psyche” Tapestries,” *Philadelphia Museum of Art Bulletin*, Vol. 72, no. 314 (November 1976), pp. 7–23. For the full text of Bachaumont's letter to Boucher, see Paul Lacroix, “Documents inédits sur les Artistes Français: Boucher et Bachaumont,” *Revue Universelle des Arts*, 5 (1857), pp. 458–460.

73. Jean de La Fontaine, *Les Amours de Psiche et de Cupidon par Monsieur de La Fontaine*, Paris 1708, p. 18.

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 prefix'd, a Version of the same story, From the Latin of Apuleius. With a New life of la Fontaine, Extracted from a great Variety of Authors. The whole illustrated with notes, by Mr. Lockman*, London 1744.

75. Jean de La Fontaine, *Les Amours de Psiche et de Cupidon*, pp. 19–20 (note 73); Jean de La Fontaine, *The Loves of Cupid and Psyche: in verse and prose*, p. 124 (note 74).

76. Jean de La Fontaine, *Les Amours de Psiche 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).

77. Colin B. Bailey, “Was there such a thing as rococo painting in eighteenth-century France?” in *Rococo Echo: Art, History and Historiography from Cochin to Coppola*, edited by Melissa Lee Hyde and Katie Scott, Oxford 2014, pp. 169–89. On Boucher and conchology, see the superb article by Jamie Mulherron, “François Boucher and the art of conchology,” *The Burlington Magazine*, 158 (2016), pp. 254–263.

78. Jessica Priebe, “The Artist as collector: François Boucher,” *Journal of the History of Collecting* 28 (March 2016), pp. 27–42.

79. Mulherron 2016, pp. 257–259 (note 77).

80. Antoine-Joseph Dezallier d'Argenville, *L'Histoire Naturelle Eclaircie dans deux de ses parties principales, La Lithologie et la Conchyliologie*, Paris 1742, pp. 228, 310.

81. *Un Suédois à Paris au 18e siècle: La collection Tessin*, pp. 226–227 (note 32).

82. Alain Gruber and Bruno Pons, *L'Art Décoratif en Europe. 2. Classique et Baroque*, Paris 1993, pp. 282–283.

Staff Publications and Activities in 2016

Alissa Anderson

Lectures

“Kriminalteknisk märkning”, at the seminar Stölder och kulturarv (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 konstnären 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.
 “Tyra Lundgren and Paolo Venini. A successful Design Collaboration”, in *Paolo Venini and his furnace (orig. Paolo Venini e la sua fornace)*, (ed.) by Marino Barovier and Carla Sonogo, Skira förlag, Milan 2016, pp. 70–77.

Lectures

“Tyra Lundgren, Paolo Venini and Gio Ponti”, Doppio mito. Tempo Italiano, Stockholm Design Week, Italian Institute of Culture, Stockholm, 10 February.
 “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”, Upplands 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, Sandviken, 10 August.
 “Stig Lindberg 100 år”, Antik & Auktion, Gustavsberg Porcelain Museum, Gustavsberg, 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.
 “Bildanalys”, Part of the course Gender Studies B, Centre for Gender Research, Uppsala University, Uppsala, 22 November.
 “Filmanalys”, 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, 13 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

Guest editor, Gotlands Museum's yearbook 2017, theme: Art.
 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.

Charlotta Bylund Melin

Publications

“Monitoring dynamic moisture gradients in wood using inserted relative humidity and temperature sensors”, in *E-preservation science*, co-authors: Tomas Gebäck, Alexei Heintz and Jonny Bjurman, Morana RTD d.o.o., Slovenia 2016:13, pp. 7–14.

Other academic and professional activities

Chairman of the Nordic Society for Conservators – Sweden.

Lena Dahlén

Publications

Contributed a technical report on the painting “Jupiter and Callisto” by Caesar van Everdingen, (NM 1157) in *Painting Beauty – Caesar van Everdingen (1616/1617–1678)*, Stedelijk Museum Alkmaar, Netherlands 2016, pp. 96, note 1.

Micael Ernstell

Other academic and professional activities

Member of the board of the Bengt Julin Fund, Stockholm.
 Member of the board of the Foundation Marianne & Sigvard Bernadotte Art Award, Stockholm.
 Chairman of the Tessin Society, Stockholm.

Helen Evans

Lectures

“Practical applications of micro-fadometry 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

Co-author of *Un Suédois à Paris au XVIIIe siècle: la collection Tessin*, (ed.) Guillaume Faroult, Xavier Salmon and Juliette Trey, Musée du Louvre, Paris 2016.

Lectures

“A Head Study of a Boy by Thomas Willeboirts Bosschaert”, Paper given at the annual meeting of the Friends of the Nationalmuseum, The Hall of State, The Royal Palace, Stockholm, 17 May.

