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**Acquisitions 2017: Exposé**

**Paintings by Swedish Artists**

**Richard Bergh** (1858–1919)

*Self-Portrait*, 1870s

Oil on canvas mounted on panel, 35 x 29 cm

The Magda and Max Ettler Fund

NM 7412

Richard Bergh painted this self-portrait in his early youth, possibly while studying for Edvard Perséus in the 1870s. Private tuition before applying to the Royal Academy was a common procedure. This self-portrait is a significant acquisition. The Nationalmuseum already has a large number of works by Bergh, representing different phases in his artistic oeuvre, but this is the first work from his youth. See article on p. 71, *Self-Portraits and Artists' Portraits as Portraits of Friends – A Selection of Paintings and Drawings.*

**Fig. 1**

*Richard Bergh* (1858–1919)

*Hand Studies for the Portrait of Gustaf Fröding*, c. 1909

Oil and pencil on canvas, mounted on paper-panel, 35 x 47 cm

The Magda and Max Ettler Fund

NM 7413

This portrait of the poet Gustaf Fröding was one of Richard Bergh's most ambitious works. Many preparatory studies exist for its details. The Nationalmuseum collection already has a few for the head and face. The study for the arms and hands gives an even clearer picture of Bergh's process. The finished painting is in the Bonnier portrait collection at Nedre Manilla in Stockholm.

**Fig. 2**

*Carl Fredrik von Breda* (1759–1818)

*Portrait of the Actor Saint-Ange*, signed 1785

Oil on canvas, 100 x 83 cm

The Axel Hirsch Fund (purchase 2016, accession 2017)

NM 7380

This portrait of the actor Saint-Ange was painted in the 1780s, possibly while studying for Edvard Perséus. Private tuition before applying to the Royal Academy was a common procedure. This self-portrait is a significant acquisition. The Nationalmuseum already has a large number of works by Bergh, representing different phases in his artistic oeuvre, but this is the first work from his youth. See article on p. 71, *Self-Portraits and Artists' Portraits as Portraits of Friends – A Selection of Paintings and Drawings.*

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

Fig. 3 Ferdinand Fagerlin, *Two Savoyard Boys and a Girl Sellings Violets*, NM 7397.

Fig. 4 Gustaf Cederström, *Interior of a Bar, Paris*, NM 7414.

Fig. 5 Carl Frederik Kiörboe, *Portrait of a Riding Woman*, NM 7432.
The French actor Saint-Ange performed in Stockholm from 1784 to 1788. Carl Fredrik von Breda painted the portrait in 1785 and it was exhibited at Konstakademien the following year. Saint-Ange is portrayed in the role of Crispin in Jean-François Regnard’s 1704 comedy Les Folies amoureuses. According to the exhibition catalogue from the Academy, the portrait shows Saint-Ange speaking the line “Savez vous bien, Monsieur, que j’étois dans Crémona?” (“Are you aware, sir, that I have been in Cremona?”) Crispin is a wily servant in the employ of a young gentleman who is in love with the play’s heroine. In the portrait his mouth is slightly open, as if he is speaking. His expression and the twinkle in his eye hint at the character’s cunning nature. His outfit suggests a degree of snobbery. Bright yellow gloves and a wide belt in the same colour present a bold contrast to his elegant black attire. By using only a few colours and a composition that sets a large figure against a neutral background, the young von Breda created a powerful role portrait.

Fig. 4
Gustaf Cederström (1845–1933)
Interior of a Bar, Paris, signed 1885
Oil on canvas, 65 x 81 cm
The Axel Hirsch Fund
NM 7414
Gustaf Cederström is primarily known for his history paintings, but he also did a few realistic scenes in the typical French style at the time. His most famous work is The Salvation Army from 1886, showing Miss Booth’s visit to a Paris tavern. This was a study for the setting, an authentic tavern that Cederström was familiar with and found to be suitable for the subject. Catherine Booth posed in person for the large portrait.

Fig. 3
Ferdinand Fagerlin (1825–1907)
Two Savoyard Boys and a Girl Selling Violets, signed 1858
Oil on canvas, 74 x 63 cm
The Anna and Ferdinand Boberg Foundation
NM 7397
Two Savoyard boys playing and a girl selling violets are a typical example of the French influence on Swedish artists around the mid-1800s. Ferdinand Fagerlin lived in France before settling in Düsseldorf, which held more allure for Swedish artists at the time. In Paris, Fagerlin studied under Thomas Couture, as revealed by the plasticity and colouristic effects in this painting.

Fig. 5
Carl Frederik Kiörboe (1799–1876)
Portrait of a Riding Woman, 1848
Oil on canvas mounted on masonite, 59 x 73 cm
The Rurik Öberg Fund
NM 7432
Carl Fredrik Kiörboe was best known as an animal painter, but he also made portraits, including equestrian portraits such as this, which might conceivably represent a person in the court of Karl XV, of whom the artist was a close friend.

Fig. 6
Nils Kreuger (1858–1930)
Young Boy, Motif from Holland, July–August 1883
Oil on panel, 27.2 x 20.1 cm
The Axel Hirsch Fund (purchase 2016, accession 2017)
NM 7381
Nils Kreuger travelled with Richard Bergh to Katwijk aan Zee on the North Sea in July 1883. This painting is believed to be a study for the larger composition Shepherd, made the same year.

Fig. 9
Nils Kreuger (1858–1930)
Decommissioned Omnibus Horses on Boulevard d’Enfer, Paris, signed 1885
Oil on panel, 13.5 x 23 cm
The Axel Hirsch Fund
NM 7415
Scenes from working-class settings and everyday life were common at this time. In this painting, Kreuger shows worn-out horses, used to pull the omnibuses of Paris, being led to the knacker’s yard. Such an episode was so self-evident a part of urban life that it was hardly noticed. On the pavement, people hurry by, paying no attention to the horses’ final journey along the boulevard.

Julius Kronberg (1850–1921)
By the Sea. Study, 1872
Oil on canvas, 23.5 x 31.5 cm
The Wiros Fund
NM 7391

Amalia Lindegren (1814–1891)
Study of a Hand
Oil on paper-panel, 26.7 x 29.4 cm
The Axel Hirsch Fund (purchase 2016, accession 2017)
NM 7377

Olof Johan Södermark (1790–1848)
Presumed Self-Portrait, 1827
Oil on canvas, 49 x 39 cm
The Wiros Fund
NM 7406
See article on p. 71, Self-Portraits and Artists’ Portraits as Portraits of Friends – A Selection of Paintings and Drawings.

Fig. 8
Selima Tersmeden (1856–1938)
Bavarian Peasant Girl
Oil on canvas, 60.7 x 49.8 cm
The Axel Hirsch Fund (purchase 2016, accession 2017)
NM 7378
Fig. 7 Carl Erik Törner, *Newspaper Boy*, NM 7418.

Fig. 8 Selima Tersmeden, *Bavarian Peasant Girl*, NM 7378.

Fig. 9 Nils Kreuger, *Decommissioned Omnibus Horses on Boulevard d’Enfer, Paris*, NM 7415.

Fig. 10 Robert Thegerström, *Plein Air-Painter at the Coast*, NM 7409.
Selima, called Minna Tersmeden, attended the Royal Academy in 1879–85. Accompanied by her fellow student Hanna Hirsch-Pauli, she travelled abroad in 1885, with the intention of spending a longer period in Paris. On this trip, the two friends painted this peasant girl in Bavarian folk costume. Tersmeden chose to end her artistic career two years later and instead worked as a crafts teacher in London.

Fig. 10
Robert Thegerström (1857–1919)
_Plein Air-Painter at the Coast, signed_ 1881
Oil on canvas, 65 x 100 cm
The Wiros Fund
NM 7409

Fig. 7
Carl Erik Törner (1862–1911)
_Newspaper Boy_
Oil on canvas, 45 x 38 cm
The Hedda and N. D. Qvist Fund
NM 7418
Carl Erik Törner’s paper boy is a fine example of French Naturalism’s influence on Swedish artists. Like the French, the Swedes did not paint rural scenes exclusively but also the bustle of city life. Sentimental, realistic portrayals of children working were popular. The subject in _Newspaper Boy_ is Swedish, however, and was probably painted after Törner’s sojourn in Paris in the early 1880s. The painting was formerly owned by the art dealer and collector Gösta Stenman.

Unknown artist
_Woman in a Studio, 1890s_
Oil on canvas, 60 x 84 cm
The Hedda and N. D. Qvist Fund
NM 7430
This painting shows an unidentified woman artist at work in her studio. Interestingly, it indicates that her practice includes other genres than portraits and still-lifes, which were the specialties of many women artists. The pictures in the studio include portraits and landscapes.

Paintings by Foreign Artists

Fig. 11
Otto Bache (1839–1927), Danish
_Danish Soldier from the Danish-German War, Study_
Oil on paper mounted on canvas, 69 x 36 cm
The Wiros Fund
NM 7417
Bache’s soldier is a study for the painting Danish Soldiers Return to Copenhagen in 1849, painted in 1894, which belongs to the Museum of National History at Frederiksborg Castle. This was one of several works on Danish historic subjects that Bache was commissioned to paint for the collection.

Fig. 12
Pierre-Nolasque Bergeret
(1782–1863), French
_Pietro Aretino in the Studio of Tintoretto, 1822_
Oil on canvas, 59.7 x 49.1 cm
The Axel and Nora Lundgren Fund (purchase 2016, accession 2017)
NM 7376
Bergeret portrays the outspoken and arrogant writer Pietro Aretino visiting the artist Tintoretto’s studio to have his portrait painted. The artist, who was told that the model previously had slandered him, is avenged by scaring him with a flint-lock pistol under the pretext of measuring the head. Nevertheless, they became friends. The dramatic scene has been interpreted by several historical painters. Bergeret exhibited his version at the Paris Salon in 1822.

Fig. 13
Jean-Victor Bertin (1767–1842), French
_View of Tivoli from above the Cascata Vecchia, 1806_
Oil on canvas, 41 x 35 cm
The Ulf Lundahl Fund and the Wiros Fund
NM 7398
Tivoli fascinated most artists who travelled to Italy. Jean-Victor Bertin, who stayed here in 1806–07, has turned the motif into an advanced composition by limiting the gaze.
At the same time it is topographically accurate. Bertin was an early *plein-air* painter, which explains the daylight that can be sensed here. He has adapted the motif to prevailing artistic conventions by providing the work with a stock figure, praying at an altar.

**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
The Axel and Nora Lundgren Fund (purchase 2016, accession 2017) NM 7374
Antoine Félix Boisselier, like his friend Camille Corot, was a student of the landscape painter Jean-Victor Bertin. In his twenties, he embarked on a study tour to Italy, and returned there later as an academy grant recipient with historic landscapes as his main genre. This spectacular northern Italian river view, overlooking a city, was attributed to him, according to an old note on the back.

**Étienne Bouhot** (1780–1862), French
**View of the Pavillon de Bellechasse on rue Saint-Dominique in Paris**, 1823
Oil on canvas, 55.5 x 47 cm
The Hedda and N. D. Qvist Fund NM 7434

**Étienne Bouhot** (1780–1862), French
**Interior from the Church Saint Thibault in Bourgogne**
Oil on canvas, 46 x 38 cm
The Hedda and N. D. Qvist Fund NM 7435

**Charles-Marie Bouton** (1781–1853), French
**First Communion in the Interior of the Crypt of the Church of St Roch, Paris**
Oil on canvas, 100 x 133 cm
The Wiros Fund NM 7405

**Fig. 16**
**Johan Christian Dahl** (1788–1857), Norwegian
**Plantain. Study**, 1830
Oil on paper mounted on cardboard, 31.5 x 34.8 cm
The Ulf Lundahl Fund and the Wiros Fund NM 7379
Studies such as this filled an important purpose for landscape painters in the early 1800s. Skillfully and meticulously, they would paint or draw separate components from nature, seeking to study every minute detail. This was a way of building a visual vocabulary that could be used when working on the large landscapes that were painted in the studio. Broadleaf plantain and other plants were often portrayed in the foreground of these paintings.
Fig. 17  
**Lorenz Frølich** (1820–1908), Danish  
_A Ditch_, c. 1850  
Oil on paper, 27.5 x 34 cm  
The Wiros Fund  
NM 7400  
Frølich’s small painting of a ditch across a wetland is based on direct studies in front of the motif, but its composition was subsequently worked up in the studio. The artist fully exploits the artistic effect of the reflections in the water and the lines in the vegetation. The perspective, with its high horizon and large flattened surface in the foreground, helps make this a painting that is ahead of its time.

Fig. 15  
**Christian Fredrik Gille**  
(1805–1899), German  
_Trees. Study_, 1850–60  
Oil on paper, 36.9 x 24 cm  
The Wiros Fund  
NM 7419  
Christian Friedrich Gille belonged to the generation after Caspar David Friedrich in Dresden. He was a landscape painter, and, like Friedrich, he made numerous studies in oil. His brushwork was slightly looser than the previous Romantic generation, earning him the moniker “The German Corot”.

Fig. 18  
**Anne-Louis Girodet-Trioson**  
(1767–1824), French  
_Galathea. Study_, dated 1824  
Oil on canvas, 46.8 x 37.7 cm  
The Hedda and N. D. Qvist Fund  
NM 7421  
One of Girodet-Trioson’s best known paintings is Pygmalion and Galatea from 1819, now in the Louvre. It depicts the moment when the statue of Galatea comes to life in front of the sculptor, who has fallen in love with her. Despite fierce criticism of the work when exhibited in the Salon, the study for Galatea’s head became so popular that the artist painted numerous versions. This one was probably produced in a studio under the artist’s supervision.
Fig. 15 Christian Fredrik Gille, *Trees. Study*, NM 7419.

Fig. 16 Johan Christian Dahl, *Plantain. Study*, NM 7429.

Fig. 17 Lorenz Frølich, *A Ditch*, NM 7400.
Antoinette Cécile Hortense Haudebourt-Lescot (1784–1845), French
*Portrait of a Woman Sketching en plein-air*, 1810s
Oil on canvas, 40.5 x 32.5 cm
The Axel and Nora Lundgren Fund (purchase 2016, accession 2017)
NM 7383
The woman artist with a sketchbook portrayed here could be Haudebourt-Lescot herself. She was a private pupil of Guillaume Guillon-Lethière and followed her teacher to Rome when he became director of the French Academy there in 1807. She spent nine years in Italy and became very conversant with *plein-air* painting, but also produced genre-like peasant scenes. In 1820 she married the architect Louis-Pierre Haudebourt, whom she had got to know in Rome.

Niels Peter Holbech (1804–1889), Danish
*Portrait of a Woman*, signed 1837
Oil on canvas, 42 x 34 cm
The Wiros Fund
NM 7411

Anton Eduard Kieldrup (1826–1869), Danish
*Forest Interior, Bornholm*, c. 1836
Oil on canvas mounted on panel, 27 x 25.5 cm
The Wiros Fund
NM 7424
Anton Eduard Kieldrup studied at the Royal Danish Academy of...
Fig. 20 Louis Gurlitt, *Tyrolean Landscape. Study*, NM 7382.

Fig. 21 Frederik Christian Jakobsen Kiærskou, *Gothenburg Seen from Örgryte*, NM 7428.

Fig. 22 Antoinette Cécile Hortense Haudebourt-Lescot, *Portrait of a Woman Sketching en plein-air*, NM 7383.

Fig. 23 Anton Eduard Kieldrup, *Forest Interior, Bornholm*, NM 7424.
Fine Arts at the end of the 1840s. Consequently, he belongs to the late Danish Golden Era and devoted himself mainly to serene, lyrical landscape painting. Along with Kyhn and Libert, Kieldrup was credited as one of the first to have discovered and portrayed the dramatic topography of Bornholm.

**Frederik Christian Jakobsen Kiærskou** (1805), Danish
*At Bøllemose, Jægersborg, c. 1850*
Oil on canvas, 26.8 x 40.2 cm
The Sara and Johan Emil Graumann Fund (purchase 2016, accession 2017) NM 7385

**Frederik Christian Jakobsen Kiærskou** (1805), Danish
*Tyrolean Landscape, 1843*
Oil on paper mounted on paper panel, 29.2 x 40.1 cm
The Axel Hirsch Fund (purchase 2016, accession 2017) NM 7389

Fig. 21
**Frederik Christian Jakobsen Kiærskou** (1805–1891), Danish
*Gothenburg Seen from Örgryte, 1849*
Oil on paper mounted on wood, 19.9 x 28.5 cm
The Wiros Fund NM 7428
There are hardly any domestic counterparts in the Danish golden age to Kiærskou’s series of paintings of an idyllic Sweden in the mid-nineteenth century. In a few, carefully executed paintings, such as *Gothenburg Seen from Örgryte*, the artist offered examples of a finely-tuned perception of scenery, with a wealth of detail as well as expansive views. Part of what seems to have interested Kiærskou in the Swedish landscape were meetings between the land and the sea and between towns and the countryside.

Fig. 24
**Janus La Cour** (1837–1909), Danish
*Landscape from Helgenæs with rain clouds, 1826*
Oil on canvas, 35.5 x 52 cm
The Wiros Fund NM 7404
Janus La Cour began his artistic
career as a student of the Danish Golden Age painters Wilhelm Marstrand and Frederik Christian Kierskou. He was at the Royal Danish Academy of Fine Arts in 1857–64, and this study is believed to be from a summer visit to Jutland, where he grew up. The flowing brush strokes and rapidly yet sharply captured atmosphere are representative of the later outdoor painting that succeeded the Golden Age.

Fig. 25

Johan Thomas Lundbye (1818–1848), Danish
A Cow, Study, 1844
Oil on cardboard, 15.4 x 25 cm
The Wiros Fund
NM 7431
This study of a cow from Kragerup on western Zealand in Denmark is a fine example of Johan Thomas Lundbye’s skill as an animal painter. He was particularly fascinated with cows and said that he enjoyed their company, when he grew tired of people. In 1844, Lundbye made his famous monumental painting of a cow shed, now in the collection of the National Gallery of Denmark.

Fig. 28

Wilhelm Marstrand (1810–1873), Danish
An Italian Woman from the Area of Lake Albano Wearing a White Head Piece, dated 1840s
Oil on canvas, 51 x 39 cm
The Wiros Fund
NM 7423
Wilhelm Marstrand has become famous for his often-humorous genre paintings from Italy. However, this study of a thoughtful woman from the Albano Lake region has a completely different character. It is obviously painted from life and quite roughly outlined. Marstrand probably painted it during his second stay in Italy 1845–48.

Fig. 30

Vilhelm Melbye (1824–1882), Danish
Sea Piece, 1859
Oil on canvas mounted on panel, 35 x 60 cm
The Ulf Lundahl Fund
NM 7425
Vilhelm Melbye’s marine paintings often depicted romantic and dramatic scenes like this one, with an upset sea at sunset, in the background a wrecked ship and in the foreground a ship that has come to the rescue. An important influence was Vilhelm’s older brother Anton Melbye (1818–1875), also a prominent Danish marine painter and Vilhelm’s tutor at the Royal Danish Academy of Fine Arts. Both brothers were influenced by the German Romantic movement. Vilhelm lived for a while in England where he changed the spelling of his name to Wilhelm Melby. This painting is consequently signed “W Melby 59”.

**Gustav Friedrich Papperitz**
(1813–1861), German
Plants. Study, 1840–50
Oil on paper panel, 30.5 x 37.8 cm
The Wiros Fund
NM 7420

**Fig. 26**

**Louis Édouard Rioult** (1790–1855), French
*Chactas Meditating on Atala’s Tomb. After Chateaubriand’s Novel, 1826*
Oil on canvas, 135.4 x 183.6 cm
The Sophia Giesecke Fund
NM 7427

The politician François-René de Chateaubriand made his phenomenally successful debut as a writer in 1801 with *Atala*, a novel about the young woman Atala who defends her virtue against the zealous attentions of the Indian Chactas. Since she has vowed chastity, she is unable to marry him. The novel juxtaposes two civilisations, a conflict that leads to Atala’s suicide. Anne-Louis Girodet-Trioson found her subject matter in the novel. Less than two decades later, her colleague Louis Édouard Rioult was also inspired by Atala. His painting, which was exhibited at the Salon in 1827 shows Chactas mourning at Atala’s grave. The quote from the novel adds a literary tone to the scene: “J’AI PASSÉ COMME UNE FLEUR / J’AI SÉCHÉ COMME L’HERBE DES CHAMPS.”

**Fig. 28 Wilhelm Marstrand, An Italian Woman from the Area of Lake Albano Wearing a White Head Piece, NM 7423.**

**Fig. 29 Martinus Rørbye, An Old Sailor Sitting on a Cannon, NM 7403.**

**Jørgen Roed** (1808–1888), Danish
*The Coast at Hellebæk. Study, 1850*
Oil on paper mounted on cardboard, 32.2 x 30.3 cm
The Wiros Fund (purchase 2016, accession 2017)
NM 7387

Roed’s study from a beach in Hellebæk is a fine example of how features in landscapes considered to be typically Danish became a subject in national romantic painting. The Danish coast was popularly depicted with mounds of seaweed in shallow water. With intense brush strokes, Roed has captured a rich variety of impressions within a small segment of the shoreline.
Peter Christian Skovgaard’s Field of Oats near Vejby (SMK, Copenhagen) is a classic work from the Danish Golden Age. The same qualities are seen in this painting of a patch of cow parsley. The artist appears to have randomly fallen into the bushes and started painting a non-motif. The depth of the field is limited, giving it a sense of intimacy.

Peter Christian Skovgaard (1817–1875), Danish
Cow Parsley, Study
Oil on paper mounted on cardboard, 18.9 x 22.5 cm
The Sara and Johan Emil Graumann Fund (purchase 2016, accession 2017) NM 7384

Jørgen Roed (1808–1888), Danish
Portrait of Ida Gad, born Tvermoes (1835–1908)
Oil on canvas, 43.2 x 33.5 cm
The Sara and Johan Emil Graumann Fund (purchase 2016, accession 2017) NM 7388
See article on p. 63, Danish Golden Age Portraits in the Nationalmuseum – New Acquisitions Going Back a Hundred Years.

Fig. 27
Martins Rørbye (1803–1848), Danish
Loggia, Procida, signed 1835
Oil on paper mounted on canvas, 32 x 47.5 cm
The Wiros Fund NM 7402
Rørbye had almost certainly seen the artist Thomas Fearnley’s depiction of the same place on the island of Procida off Naples before he decided to go there himself. The work has been painted rapidly with thinly applied paint as a base that dried quickly and enabled the artist to begin on the next layer with little delay. Altogether painting works like this need not take more than a few hours, so that to some extent they really reflect what the artists themselves experienced.