Karin Glasemann

Lectures

“Offener Zugang als Katalysator für die interne Entwicklung. Wie die Zusammenarbeit mit European, Wikimedia und Linked Open Data Initiativen die Innensicht des Museums verändert”, Museums and the internet, International Maritime Museum, Hamburg, 30 May.
http://www.mai-tagung.lvr.de/media/mai_tagung/pdf/2016/MAI-2016-Glasemann-DOC.pdf

Margareta Gynning

Publications

“Konstnären som geni och avantgardist”, in *Konstnären: entreprenör, geni och avantgardist, normbrytare, visionär, resenär/The artist: entrepreneur, genius and avant-gardist, norm-breaker, visionary, traveller* (NM exh. cat. no. 676), editorial committee: Anne Dahlström, Per Hedström, Carl-Johan Olsson, Andreas Nilsson, John Peter Nilsson och Eva-Lena Bengtsson, Nationalmuseum, Moderna Museet and the Royal Academy of Fine Arts, Stockholm 2016, pp. 48–63.
 “Konstnären som normbrytare”, in *Konstnären: entreprenör, geni och avantgardist, normbrytare, visionär, resenär/*

The artist: entrepreneur, genius and avant-gardist, norm-breaker, visionary, traveller (NM exh. cat. no. 676), editorial committee: Anne Dahlström, Per Hedström, Carl-Johan Olsson, Andreas Nilsson, John Peter Nilsson och Eva-Lena Bengtsson, Nationalmuseum, Moderna Museet and the Royal Academy of Fine Arts, Stockholm 2016, pp. 64–77. “Konstnären som visionär”, in *Konstnären: entreprenör, geni och avant-gardist, normbrytare, visionär, resenär/The artist: entrepreneur, genius and avant-gardist, norm-breaker, visionary, traveller*, (NM exh. cat. no. 676), editorial committee: Anne Dahlström, Per Hedström, Carl-Johan Olsson, Andreas Nilsson, John Peter Nilsson och Eva-Lena Bengtsson, Nationalmuseum, Moderna Museet and the Royal Academy of Fine Arts, Stockholm 2016, pp. 78–91.

Lectures

“Normkritik och curating: exemplet Konstnären”, the exhibition team for History Unfolds, Swedish History Museum Stockholm, 8 April. “Den kvinnliga konstnären – myten om det enastående undantaget”, Royal Academy of Fine Arts auditorium, Stockholm, 28 April. “Bildförståelse och normkritik”, Ruter Dam, Skepparholmen, 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 nationalromantik kring sekelskiftet 1900”, SP – Nya NM, Stockholm, 29 November. “Dialogmöte om hur kulturen kan synliggöra normer och utmana stereotyper”, Swedish Arts Council, Filmhuset, Stockholm, 2 November. “Konsten att beröra”, conference organised by the Swedish Arts Council – participated in a panel discussion at Musikaliska, Stockholm, 7 December.

Linda Hinners

Publications

Co-editor, with Martin Olin and Margaretha Rossholm Lagerlöf, of *The Gallery of Charles XI at the Royal Palace of Stockholm – in Perspective*, Royal Swedish Academy of Letters, Handlingar, Historiska serien 32, Stockholm 2016. Author (with co-editors) of “Introduction”, pp. 15–21, and “The Making of the Gallery of Charles XI: Organization and Working Processes”, pp. 185–199.

Lectures

“Rodin in Sweden”, Auguste Rodin Theme Day, Ateneum Art Museum/Finnish National Gallery, Helsinki, 20 March.

Other academic and professional activities

Royal Collection Studies, Attingham Trust, 4–13 September.

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

“A Moveable Gallery. The Battles of Charles XI in Paris and Stockholm”, in *The Gallery of Charles XI at the Royal Palace of Stockholm – in Perspective*, (eds.) Linda Hinners, Martin Olin and Margaretha Rossholm Lagerlöf, Royal Swedish Academy of Letters, Handlingar, Historiska series 32, Stockholm 2016, pp. 219–234. Friends of the Vasa Museum Award 2016, for *Hedvig Eleonora. Den svenska barockens drottning*, Merit Laine (ed.), Skrifter från Kungl. Husgeräds-kammaren 15, Stockholm 2015.

Other academic and professional activities

Associate Professor, Department of Art History, Uppsala University. Member of the Board of the Academy for Baroque Studies. Member of the Board of the Tessin Society.