Fig. 29
Martins Rørbye (1803–1848), Danish
An Old Sailor Sitting on a Cannon, 1826
Oil on canvas, 22.3 x 18 cm
The Wiros Fund NM 7403
Martinus Rørbye’s painting of an old sailor can be seen not only as a genre-like character study from the port of Copenhagen, but also as a sympathetic depiction of a representative of the Danish navy, his furrowed face hinting at the dramatic events that had left it crushed and humiliated. This work once belonged to Eckersberg’s friend, the collector Rasmus Borch.

Georg Eduard Otto Saal (1818–1870), German
The Verma Waterfalls, Study
Oil on canvas, 47 x 67.7 cm
The Wiros Fund NM 7433
See article on p. 145, Three Germans Artists on Their Travels.
The man to the left, smoking, is probably Vernet himself. The party is taking a break in a rather inhospitable landscape, with a view of lofty Alpine peaks opening up in the distance.

**Eugen Friedrich Peipers**, German, attributed to

*Plein Air Painter at the Outskirts of Frankfurt*, c. 1840

Oil on canvas, 19.7 x 29 cm

The Wiros Fund (purchase 2016, accession 2017)

NM 7390

**Sculptures by Swedish Artists**

**Christian Eriksson** (1858–1935)

*The Blacksmith*

Signed on the base to the left "Chr. Eriksson"; “Herman Bergman fud.” (indistinct)

Bronze, 17.3 x 13.8 x 9 cm (h x w x d)

The Burik Öberg Fund

NMSk 2360

Christian Eriksson was particularly fond of rural scenes, which also happened to be in fashion. He often made more than a century after the devastating fire in 1708, traces of murals and lead muntins are still discernible. In the distance, we glimpse the country road, and in the background is Gränna church.

**Frederik Sødring** (1809–1862), Danish

*Rushing Stream*, 1829

Oil on canvas, 28.5 x 39 cm

The Wiros Fund (purchase 2016, accession 2017)

NM 7386

In 1832, the landscape painter Frederik Sødring travelled around Sweden in search of subject matter. He painted the ruin at Brahehus on the hill above Gränna from afar and at close range. Apart from being a picturesque view, this version, which he later repeated in a larger painting (now in SMK, Copenhagen) is also documentary. In Sødring's rendering, the different stones. Turpin de Crissé was a member of an aristocratic family ruined by the French Revolution. Thanks to the patronage of the Comte de Choiseul-Gouffier, he was able to study art and he went to Rome in 1807.

**Frederik Vernehren** (1823–1910), Danish

*Portrait of a Woman*, signed 1852

Oil on canvas, 46 x 38.5 cm

The Wiros Fund

NM 7410

See article on p. 63, Danish Golden Age Portraits in the Nationalmuseum – New Acquisitions Going Back a Hundred Years.

**Ludvig August Smith** (1820–1906), Danish

*Portrait of a Man. Possibly a Self-portrait, dated 1841*

Oil on canvas, 45 x 39.7 cm

The Magda and Max Ettler Fund

NM 7422

See article on p. 71, Self-Portraits and Artists’ Portraits as Portraits of Friends – A Selection of Paintings and Drawings.
based his work on his native region, but *The Blacksmith* was made in Paris – the only sculpture for which he did not use a model, he claimed. Despite its small format, it has a monumental air. He intended to make monumental versions of this and *The Sheaf-Binder* (see NMSk 895) later, as symbols of the County of Värmland's two main industries, iron and farming.

Fig. 34
**Per Hasselberg** (1849–1894)
*Gerda Hagborg*
Signed “P Hasselberg PARIS”; “Herman Bergman Fud 1916”
Bronze, 78.8 x 44 x 28 cm (h x w x d)
The Hedda and N. D. Qvist Fund NMSk 2357
This sculptural portrait of Gerda Hagborg, wife of the artist August Hagborg, won great acclaim in France. Hasselberg’s portrait is devoid of the stricter and more static classical ideal. Instead, in line with the new tendencies in French sculpture, her pose appears to have been captured in a short moment, and is enhanced by the fabric draped loosely over the plinth.

Fig. 36
**Gerda Sprinchorn** (1871–1951)
*Sami Woman with Child*
Signed at the bottom right side “Gerda Sprinchorn”; “STHLMs KONSTGJUT.”
Bronze, 22.4 x 10 x 7.8 cm (h x w x d)
The Hedda and N. D. Qvist Fund NMSk 2359
Production of bronze and ceramic statuettes soared in the late 1800s. These objects were affordable for the broader public. Several women sculptors rose to prominence in this field. One of them was Gerda Sprinchorn. Her preferred subjects were figurines and plaquettes of vernacular scenes.
Sculptures by Foreign Artists

Fig. 35 Unknown artist, French or Italian after Antoine-Denis Chaudet (1763–1810), French Napoleon I, Emperor of the French, probably first half of the 19th century. Inscription on the base “D W 2336” and “D W 2017” Bronze, base in Giallo Antico 33 cm (h) with the base, 28.5 cm (h) without the base The Hedda and N. D. Qvist Fund NMSk 2361 This bust of Emperor Napoleon is based on Antoine-Denis Chaudet’s work from 1804, and it was used as a model for exclusive versions in biscuit porcelain from Sèvres or Carrara marble. The latter were mass-produced by the emperor’s sister Elisa Baciocchi, Grand Duchess of Tuscany, who owned the famous marble quarries. More than 1,200 were made there in 1807–09; a lucrative business for his sister, but one that vexed Napoleon. This anonymous bronze reduction is one of many high-quality copies that were spread in the first half of the 19th century, as part of the Emperor cult.

Fig. 34 Per Hasselberg, Gerda Hagborg, NMSk 2357.

Miniatures by Foreign Artists

Richard Crosse (1742–1810), English
Unknown Woman
Watercolour and gouache on ivory, 3.6 x 3.1 cm, frame 4.5 cm (b)
The Hjalmar and Anna Wicander Fund (purchase 2016, accession 2017) NMB 2721

Richard Crosse (1742–1810), English
Unknown Man
Watercolour and gouache on ivory, 3.6 x 3.1 cm, frame 4.4 cm (b)
The Hjalmar and Anna Wicander Fund (purchase 2016, accession 2017) 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)
The Hjalmar and Anna Wicander Fund (purchase 2016, accession 2017) NMB 2725

François Dumont (1751–1831), French
Portrait of a Woman with a Blue Dress and a Bodice Decorated with Flowers, c. 1785
Watercolour, 5.7 cm (diam), lid 7.5 cm (diam)
The Hjalmar and Anna Wicander Fund NMB 2727
Fig. 36 Gerda Sprinchorn, *Sami Woman with Child*, NMSk 2359.

Fig. 37 Pierre Signac, *King of Sweden, Palatine Count of Zweibrücken*, married to Ulrika Eleonora the Elder, Princess of Denmark, NMB 2720.

Fig. 38 Unknown artist, *Miniature Eye of Victoria of Saxe-Coburg, Duchess of Nemours*, NMB 2731.

Fig. 39 John Smart, *Self-Portrait*, NMB 2724.
Daniel Saint (1778–1847), French
Unknown Man
Watercolour and gouache on ivory, 5.7 cm (diam). Case 6.9 cm (diam)
The Hjalmar and Anna Wicander Fund (purchase 2016, accession 2017)
NMB 2723

Charles Shirreff (1750–1831), Scottish
An Officer, in Army Uniform
Watercolour on Ivory, 6.1 x 5.2 cm, frame with pendant 8.2 x 5.6 x 1.4 cm
The Hjalmar and Anna Wicander Fund (purchase 2016, accession 2017)
NMB 2726

Fig. 37
Pierre Signac (1623–1684), French
Karl XI (1655–1697), King of Sweden, Palatine Count of Zweibrücken, married to Ulrika Eleonora the Elder, Princess of Denmark, c 1680
Enamel on gold, 3.9 x 2.9 x 0.5 cm with pendant
The Hjalmar and Anna Wicander Fund (purchase 2016, accession 2017)
NMB 2720
In 1677–78, Pierre Signac delivered enamel portraits of King Karl XI and his mother, the Queen Dowager Hedvig Eleonora. The portrait of the king especially is made in a swift, expressive manner. On the reverse side, they bear the words “Qui me porte Ayme le roi” (My wearer loves the king). Such portraits were presented as royal favours. The Nationalmuseum has four identical copies.

Fig. 39
John Smart (1741–1811), English
Self-Portrait
Pencil and watercolour on cardboard, 9.1 x 6.9 cm
The Hjalmar and Anna Wicander Fund (purchase 2016, accession 2017)
NMB 2724
There are only nine known self-portraits of John Smart. This water-coloured drawing of his profile may be a draft for a miniature on ivory, the background material for most known self-portraits. The Nationalmuseum already had a frontal portrait in its collection.

Unknown artist, 18th century
Portrait of Man with Brown Jacket, Orange and Yellow Ribbon, 1700s
Watercolour, 5.8 x 4.7 cm
The Hjalmar and Anna Wicander Fund
NMB 2728

Fig. 38
Unknown artist, French, 19th century
Miniature Eye of Victoria of Saxe-Coburg, Duchess of Nemours, dated 1845
Watercolour on ivory, 1.7 cm, frame with pendant 3 x 2.2 x 0.5 cm
The Hjalmar och Anna Wicander Fund
NMB 2731
This gold locket contains a miniature of an eye of Victoria of Saxe-Coburg, Duchess of Nemours (1822–1857). The miniature is believed to be based on a portrait by the artist Franz Xavier Winterhalter. The model was the niece of King Leopold I of Belgium and the cousin of Queen Victoria of the United Kingdom. Victoria of Saxe-Coburg was married to Louis of Orleans, Duke of Nemours, the second son of King Louis Philippe I of France.

Watercolours by Swedish Artists

Fig. 40
Anders Zorn (1860–1920)
Gunnlöd, signed 1886
Watercolour on paper, 27 x 18 cm
The Hjalmar och N. D. Qvist Fund
NMB 2730
Gunnlöd represents a rarity in Zorn’s output, which contains little in the way of illustrations or literary motifs. He painted the watercolour for Den högäs ord in EDDA. Sämund den Vises Skaldeverk. Fornnordiska myt- och hjältesånger om de götiska eller germaniska folkens gamla gudatro, sagsomninnen och vandringar, a Swedish edition of the Edda, a volume of Old Norse myths and heroic ballads. However, the illustration was not included in the book published in 1892, in translation by Nils Fredrik Sander (1828–1900).

Pastels by Swedish Artists

Fig. 41
Alf Wallander (1862–1914)
Man Feeding a Goose, signed 1889
Pastel on paper, 45 x 31.5 cm
The Axel Hirsch Fund (purchase 2016, accession 2017)
NMB 2719
Alf Wallander went to Paris in 1885, where his oils and pastels were praised at exhibitions. This pastel is a fine example of how Swedish artists interpreted French Naturalism. Wallander later earned a reputation in crafts.

Fig. 42
Elisabeth Warling (1858–1915)
Portrait of an Unknown Woman, Called Eva Bonnier, signed 1888
Pastel on paper, 58 x 43 cm
The Hedda and N. D. Qvist Fund
NMB 2729
Elisabeth Warling studied at the Royal Academy of Fine Arts in Stockholm and at the Académie Colarossi in Paris. Her paintings are characterised by their free, masterly brushwork and effects of light, which set her apart from most other Swedes in Paris at the time. In this portrait, Warling has used the pastel quality in a way that enhances the light on the model’s face and blouse. This was
formerly believed to be a portrait of her colleague Eva Bonnier, but there is nothing to substantiate this assumption.

**Drawings by Swedish Artists**

**Gustaf Améen** (1864–1949)
*Gustaf Améen, Emil Österman and K.H. Karlsson in Ravello, 17 April 1895*
Pencil on paper, 97 x 170 mm
The Axel Hirsch Fund (purchase 2016, accession 2017)
NMH 210/2017

**Mina Carlson-Bredberg** (1857–1943)
*Interior with a Woman, signed 1924*
Pencil and chalk on paper, 85 x 85 mm
The Axel Hirsch Fund (purchase 2016, accession 2017)
NMH 55/2017

**Mina Carlson-Bredberg** (1857–1943)
*Portrait of Madame Maignan, 1888*
Pencil on paper, 220 x 290 mm
The Axel Hirsch Fund (purchase 2016, accession 2017)
NMH 53/2017

**Mina Carlson-Bredberg** (1857–1943)
*Two Boys Reading, signed 1 March 1908*
Pencil on paper, 125 x 170 mm
The Axel Hirsch Fund (purchase 2016, accession 2017)
NMH 54/2017

**Carl Stefan Bennet** (1800–1878)
*View of Rome with Tor de’ Schiavi of Gordianus’ Villa, 1830–32*
Pencil and watercolour on paper, 195 x 285 mm
The Hedda and N. D. Qvist Fund
NMH 59/2017

**Mina Carlson-Bredberg** (1857–1943)
*Portrait of Ida von Schultzenheim, 1889*
Pencil on paper, 255 x 185 mm
The Axel Hirsch Fund (purchase 2016, accession 2017)
NMH 52/2017

See article on p. 71, *Self-Portraits and Artists’ Portraits as Portraits of Friends – A Selection of Paintings and Drawings.*
eventually devoted himself entirely to landscapes. 1875 was his third year at the Royal Academy. This drawing is a deft and sensitive study of the plants and buildings along a craggy shore.

Emil Hallgren (1839–1894)
Caricatures of Georg von Rosen (1843–1923) and Frithiof Kjellberg (1835–1885)
Pencil on paper, 207 x 113 mm
The Axel Hirsch Fund (purchase 2016, accession 2017)
NMH 207/2017

Emil Hallgren (1839–1894)
Presumed Portraits of Hampus Huldt and Georg Göthe
Pencil on paper, 201 x 120 mm
The Axel Hirsch Fund (purchase 2016, accession 2017)
NMH 208/2017

Gunnar Hallström (1875–1943)
By a Lake, 1892
Ink on paper, 176 x 284 mm
The Axel Hirsch Fund (purchase 2016, accession 2017)
NMH 215/2017

Bror Hjorth (1894–1968)
Comic Self-Portrait, signed 1915
Chalk and watercolour on paper, 160 x 100 mm
The Wiros Fund
NMH 15/2017
See article on p. 71, Self-Portraits and Artists’ Portraits as Portraits of Friends – A Selection of Paintings and Drawings.

Jacob Hägg (1839–1932)
Draft for Dance Program, c. 1883
Ink on paper, 250 x 145 mm
The Axel Hirsch Fund (purchase 2016, accession 2017)
NMH 196/2017

Tor Hörlin (1899–1985), attributed to
Figure Studies, 1920s
Pencil on paper, 182 x 235 mm
The Axel Hirsch Fund (purchase 2016, accession 2017)
NMH 212/2017

See article on p. 71, Self-Portraits and Artists’ Portraits as Portraits of Friends – A Selection of Paintings and Drawings.
Nils Kreuger (1858–1930)
*Street View with a Horse*, probably middle of 1880s
Pencil and ink on paper, 110 x 900 mm
The Axel Hirsch Fund
NMH 8/2017
Nils Kreuger often painted urban and rural scenes featuring work horses hitched before wagons or omnibuses. This sketch of a horse and a few people by a market stall was probably drawn in haste in a Paris street during Kreuger’s sojourn in the city in the 1880s.
See article on p. 137, *Nils Kreuger’s Drafts for the Covers of Bland franska bönder (1889) by August Strindberg and Ord och Bild (1897)*.

Nils Kreuger (1858–1930)
*Suggestion for Cover for August Strindberg, Bland Franska Bönder, 1889*
Pencil and ink on paper, 230 x 149 mm
The Axel Hirsch Fund
NMH 9/2017
See article on p. 137, *Nils Kreuger’s Drafts for the Covers of Bland franska bönder (1889) by August Strindberg and Ord och Bild (1897)*.

Nils Kreuger (1858–1930)
*Donkey in Gréz-sur-Loing*, probably 1883
Pencil and ink, wash on paper, 105 x 69 mm
The Axel Hirsch Fund
NMH 10/2017
See article on p. 137, *Nils Kreuger’s Drafts for the Covers of Bland franska bönder (1889) by August Strindberg and Ord och Bild (1897)*.

Nils Kreuger (1858–1930)
*Sketch for Back of Cover for Ord och Bild, 1898*, 1898
Brush and ink on paper, 190 x 72 mm
The Axel Hirsch Fund
NMH 11/2017
See article on p. 137, *Nils Kreuger’s Drafts for the Covers of Bland franska bönder (1889) by August Strindberg and Ord och Bild (1897)*.

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Fig. 45 Carl Larsson, *Embrace in a Railway Compartment. Robert and Elin Thegerström on Their Honeymoon*, NMH 68/2017.

Fig. 46 Carl Larsson, *Together at the Piano. Robert and Elin Thegerström on Their Honeymoon*, NMH 69/2017.
Nils Kreuger (1858–1930)
*Sketch for Cover for Ord och Bild 1898, 1898*
Pencil, brush and ink, black-green wash on paper, 262 x 180 mm
The Axel Hirsch Fund
NMH 12/2017
See article on p. 137, *Nils Kreuger’s Drafts for the Covers of Bland franska bönder (1889)* by August Strindberg and *Ord och Bild (1897)*.

Nils Kreuger (1858–1930)
*Sketch for Cover for Ord och Bild 1898, 1898*
Pencil, brush and ink, black-green wash on paper, 262 x 180 mm
The Axel Hirsch Fund
NMH 13/2017
See article on p. 137, *Nils Kreuger’s Drafts for the Covers of Bland franska bönder (1889)* by August Strindberg and *Ord och Bild (1897)*.

Fig. 44
Carl Larsson (1853–1919)
*Seasickness. Robert and Elin Thegerström on Their Honeymoon, 1887*
Watercolour and pencil on paper, 298 x 445 mm
The Hedda and N. D. Qvist Fund
NMH 67/2017
These four drawings with moving figures representing the artist Robert Thegerström and Elin Lamm were given to them as a wedding gift in 1887. Carl and Karin Larsson played a vital part in Swedish artist circles in the 1880s in organising celebrations and parties, often making caricatures of the guests. These four comical scenes were painted by Carl Larsson, while his wife, Karin (née Bergöö) made the cardboard mechanism on the reverse that moved the figures. The scenes show imagined honeymoon events: sea-sickness on the boat crossing, an embrace on the train through Germany, gathering around the piano, and the arrival in Egypt.

Fig. 45
Carl Larsson (1853–1919)
*Embrace in a Railway Compartment. Robert and Elin Thegerström on Their Honeymoon, 1887*
Watercolour and pencil on paper, 298 x 445 mm
The Hedda and N. D. Qvist Fund
NMH 68/2017

Fig. 46
Carl Larsson (1853–1919)
*Together at the Piano. Robert and Elin Thegerström on Their Honeymoon, 1887*
Watercolour and pencil on paper, 298 x 445 mm
The Hedda and N. D. Qvist Fund
NMH 69/2017

Lennart Nyblom (1872–1947)
*Portrait of a Man, Possibly the Artist Paul Graf (1866–1903), 3 April 1894*
Pencil, brush and ink, black-green wash on paper, 262 x 180 mm
The Axel Hirsch Fund
NMH 67/2017

Fig. 47
Carl Larsson (1853–1919)
*In Egypt. Robert and Elin Thegerström on Their Honeymoon, 1887*
Watercolour and pencil on paper, 445 x 298 mm
The Hedda and N. D. Qvist Fund
NMH 70/2017

Märit Runsten (b. 1981)
*Drawing “Surgical Ornamentation” (Part of Installation), 2016*
Pen and ink on paper, 690 x 500 mm
Gift of the Friends of the Nationalmuseum, the Bengt Julin Fund
NMH 18/2017

Fig. 48
Johan Sevenbom (1721–1784)
*View from Slotsbacken towards Blasieholmen, Ladugårdslandet and Fredrikshov Palace, c. 1774*
Ink and watercolour on paper, 115 x 160 mm
The Magda and Max Ettler Fund
NMH 51/2017
Johan Sevenbom’s watercolour of the panorama from Stockholm Palace is an unusual view of the buildings on Kyrkholmen (now Blasieholmen), where the Nationalmuseum was later built, and Fredrikshov Palace on Ladugårdslandet in the background.

Fig. 49
Johan Tirén (1853–1911)
*Portrait of the Artist’s Brother, Victor Tirén, 17 Years Old, 16 July 1882*
Pencil on paper, 225 x 186 mm
The Axel Hirsch Fund (purchase 2016, accession 2017)
NMH 214/2017

Uno Troili (1815–1875)
*Casino di Raffaello, Villa Borghese, Rome, signed 15 October 1845*
Pencil on paper, 221 x 208 mm
The Hedda and N. D. Qvist Fund
NMH 57/2017
Uno Troili lived in Italy in 1845–49.
where he was part of the artist circle around Olof Södermark. This drawing of the Casino di Raffaello in the Borghese park is a fine example of Troili’s sensitive style as a draughtsman. It is also an intriguing Swedish version of one of the most popular motifs among artists visiting Rome.

Figs. 50–51

Alf Wallander (1862–1914)
Two Sketches for Vases with Sea Monsters, c. 1896
Black chalk, watercolour on paper, 330 x 230 cm
The Axel Hirsch Fund
NMH 15/2017

These watercolour drawings are presumably studies for the monumental vase NMK 47/1982 in the Nationalmuseum collection.

Unknown artist
Four Drawings, including “Jupiter Bergstedt and Mercurius Hedlund”, 1850s
Pen and ink on paper, 216 x 345 mm
The Hedda and N. D. Qvist Fund
NMH 179/2017

Unknown artist
Portrait of Two Friends. Caricature, 1903
Ink on paper, 179 x 115 mm
The Axel Hirsch Fund (purchase 2016, accession 2017)
NMH 197/2017

Unknown artist
Portrait of an Unidentified Man, 1896
Pencil on paper, 163 x 99 mm
The Axel Hirsch Fund (purchase 2016, accession 2017)
NMH 211/2017

Drawing by Carl Christoffer Gjörwell
See article on p. 121, Carl Christoffer Gjörwell – A Neoclassicist Abroad.