Magnus Olausson

Publications

“Utopier i 1700-talet. Stadsplaner och landskapsparker”, in *Invandrat & utvandrat: Stockholms stadsmiljö i ett internationellt perspektiv. Sankt Eriks årsbok 2016*, (ed.) Ann Pålsson, Lund 2016, pp. 70–81. “Travels, Tournaments and Freemasonry – National and International Influences in Royal Parks” in *Royal Garden. Identity, Power and Pleasure*, (ed.) Kurt Almqvist & Susanna Hakelius Popova, Stockholm 2016, pp. 135–152. “Carl Gustaf Tessin: une biographie” in *Un Suédois à Paris au XVIII^e siècle: la collection Tessin*, (ed.) Guillaume Faroult, Xavier Salmon and Juliette Trey, Musée du Louvre, Paris 2016, pp. 15–22. “Carl Gustaf Tessin, un amateur d’art à Paris 1739–1742” in *Un Suédois à Paris au XVIII^e siècle: la collection Tessin*, (ed.) Guillaume Faroult, Xavier Salmon and Juliette Trey, Musée du Louvre, Paris 2016, pp. 23–34.

Lectures

“French-Swedish Artistic Relations in the Eighteenth Century”, Auditorium, Musée du Louvre, Paris, 24 October. “Les femmes artistes au temps du comte Tessin”, Institute suédois, Paris, 7 December.

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. Member of the Royal Society for the Publication of Documents on Scandinavian History.

Martin Olin

Publications

“Ett svenskt Rom beställt från Turkiet”, in *Medelhavsinstitutens betydelse för svensk humaniora*, (ed.) Kurt Almqvist and Louise Belfrage, Stockholm, pp. 69–77. Co-editor, with Linda Hinners and Margaretha Rossholm Lagerlöf, of *The Gallery of Charles XI at the Royal Palace of Stockholm – in Perspective*, Royal Swedish Academy of Letters, Handlingar, Historiska serien 32, Stockholm 2016. Author (with co-editors) of “Introduction”, pp. 15–21, and “The Iconography of Fouquet’s Paintings in Programmes and Early Descriptions”, pp. 35–57.

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). Faculty opponent at the public defence of a doctoral thesis in art history, 15 January, 2016, Stockholm University: Roussina Roussinova, *The Art of Pleasing the Eye. Portraits by Nicolas de Largillière and Spectatorship with Taste for Colour in the Early Eighteenth Century*, Stockholm 2015.

Carl-Johan Olsson

Publications

“Konstnären som resenär” with Andreas Nilsson, in *Konstnären: entreprenör, geni och avantgardist, normbrytare, visionär, resenär/The artist: entrepreneur, genius and avant-gardist, norm-breaker, visionary, traveller* (NM exh. cat. no. 676), editorial committee: Anne Dahlström, Per Hedström, Carl-Johan Olsson, Andreas Nilsson, John Peter Nilsson och Eva-Lena Bengtsson, Nationalmuseum, Moderna Museet and

the Royal Academy of Fine Arts, Stockholm 2016, pp. 98–122.
 Essay “De l’ombre à la lumière – les liens de l’art suédois avec la France et ses qualités originales” and entries in *De Lumière et de Silence – Peintres Scandinaves, Fin XIXe – début XXe siècle* (exh. cat), Danièle Devynck (ed.), Musée Toulouse Lautrec, Albi 2016.

Maria Perers

Lectures

“On material culture for students from the teacher training program in visual arts and sloyd”, Konstfack, University College of Arts, Crafts, and Design, Stockholm, 19 January.
 “20th-century design history, Carl Malmsten Furniture Studies”, Linköping University, Lidingö, 22–23 February and 3 October.
 “Why we live the way we do. A historical tour of the 20th-century home”, Berghs School of Communication, Stockholm, 30 March and 14 September.
 “Inside the Ideal Home: Changing Values in Apartment Living in Sweden c. 1955–1970”, Stockholms Byggnadsförening, Stockholm, 14 April; The Röhsska Museum, Gothenburg, 26 April; press conference at the Formex fair of design and interiors, Stockholm, 24 August; Swedish Television morning show Gomorron Sverige, 25 August; Affordable Art Fair, Stockholm, October 2.
 20th-century design history for students in the antiquarian BA-program, Uppsala University, Campus Gotland, Visby, 9–10 May.
 Design talk on the language of clay with Märten Medbo, Nationalmuseum Design, Stockholm, 4 October.
 Swedish Television program on antiquities, *Antikmagasinet*, about pewter, SVT, Malmö, 1 November.
 Swedish Television culture program *Sverige* about TV 60 years, SVT, Stockholm, 2 November

Other academic and professional activities

Member of the board of Carl Malmstens hantverkstiftelse
 Elected member of Föreningen Nyckelviksskolan
 Elected member of Stockholms Byggnadsförening

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.

Ulrika Schaefer

Lectures

“Gustavsbergssamlingen – arbetet bakom kulisserna”, at an event for the Friends of the Porcelain Museum, Gustavsberg Porcelain Museum, 7 December.

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.