Carl Christoffer Gjörwell (1766–1837)
Three Drawings on an Envelope Addressed to Baron de Jennings: A Triumphal Arch in Pastoral Landscape, a Trough, and Antique-Style Objects, c. 1794–96
Pen and brown ink, brown wash on paper. Traces of red seal. Has been letter-folded, 207 x 208 mm
The Hedda and N. D. Qvist Fund
NMH 74/2017

Carl Christoffer Gjörwell (1766–1837)
View of Florence with the Cathedral, San Lorenzo, the Baptistry and Palazzo Vecchio, 1795
Pen and ink, wash on paper, 76 x 105 mm
The Hedda and N. D. Qvist Fund
NMH 75/2017

Carl Christoffer Gjörwell (1766–1837)
View of the Benedictine Monastery Vallombrosa, Italy. Gjörwell Has Marked His Chamber Window, 1795
Traces of pencil/graphite, pen and ink, wash on paper. Mounted on an underlying paper, 70 x 97 mm
The Hedda and N. D. Qvist Fund
NMH 76/2017

Carl Christoffer Gjörwell (1766–1837)
Two Drawings. Recto: “In Villa d’Est on 30 April in the Company of Baron Erneste Bulow and H. Noer”. Verso: Sketch of Fontana dei Draghi in Villa Mondragone, 1795
Pencil on paper, 114 x 175 mm
The Hedda and N. D. Qvist Fund
NMH 77/2017

Carl Christoffer Gjörwell (1766–1837)
Landscape with View of the Benedictine Monastery Vallombrosa and the Hermitage Paradisino, Italy. 2 September 1795
Pen and ink, wash on paper, 168 x 259 mm
The Hedda and N. D. Qvist Fund
NMH 78/2017
Carl Christoffer Gjörwell
(1766–1837)
*Sketch. Spruce Forest with the Hermitage Paradisino by the Benedictine Monastery Vallombrosa, Italy, 1795*
Pencil/graphite on paper, 187 x 271 mm
The Hedda and N. D. Qvist Fund NMH 79/2017

Carl Christoffer Gjörwell
(1766–1837)
*View of the Forum Boarium with the Temple of Hercules Victor and the Bell Tower of Santa Maria in Cosmedin, 1795*
Pencil/graphite, pen and ink, wash on paper, 98 x 148 mm
The Hedda and N. D. Qvist Fund NMH 80/2017

Carl Christoffer Gjörwell
(1766–1837)
*Fantasy Project with Fortified Central Facility and a Theatre Building. Section with Elevations, c. 1790–92*
Traces of pencil, pen and ink, wash on paper. Dotted, 184 x 295 mm
The Hedda and N. D. Qvist Fund NMH 82/2017

Carl Christoffer Gjörwell
(1766–1837)
*Sphinx and Urn in Front of a Pyramid Tomb. Study after Jean Eric Rehn’s Drawing with the Same Motif, c. 1795–96*
Traces of pencil, pen and ink, wash on paper, 176 x 208 mm
The Hedda and N. D. Qvist Fund NMH 83/2017

Carl Christoffer Gjörwell
(1766–1837)
*Sketch. Spruce Forest with the Hermitage Paradisino by the Benedictine Monastery Vallombrosa, Italy, 1795*
Pencil/graphite on paper, 187 x 271 mm
The Hedda and N. D. Qvist Fund NMH 79/2017

Carl Christoffer Gjörwell
(1766–1837)
*The Palazzo Venezia in Rome, 24 March 1795*
Pencil, pen and ink, wash on paper, 96 x 148 mm
The Hedda and N. D. Qvist Fund NMH 81/2017

Carl Christoffer Gjörwell
(1766–1837)
*Two Sketches for Vases with Sea Monsters, NMH 15/2017.*
Pencil/graphite, pen and ink, wash on paper, 98 x 151 mm
The Hedda and N. D. Qvist Fund NMH 84/2017

Carl Christoffer Gjörwell
(1766–1837)
*Fantasy Project for a Light House, c. 1790–92*
Traces of pencil, pen and ink, wash on paper. Dotted, 308 x 130 mm
The Hedda and N. D. Qvist Fund NMH 85/2017

Figs. 50–51 Alf Wallander, *Two Sketches for Vases with Sea Monsters, NMH 15/2017.*
ACQUISITIONS 2017: EXPOSÉ

Carl Christoffer Gjörwell (1766–1837)
View of St. Paul’s Church in Albano, Italy. Verso: The Tomb Monument “Sepolcro d’Ascanio” Outside Albano and a Fortified Tower, c. 1795
Pencil/graphite, pen and ink with wash, on paper, 189 x 271 mm
The Hedda and N. D. Qvist Fund NHM 86/2017

Carl Christoffer Gjörwell (1766–1837)
“The ruins of Bolscene on 23 Oct. 94”. Citadel with Surrounding Buildings in Bolsena, Italy, 23 October 1794
Traces of pencil, pen and ink, wash on paper, 161 x 205 mm
The Hedda and N. D. Qvist Fund NHM 91/2017

Carl Christoffer Gjörwell (1766–1837)
View of the Nymphaeum Previously Called Minerva Medica, 16 February 1796
Pen and ink, wash on paper. Verso: graphite/pencil on paper, 113 x 178 mm
The Hedda and N. D. Qvist Fund NHM 92/2017

Carl Christoffer Gjörwell (1766–1837)
“View from Villa Altieri towards Aqua Claudia, 16 February 1796
Pencil/graphite, pen and ink, wash on paper, 96 x 148 mm
The Hedda and N. D. Qvist Fund NHM 89/2017

Carl Christoffer Gjörwell (1766–1837)
“Tempio di Sole, Outside Palestrina”, 1795
Graphite/pencil on paper, 190 x 267 mm
The Hedda and N. D. Qvist Fund NHM 105/2017

Carl Christoffer Gjörwell (1766–1837)
“View of the Town of Nemi and the Nymphaeum in the middle, 251 x 202 mm
Graphite/pencil on paper. The paper has been folded, 202 x 327 mm
The Hedda and N. D. Qvist Fund NHM 98/2017

Carl Christoffer Gjörwell (1766–1837)
“View from Collona’s Garden”, Rome, Italy, 1795
Traces of pencil, pen and ink, wash on paper, 99 x 148 mm
The Hedda and N. D. Qvist Fund NHM 88/2017

Carl Christoffer Gjörwell (1766–1837)
“S. Maria Assunta”, 1795
Graphite/pencil on paper, 192 x 264 mm
The Hedda and N. D. Qvist Fund NHM 101/2017

Carl Christoffer Gjörwell (1766–1837)
“The Church of Santa Maria Assunta in Ariccia, Italy. Elevations, Floor Plan, Profiles, 1795
Graphite/pencil on paper, 189 x 269 mm
The Hedda and N. D. Qvist Fund NHM 102/2017

Carl Christoffer Gjörwell (1766–1837)
“View of Genoa from Villa Casine in Vacarri…” Garden on 9 Nov. 95”, 9 November 1795
Graphite/pencil on paper, 188 x 271 mm
The Hedda and N. D. Qvist Fund NHM 99/2017

Carl Christoffer Gjörwell (1766–1837)
“Tempio di Sole, Outside Palestrina”, 1795
Graphite/pencil on paper, 190 x 267 mm
The Hedda and N. D. Qvist Fund NHM 105/2017

Carl Christoffer Gjörwell (1766–1837)
Recto: The Sanctuary of Santa Maria di Galloro and “View of Fountain”. Verso: “Diana’s Grotto” near the Present-Day Ariccia, Italy, 1795
Graphite/pencil on paper, 270 x 187 mm
The Hedda and N. D. Qvist Fund NHM 106/2017

Carl Christoffer Gjörwell (1766–1837)
View of Genoa from Paradisi in Albano, 26 October 1795
Graphite/pencil on paper, 190 x 544 mm
The Hedda and N. D. Qvist Fund NHM 107/2017

Carl Christoffer Gjörwell (1766–1837)
City View (Stage Backdrop?), 1790s
Graphite/pencil on paper. A considerable horizontal crease in the middle, 251 x 202 mm
The Hedda and N. D. Qvist Fund NHM 108/2017
Carl Christoffer Gjörwell
(1766–1837)
Sketches of Eight Villas with Floor Plans, 1796
Graphite/pencil on paper. The paper has been folded twice, 231 x 194 mm
The Hedda and N. D. Qvist Fund NMH 110/2017

Carl Christoffer Gjörwell
(1766–1837)
Proposal for Floor Covering? 1790s
Traces of graphite/pencil, pen and ink, wash and watercolour on paper, 240 x 180 mm
The Hedda and N. D. Qvist Fund NMH 118/2017

Carl Christoffer Gjörwell
(1766–1837)
Two Proposals for Floor Covering/Decoration? 1790s
Traces of graphite/pencil, pen and ink, wash and watercolour on paper, 257 x 370 mm
The Hedda and N. D. Qvist Fund NMH 124/2017

Carl Christoffer Gjörwell
(1766–1837)
Two Proposals for Floor Covering?
Traces of graphite/pencil, pen and ink, wash on paper, 106 x 167 mm
The Hedda and N. D. Qvist Fund NMH 129/2017

Carl Christoffer Gjörwell
(1766–1837)
Proposal for Garden Accessories, 1790s
Graphite/pencil on paper. The paper has been folded, 151 x 230 mm
The Hedda and N. D. Qvist Fund NMH 112/2017

Carl Christoffer Gjörwell
(1766–1837)
Two Proposals for Floor Covering/
Decoration? 1790s
Traces of graphite, pen and ink, wash on paper. Partially dotted, 102 x 105 mm
The Hedda and N. D. Qvist Fund NMH 125/2017

Carl Christoffer Gjörwell
(1766–1837)
Theatre in Herculaneum. Longitudinal Section, and Elevation of the Amphitheatre, 1790s
Graphite/pencil, pen and brush and ink, wash on paper, 82 x 83 mm
The Hedda and N. D. Qvist Fund NMH 126/2017

Carl Christoffer Gjörwell
(1766–1837)
Two Figure Sketches. Recumbent Figure with Bundle/Baby in the Arms and a Sitting Rifle Shooter, c. 1794–96
Graphite/pencil, pen and ink on paper, 103 x 70 mm
The Hedda and N. D. Qvist Fund NMH 127/2017

Carl Christoffer Gjörwell
(1766–1837)
Man, in Full-Figure, Carrying a Bunch of Keys, 1790s
Graphite/pencil, pen and ink on paper, 106 x 51 mm
The Hedda and N. D. Qvist Fund NMH 128/2017

Carl Christoffer Gjörwell
(1766–1837)
Sketch Sheet with Nine Sketches, Three of Which Are Sketches of a Monumental Building: Elevation, Section and Floor Plan. Wide Crenelated Gate Building. Three Figure Sketches. A Goat Lying Down, 1790s
Graphite/pencil, pen and ink on paper, 112 x 172 mm
The Hedda and N. D. Qvist Fund NMH 133/2017

Carl Christoffer Gjörwell
(1766–1837)
Figures Dressed in Roman Costumes
Thirteen Drawings in Two Rows of Figures Dressed in Roman Clothes on Horses with Lances, c. 1794–96
Graphite/pencil on paper, 110 x 168 mm
The Hedda and N. D. Qvist Fund NMH 134/2017

Carl Christoffer Gjörwell
(1766–1837)
A Trough and a Foot of a Sarcophagus,
Museum Clementinum, Rome. Recto and Verso, 1794–96
Graphite/pencil, pen and ink on paper. Dotted, 340 x 230 mm
The Hedda and N. D. Qvist Fund NMH 113/2017

Carl Christoffer Gjörwell
(1766–1837)
"Museum Clementinum", Rome. A Trough and a Foot of a Sarcophagus, 1794–96
Graphite/pencil, pen and ink on paper. Dotted, 352 x 250 mm
The Hedda and N. D. Qvist Fund NMH 114/2017

Carl Christoffer Gjörwell
(1766–1837)
Graphite/pencil on paper. The paper has been folded, 256 x 363 mm
The Hedda and N. D. Qvist Fund NMH 112/2017

Carl Christoffer Gjörwell
(1766–1837)
Staircase in Pallazzo Langellotti in Velletri. Rome, 1795
Staircase in Pallazzo Langellotti in Velletri, Rome, 1795
Graphite/pencil on paper. The paper has been folded twice, 231 x 194 mm
The Hedda and N. D. Qvist Fund NMH 111/2017

Carl Christoffer Gjörwell
(1766–1837)
Sketches from the Baths of Diocletian in Rome, Italy. Recto and Verso, 1794–96
Graphite/pencil on paper. The paper has been folded, 231 x 194 mm
The Hedda and N. D. Qvist Fund NMH 111/2017

Carl Christoffer Gjörwell
(1766–1837)
The Theatre in Herculaneum. Elevation of the Proscenium, Longitudinal Section, and Elevation of the Amphitheatre, 1790s
Pen and ink, wash on paper. Dotted, 386 x 238 mm
The Hedda and N. D. Qvist Fund NMH 120/2017

Carl Christoffer Gjörwell
(1766–1837)
The Circus of Caracalla. Floor Plans, Elevations, Details with Explanations. "Plan Geométrale du Cirque de l’Empereur Caracalla..." (Today called the Circus of Maxentius), 1790s
Pen and ink, wash on paper. Dotted, 240 x 385 mm
The Hedda and N. D. Qvist Fund NMH 122/2017

Carl Christoffer Gjörwell
(1766–1837)
"Elevation de L’Hopital", Elevation Drawing of a Hospital Building, probably 1786
Graphite, pen and ink, wash on paper, 257 x 293 mm
The Hedda and N. D. Qvist Fund NMH 123/2017
ACQUISITIONS 2017: EXPOSÉ

Carl Christoffer Gjörwell (1766–1837)
Proposal for a Tureen (Silver Tureen?) with a Sitting Figure with Upstretched Hands on the Lid, 1790s
Graphite/pencil, pen and ink on paper, 60 x 87 mm
The Hedda and N. D. Qvist Fund NMH 155/2017

Carl Christoffer Gjörwell (1766–1837)
Proposal for a Smaller Mansion. Elevation of Front and Two Floor Plans, c. 1790–1805
Traces of pencil, pen and ink, wash and watercolour on paper. Dotted, 332 x 186 mm
The Hedda and N. D. Qvist Fund NMH 142/2017

Carl Christoffer Gjörwell (1766–1837)
Proposal for a Smaller Mansion. Elevation of a Lyre, beginning of 1800s
Pencil, pen and ink on paper, 418 x 329 mm
The Hedda and N. D. Qvist Fund NMH 143/2017

Carl Christoffer Gjörwell (1766–1837)
Proposal for a Tiled Stove and Decoration for a Tiled Stove. Corinthian Pilasters and Border Pilasters, beginning of 1800s
Pencil, pen and ink, wash on paper, 329 x 196 mm
The Hedda and N. D. Qvist Fund NMH 141/2017

Carl Christoffer Gjörwell (1766–1837)
Proposal for Decoration. Flowers, c. 1800
Traces of pencil, pen and ink on paper, 118 x 98 mm
The Hedda and N. D. Qvist Fund NMH 153/2017

Carl Christoffer Gjörwell (1766–1837)
Proposal for a Decorative Wall Panel with Six Alternative Frames. A Circular Motif in the Middle Depicting Buildings in a Yard, c. 1800
Pencil, pen and ink on paper, 150 x 68 mm
The Hedda and N. D. Qvist Fund NMH 150/2017

Carl Christoffer Gjörwell (1766–1837)
Proposal for Decoration. A Flower Garland, c. 1800
Traces of pencil, pen and ink on paper, 231 x 67 mm
The Hedda and N. D. Qvist Fund NMH 156/2017

Carl Christoffer Gjörwell (1766–1837)
Proposal for a Decorative Border with the Tip of a Wave Surrounded by Two Leaf Borders, c. 1800
Traces of pencil, pen and ink on paper, 63 x 211 mm
The Hedda and N. D. Qvist Fund NMH 152/2017

Carl Christoffer Gjörwell (1766–1837)
Proposal for Decoration. Flowers with Large Petals and Lilies of the Valley, c. 1800
Traces of pencil, pen and ink on paper, 130 x 137 mm
The Hedda and N. D. Qvist Fund NMH 154/2017

Carl Christoffer Gjörwell (1766–1837)
Proposal for Decoration. Border with Large and Small Oval Shapes, and Leaves, c. 1800
Traces of pencil, pen and ink on paper, 63 x 211 mm
The Hedda and N. D. Qvist Fund NMH 156/2017

Carl Christoffer Gjörwell (1766–1837)
Proposal for Decoration. A Flower Garland, c. 1800
Traces of pencil, pen and ink on paper, 231 x 67 mm
The Hedda and N. D. Qvist Fund NMH 156/2017

Carl Christoffer Gjörwell (1766–1837)
Proposal for Decoration. A Flower Garland, c. 1800
Traces of pencil, pen and ink on paper, 231 x 67 mm
The Hedda and N. D. Qvist Fund NMH 156/2017

Carl Christoffer Gjörwell (1766–1837)
Proposal for a Decorative Border with the Tip of a Wave Surrounded by Two Leaf Borders, c. 1800
Traces of pencil, pen and ink on paper, 63 x 211 mm
The Hedda and N. D. Qvist Fund NMH 152/2017

Carl Christoffer Gjörwell (1766–1837)
Proposal for Decoration. Flowers, c. 1800
Traces of pencil, pen and ink on paper, 118 x 98 mm
The Hedda and N. D. Qvist Fund NMH 153/2017

Carl Christoffer Gjörwell (1766–1837)
Proposal for Decoration. Flowers, c. 1800
Traces of pencil, pen and ink on paper, 118 x 98 mm
The Hedda and N. D. Qvist Fund NMH 153/2017

Carl Christoffer Gjörwell (1766–1837)
Proposal for Decoration. Flowers with Large Petals and Lilies of the Valley, c. 1800
Traces of pencil, pen and ink on paper, 130 x 137 mm
The Hedda and N. D. Qvist Fund NMH 154/2017

Carl Christoffer Gjörwell (1766–1837)
Proposal for Decoration. Border with Large and Small Oval Shapes, and Leaves, c. 1800
Traces of pencil, pen and ink on paper, 63 x 211 mm
The Hedda and N. D. Qvist Fund NMH 156/2017

Carl Christoffer Gjörwell (1766–1837)
Proposal for Decoration. A Flower Garland, c. 1800
Traces of pencil, pen and ink on paper, 231 x 67 mm
The Hedda and N. D. Qvist Fund NMH 156/2017

Carl Christoffer Gjörwell (1766–1837)
Proposal for Decoration. A Flower Garland, c. 1800
Traces of pencil, pen and ink on paper, 231 x 67 mm
The Hedda and N. D. Qvist Fund NMH 156/2017
ACQUISITIONS 2017: EXPOSÉ

Carl Christoffer Gjörwell
(1766–1837)
Proposal for a Decorative Wall Panel. Exotic Plants, c. 1800
Traces of pencil, pen and ink on paper, 229 x 189 mm
The Hedda and N. D. Qvist Fund NMH 159/2017

Carl Christoffer Gjörwell
(1766–1837)
Proposal for a Decorative Border. Garlands of Leaves and Two Coloured Oak Leaves, c. 1800
Traces of pencil, pen and ink, watercolour on paper, 76 x 182 mm
The Hedda and N. D. Qvist Fund NMH 160/2017

Carl Christoffer Gjörwell
(1766–1837)
Proposal for a Decorative Border. Abstract Pattern, c. 1800
Pen and ink on paper, 103 x 264 mm
The Hedda and N. D. Qvist Fund NMH 161/2017

Carl Christoffer Gjörwell
(1766–1837)
Proposal for a Decorative Border. Garlands of Leaves and Two Coloured Oak Leaves (Draft for NMH 160/2017), c. 1800
Pencil on paper, 105 x 223 mm
The Hedda and N. D. Qvist Fund NMH 162/2017

Carl Christoffer Gjörwell
(1766–1837)
Proposal for a Decorative Border. Garlands of Leaves and Star Shaped Flowers, c. 1800
Pencil on paper, 105 x 259 mm
The Hedda and N. D. Qvist Fund NMH 163/2017

Carl Christoffer Gjörwell
(1766–1837)
Proposal for a Decorative Border. Tip of a Wave with Spiral Ornaments and Circles with Leaflike Shapes, c. 1800
Traces of pencil, pen and ink on paper. Several pin marks and dotted, 85 x 308 mm
The Hedda and N. D. Qvist Fund NMH 164/2017

Carl Christoffer Gjörwell
(1766–1837)
Proposal for a Decorative Border with the Inscription “No 4”. The Pattern Consists of a Wave-Shaped Garland of Leaves with Flower Ornaments at Both Ends, c. 1800
Traces of pencil, pen and ink on paper, 91 x 252 mm
The Hedda and N. D. Qvist Fund NMH 165/2017

Carl Christoffer Gjörwell
(1766–1837)
Proposal for a Decorative Border with the Inscription “No 11”. The Pattern Consists of Twined Wooden Rods with Leaves and a Wave Surrounded by Flower-Cups and Oak Leaves at Both Ends, c. 1800
Traces of pencil, pen and ink on paper. Several pin marks, 93 x 251 mm
The Hedda and N. D. Qvist Fund NMH 166/2017

Carl Christoffer Gjörwell
(1766–1837)
Proposal for a Decorative Border with the Inscription “No 27”. The Pattern Consists of Twined Wooden Rods with Leaves and a Wave Surrounded by Flower-Cups and Leaves, a Loop of Wave-shaped Leaves at Both Ends, c. 1800
Traces of pencil, pen and ink on paper. Several pin marks, 86 x 257 mm
The Hedda and N. D. Qvist Fund NMH 167/2017

Carl Christoffer Gjörwell
(1766–1837)
Proposal for a Decorative Border. Tip of a Wave with Spiral Ornaments and Circles with Leaflike Shapes, c. 1800
Pencil on paper, 198 x 255 mm
The Hedda and N. D. Qvist Fund NMH 168/2017

Carl Christoffer Gjörwell
(1766–1837)
Proposal for a Decorative Framework with Flowers and Leaves, c. 1800
Pencil and pen on paper. The paper has been folded. Pin marks, 246 x 302 mm
The Hedda and N. D. Qvist Fund NMH 171/2017

Carl Christoffer Gjörwell
(1766–1837)
Proposal for Decoration. Quiver with Arrows, Bow, Torch or Marshal’s Baton, Ribbon and Garland of Flowers (For a Stage Curtain?), c. 1800
Pencil, pen and ink on paper, 156 x 131 mm
The Hedda and N. D. Qvist Fund NMH 172/2017

Carl Christoffer Gjörwell
(1766–1837)
Proposal for Decorations on a Stage Curtain. Musical Instruments among Clouds in Front of a Sun with Sunbeams, The Musical Instruments Include a lyre, Pan Flute, Clarinet, and Sheet Music (For the Curtain in the New Opera House?), c. 1800
Pencil, pen and ink on paper, 151 x 123 mm
The Hedda and N. D. Qvist Fund NMH 173/2017

Carl Christoffer Gjörwell
(1766–1837)
Proposal for Decorations on a Stage Curtain. Musical Instruments among Clouds in Front of a Sun with Sunbeams, The Musical Instruments Include a lyre, Pan Flute, Clarinet, and Sheet Music (For the Curtain in the New Opera House?), c. 1800
Mounted on an underlying paper, 93 x 161 mm
The Hedda and N. D. Qvist Fund NMH 174/2017

Carl Christoffer Gjörwell
(1766–1837)
Sketch Sheet with Crewmen from the Frigate Gripen. Captain Ofverman, in His Morning Dress, Teaches Petter Andreas in Ethics aboard the Frigate Gripen, 1794
Traces of pencil, pen and ink on paper. Mounted on an underlying paper, 142 x 103 mm
The Hedda and N. D. Qvist Fund NMH 175/2017

Carl Christoffer Gjörwell
(1766–1837)
“Two of the Sows Being Fed on-Board”. Sows on the Frigate Gripen, 1794
Pencil, pen and ink on paper. Mounted on an underlying paper, 113 x 95 mm
The Hedda and N. D. Qvist Fund NMH 176/2017

Carl Christoffer Gjörwell
(1766–1837)
Left Profile of Neapolitan Officer and a Woman’s face. “a Neapolitan Officer I Saw at the French Spectacle on 6 Sep. 94”, 1794
Pen and ink on paper. Mounted on an underlying paper, 13 x 95 mm
The Hedda and N. D. Qvist Fund NMH 177/2017

Carl Christoffer Gjörwell
(1766–1837)
Two of the Sows Being Fed on Board”. Sows on the Frigate Gripen, 1794
Pencil, pen and ink on paper. Mounted on an underlying paper, 93 x 161 mm
The Hedda and N. D. Qvist Fund NMH 178/2017

Carl Christoffer Gjörwell
(1766–1837)
Sketchbook, 31 Sheets. Mostly Building Sketches: Elevations, Sections, and Floor Plans (Among Them “My Little Countryside Palace”), c. 1788–90
Pencil and ink on paper, 200 x 162 mm
The Hedda and N. D. Qvist Fund NMH 180:1–31/2017
Fritz von Dardel (1817–1901), Swiss, active in Sweden  
*Portrait of the Artist Per Daniel Holm (1835–1903) at a Board Meeting at Nationalmuseum, December 1881*  
Pencil and ink on paper, 102 x 64 mm  
The Axel Hirsch Fund (purchase 2016, accession 2017)  
NMH 201/2017

Fritz von Dardel (1817–1901), Swiss, active in Sweden  
*Portrait of Hampus Huldt and Albert Theodor Gellerstedt at a Board Meeting at Nationalmuseum, 1880s*  
Ink on paper, 294 x 153 mm  
The Axel Hirsch Fund (purchase 2016, accession 2017)  
NMH 202/2017

See article on p. 71, *Self-Portraits and Artists’ Portraits as Portraits of Friends – A Selection of Paintings and Drawings.*

**Fritz von Dardel** (1817–1901), Swiss, active in Sweden  
*Portrait of Nils Fredrik Sander at a Board Meeting at Nationalmuseum, 1892*  
Ink and pencil on paper, 107 x 107 mm  
The Axel Hirsch Fund (purchase 2016, accession 2017)  
NMH 203/2017

**Fritz von Dardel** (1817–1901), Swiss, active in Sweden  
*Portrait of Nils Fredrik Sander at a Board Meeting at Nationalmuseum, 1892*  
Ink and pencil on paper, 164 x 137 mm  
The Axel Hirsch Fund (purchase 2016, accession 2017)  
NMH 204/2017

See article on p. 71, *Self-Portraits and Artists’ Portraits as Portraits of Friends – A Selection of Paintings and Drawings.*

**Fritz von Dardel** (1817–1901), Swiss, active in Sweden  
*Drawing after Greek Patriarch. Study Head by Louis Masreliez (NM 6881)*  
Ink on paper, 133 x 110 mm  
The Axel Hirsch Fund (purchase 2016, accession 2017)  
NMH 205/2017

Louis Masreliez’s study of a head of an elderly man with beard, called Greek Patriarch, was in förrådsamlingen (the storage collection) for many years, before being transferred to the painting inventory in 1993. It was unframed at the time, but Fritz von Dardel’s rapid sketch shows clearly that it formerly had a (now lost) Gustavian frame with a meander pattern. Dardel’s drawing is presumed to be the result of notes taken at a committee meeting in the 1880s, but Masreliez’s painting was never listed in the inventory, for some reason.

**Fritz von Dardel** (1817–1901), Swiss, active in Sweden  
*Man and Woman Having a Quarrell*  
Ink on paper, 74 x 113 mm  
The Axel Hirsch Fund (purchase 2016, accession 2017)  
NMH 209/2017

**Drawings by**  
**Foreign Artists**

**Edme Bouchardon** (1698–1762), French  
*Portrait of Geneviève-Thérèse Mariette (born 1732), 1736 (?)*  
Red chalk on paper, 438 x 325 mm  
The Wiros Fund  
NMH 64/2017

See article on p. 37, *Consume Preparatory Studies and Finished Works of Art – 18th-Century French Drawings.*

**François Boucher** (1703–1770), French  
*Study of a Triton, 1740*  
Red, black, and white chalk on paper, edges of black chalk, 294 x 230 mm  
The Hedda and N. D. Qvist Fund  
NMH 60/2017
Théodore Caruelle d'Aligny (1798–1871), French
The Basilica di San Francesco at Assisi, 1826
Graphite on paper, 150 x 210 mm
The Wiros Fund
NMH 24/2017

See article on p. 37, Consummate Preparatory Studies and Finished Works of Art – 18th-Century French Drawings.

Théodore Caruelle d'Aligny (1798–1871), French
The East Corner of the Palazzo del Senatore and the Ascent to the Capitol from the Triumphant Arch of Septimius Severus, Rome, 1823
Graphite on thin paper, 175 x 111 mm
The Wiros Fund
NMH 30/2017

Théodore Caruelle d'Aligny (1798–1871), French
The Forum Romanum, Rome, with the Triumphant Arch of Septimius Severus, View towards the Capitol, c. 1825
Graphite and red chalk on thin paper, 235 x 262 mm
The Wiros Fund
NMH 31/2017

Théodore Caruelle d'Aligny (1798–1871), French
The Capitol in Rome Seen from the South, 1823
Graphite on paper, 200 x 383 mm
The Wiros Fund
NMH 32/2017

Théodore Caruelle d'Aligny (1798–1871), French
Italian City View with a Medieval Church, 1823
Graphite on paper, 163 x 233 mm
The Wiros Fund
NMH 33/2017

Théodore Caruelle d'Aligny (1798–1871), French
Rocky Landscape, 1827
Graphite on paper, 152 x 200 mm
The Wiros Fund
NMH 34/2017

Théodore Caruelle d'Aligny (1798–1871), French
Porta Maggiore, Rome, 1820
Graphite and red chalk on thin paper, 165 x 247 mm
The Wiros Fund
NMH 25/2017

Théodore Caruelle d'Aligny (1798–1871), French
Monastery of San Bonaventura in Rome, 1822–27
Graphite and red chalk on thin paper, 93 x 192 mm
The Wiros Fund
NMH 26/2017

Théodore Caruelle d'Aligny (1798–1871), French
Buildings in the Vicinity of Rome, 1822–27
Graphite and red chalk on paper, 178 x 212 mm
The Wiros Fund
NMH 27/2017

Théodore Caruelle d'Aligny (1798–1871), French
View of the Lateran in Rome from the Northeast, 1823
Graphite on thin paper, 161 x 342 mm
The Wiros Fund
NMH 28/2017

Théodore Caruelle d'Aligny (1798–1871), French
Piazza di San Giovanni in Laterano (Rome) from the North, 1822
Graphite on thin paper, 208 x 288 mm
The Wiros Fund
NMH 29/2017

Fig. 52 Fritz von Dardel, Dinner at Ulriksdal, 13th of Sept 1867, NMH 58/2017.

Fig. 53 Fritz von Dardel, Drawing after Greek Patriarch. Study Head by Louis Masreliez (NM 6881). NMH 205/2017.
Fig. 54 Christoffer Wilhelm Eckersberg, *Nude Study*, NMH 56/2017.

Fig. 55 Louis Jean Desprez, *St. Peter's Square in Rome*, NMH 218/2017.

Fig. 56 François-Marius Granet, *Campo Santo di Pisa, North Corridor*, NMH 8/2017.

Fig. 57 Jakob Philipp Hackert, *View of Stockholm from the Environments of Karlberg*, NMH 22/2017.
**Théodore Caruelle d’Aligny** (1798–1871), French
*View of Vesuvius and the Bay of Naples, with Houses and Sculptures in the Foreground*, 1827
Graphite on paper, 178 x 237 mm
The Wiros Fund
NMH 37/2017

**Théodore Caruelle d’Aligny** (1798–1871), French
*Street in Pompeii*, 1826
Graphite and red chalk on tracing paper, 168 x 244 mm
The Wiros Fund
NMH 40/2017

**Théodore Caruelle d’Aligny** (1798–1871), French
*The Palatine in Rome*, c. 1825
Graphite on tracing paper, 180 x 305 mm
The Wiros Fund
NMH 42/2017

**Théodore Caruelle d’Aligny** (1798–1871), French
*Part of the Baths of Diocletian, Rome*, c. 1825
Graphite on tracing paper, 237 x 375 mm
The Wiros Fund
NMH 41/2017

François Chauveau (1613–1676), French
*The Entry of Queen Christina of Sweden into Paris on 8 September 1656, 1656*
Pen and brown ink, brown wash, traces of underdrawing i black chalk, on paper, 412 x 540 mm
The Hjalmar and Anna Wicander Fund
NMH 63/2017
See article on p. 31, *The Entry of Queen Christina into Paris in 1656, by François Chauveau.*

**Léon Cogniet** (1794–1880), French
*Nude Study*
Pencil on paper, 400 x 252 mm
The Wiros Fund
NMH 71/2017

**Pietro da Cortona** (1596–1669), Italian, attributed to
*Rape of the Sabine Women, Study for the Detail of a Larger Composition*, c. 1627–29
Black chalk on paper, 269 x 213 mm
The Wiros Fund
NMH 45/2017
See article on p. 27, *A Drawing for Pietro da Cortona’s Rape of the Sabine Women.*

**Louis Jean Desprez** (1743–1804), French
*Nude Study*
Pencil on paper, 194 x 345 mm
The Wiros Fund
NMH 39/2017

**Théodore Caruelle d’Aligny** (1798–1871), French
*Street in Pompeii*, 1826
Graphite and red chalk on paper, 171 x 238 mm
The Wiros Fund
NMH 38/2017

**Théodore Caruelle d’Aligny** (1798–1871), French
*Theatrical Scenery. Procession on a Backdrop/Theatrical Scenery*, c. 1788–94
Graphite/pencil, pen and ink on paper. Mounted on an underlying paper, 96 x 141 mm
The Hedda and N. D. Qvist Fund
NMH 115/2017

**Théodore Caruelle d’Aligny** (1798–1871), French
*Theatrical Scenery. Procession on a Backdrop with Buildings. Verso: Figure Drawings Including Man with Pigtail with Cup and Saucer in His Hand. Verso by Carl Christoffer Gjörwell the Younger (1766–1837), c. 1788–94*
Graphite/pencil, pen and ink on paper, 193 x 177 mm
The Hedda and N. D. Qvist Fund
NMH 116/2017

**Théodore Caruelle d’Aligny** (1798–1871), French
*The Palatine in Rome*, c. 1825
Graphite on paper, 194 x 345 mm
The Wiros Fund
NMH 40/2017

**Théodore Caruelle d’Aligny** (1798–1871), French
*Part of the Baths of Diocletian, Rome*, c. 1825
Graphite on tracing paper, 237 x 375 mm
The Wiros Fund
NMH 41/2017

**Théodore Caruelle d’Aligny** (1798–1871), French
*Part of the Baths of Diocletian, Rome*, c. 1825
Graphite on tracing paper, 180 x 305 mm
The Wiros Fund
NMH 42/2017

**Théodore Caruelle d’Aligny** (1798–1871), French
*Roman View with a Church*, c. 1826
Graphite on paper, 115 x 190 mm
The Wiros Fund
NMH 43/2017

**Théodore Caruelle d’Aligny** (1798–1871), French
*Roman View with a Church*, c. 1826
Graphite on paper, 115 x 190 mm
The Wiros Fund
NMH 43/2017

**Théodore Caruelle d’Aligny** (1798–1871), French
*Theatrical Scenery. Procession on a Backdrop with Buildings. Verso: Figure Drawings Including Man with Pigtail with Cup and Saucer in His Hand. Verso by Carl Christoffer Gjörwell the Younger (1766–1837), c. 1788–94*
Graphite/pencil, pen and ink on paper, 193 x 177 mm
The Hedda and N. D. Qvist Fund
NMH 116/2017

**Théodore Caruelle d’Aligny** (1798–1871), French
*Roman View with a Church*, c. 1826
Graphite on paper, 115 x 190 mm
The Wiros Fund
NMH 43/2017

**Théodore Caruelle d’Aligny** (1798–1871), French
*Roman View with a Church*, c. 1826
Graphite on paper, 115 x 190 mm
The Wiros Fund
NMH 43/2017

**Théodore Caruelle d’Aligny** (1798–1871), French
*Roman View with a Church*, c. 1826
Graphite on paper, 115 x 190 mm
The Wiros Fund
NMH 43/2017

Fig. 58 François-Marius Granet, *Subterranean Vaulted Room with a Staircase*, NMH 50/2017.

Fig. 55
**Louis Jean Desprez** (1743–1804), French
*St. Peter’s Square in Rome*, 1781–83
Pencil and ink, grey and brown wash, watercolour, heightening with white, 180 x 364 mm
The Axel Hirsch Fund
NMH 218/2017

Desprez’s view of St Peter’s Square is a version of the illuminated view the artist planned in 1783 for a series of engravings from Rome and other places in Italy. The style is touristy, with a magnificent perspective according to the veduta tradition, populated with noble personages in carriages and pedestrians, many of whom are clergy.

Fig. 54
**Christoffer Wilhelm Eckersberg** (1783–1853), Danish
*Nude Study, signed 19 June 1833*
Pencil on paper, 220 x 124 mm
The Wiros Fund
NMH 56/2017
This female nude study is from the first life sessions Eckersberg arranged privately for his students in his official residence at Charlottenborg. They were held in June 1833. There are also a series of oil studies from the same occasion, painted by Købke, Marstrand, Constantin Hansen and the master’s son, Erling Eckersberg.
Eero Järnefelt (1863–1937), Finnish
Motif from Koli
Charcoal, wash and gouache on paper, 465 x 458 mm
The Wiros Fund
NMH 1/2017
Eero Järnefelt first visited the Koli region in eastern Finland in 1892. Its natural features were perfect for the Finnish National Romantic style of painting that Järnefelt pioneered. This watercolour study is hard to date. Järnefelt visited the region regularly up until 1936, and always painted scenes such as this.

Louis-Jean-François Lagrenée (1725–1805), French
Self-Portrait, probably 1778
Black and red chalk on paper, 235 x 175 mm
Fig. 60

Like many of his contemporaries, the artist Granet was fascinated by the half-demolished arches of the Colosseum and depicted them in numerous paintings and drawings from Rome in 1802–24. But his interest went deeper than that of his colleagues: Granet specialised in painting vaults or underground chambers featuring monks and clergy. This atmospheric wash of unidentified cellar vaults with a solitary figure ascending the stairs is dated to around 1810.

François-Marius Granet (1775–1849), French
Campo Santo di Pisa, North Corridor
Black chalk and watercolour on paper, 144 x 198 mm
The Wiros Fund
NMH 3/2017
François-Marius Granet travelled by boat from Marseille to Livorno in July 1802, and on to Rome. Not until he reached Pisa did he consider himself to have reached the cradle of art and took out his crayons to draw the city's monuments. This watercolour reflects the early Romantic interest in Mediaeval and Early-Renaissance art and architecture. The drawings show settings that no longer exist – the frescoes in Camposanto di Pisa, for instance, were destroyed in the Second World War.
The Hedda and N. D. Qvist Fund
NMH 217/2017
See article on p. 71, Self-Portraits and Artists’ Portraits as Portraits of Friends – A Selection of Paintings and Drawings.

Nicolas Bernard Lépicié
(1735–1784), French
An Old Beggar, 1777
Black chalk, heightened with white, traces of red chalk, on paper, 358 x 278 mm
The Hedda and N. D. Qvist Fund
NMH 61/2017
See article on p. 37, Consummate Preparatory Studies and Finished Works of Art – 18th-Century French Drawings.

Johan Thomas Lundbye
(1818–1848), Danish
Presumed Portrait of the Painter Lorenz Frolich, c. 1840
Pen and ink on paper, verso pencil and wash, 221 x 176 mm
The Wiros Fund
NMH 16/2017
In this portrait, probably of his friend Lorenz Frolich, Lundbye has worked in his characteristic graphic manner. He may have drawn it just before Frolich left Denmark to spend the first of many years abroad.
See articles on p. 63, Danish Golden Age Portraits in the Nationalmuseum – New acquisitions Going Back a Hundred Years and p. 71, Self-Portraits and Artists’ Portraits as Portraits of Friends – A Selection of Paintings and Drawings.

Fig. 59
Johan Thomas Lundbye
(1818–1848), Danish
Portrait of Theodor Emil Neergard, Master of the Royal Hunt, 1839
Pen and ink on paper, c. 207 x 168 mm
The Wiros Fund
NMH 20/2017
For many years, the Danish Golden Age artist Johan Thomas Lundbye was infatuated with Louise Neergard, but never dared to propose to her. They were of the same age. He often visited Louise and her family at Vedbygaard manor in Ruds Vedby, near his parents’ home on Zealand. On these visits, he drew several portraits of the family members. They were framed and hung on the walls. One of these is of Louise’s brother, the forester Theodor Emil Neergard. Like the others, it is executed in Lundbye’s characteristically linear, graphic style.

Wilhelm Marstrand
(1810–1873), Danish
Aqua Acetosa, probably 1837
Pencil on paper, 261 x 532 mm
The Wiros Fund
NMH 188/2017

Wilhelm Marstrand
(1810–1873), Danish
Bellagio at Lake Como, probably 1837
Pencil on paper, 332 x 495 mm
The Magda and Max Ettler Fund
NMH 190/2017

Wilhelm Marstrand
(1810–1873), Danish
Port in Bellagio at Lake Como, probably 1837
Pencil on paper, 332 x 466 mm
The Magda and Max Ettler Fund
NMH 191/2017

Fig. 61
Wilhelm Marstrand (1810–1873), Danish

*An Italian Courtyard with a Stair,* probably 1837
Pencil on paper, 283 x 429 mm
The Magda and Max Ettler Fund
NMH 195/2017

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 was seminal to a generation of French artists born around the time he was appointed. This landscape from outside Rome, made by Natoire during his directorship, is based on nature studies, but staffage figures have been added in accordance with the conventions for Arcadian landscapes.

Charles-Joseph Natoire (1700–1777), French

*Italian Landscape with Shepherds and Animals*
Pen and brown ink, brown and grey wash, heightened with white, underdrawing in black chalk, on blue paper, 232 x 371 mm
The Hedda and N. D. Qvist Fund
NMH 62/2017

Salvator Rosa (1615–1673), Italian

*A Rocky Landscape with a Tree and Two Figures*
Pencil and ink, with white accents on panel, 611 x 399 mm
The Wiros Fund
NMH 219/2017

See article on p. 17, *An Unpublished Drawing on Panel by Salvator Rosa Depicting a Landscape with a Philosopher and Astrological Symbols*

*Shepherds Resting by the Temples of Paestum,* attributed to, French

*The Greater Coat of Arms of the Kingdom of Sweden with the Arms of Hesse-Kassel in the Inescutcheon,* 1720–33
Pencil drawing in grey ink, underdrawing and frame in graphite, on paper, 83 x 138 mm
The Wiros Fund
NMH 65/2017

Under the reign of Fredrik I in 1720–1751, the Hesse-Kassel escutcheon was part of the Swedish coat of arms. This precise drawing, with the coat of arms surrounded by trophies, is presumed to be a draft for an engraving. Bernard Picart was a prominent French engraver who worked mainly in Paris and Amsterdam. If the attribution is correct, this drawing was made after Fredrik I acceded to the throne in 1720 and before the artist died in 1733.

Bernard Picart (1673–1733), French, attributed to

*Decorative Cartouche with a Phoenix,* c. 1720
Red chalk, black chalk, graphite, on paper, 67 x 105 mm
The Wiros Fund
NMH 66/2017

 Bernard Picart (1673–1733), French

*The Greater Coat of Arms of the Kingdom of Sweden with the Arms of Hesse-Kassel in the Inescutcheon,* 1720–33
Pen drawing in grey ink, underdrawing and frame in graphite, on paper, 83 x 138 mm
The Wiros Fund
NMH 65/2017

Under the reign of Fredrik I in 1720–1751, the Hesse-Kassel escutcheon was part of the Swedish coat of arms. This precise drawing, with the coat of arms surrounded by trophies, is presumed to be a draft for an engraving. Bernard Picart was a prominent French engraver who worked mainly in Paris and Amsterdam. If the attribution is correct, this drawing was made after Fredrik I acceded to the throne in 1720 and before the artist died in 1733.

Bernard Picart (1673–1733), French, attributed to

*Decorative Cartouche with a Phoenix,* c. 1720
Red chalk, black chalk, graphite, on paper, 67 x 105 mm
The Wiros Fund
NMH 66/2017

A considerable horizontal crease in the middle, 190 x 231 mm
The Hedda and N. D. Qvist Fund
NMH 109/2017

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 was seminal to a generation of French artists born around the time he was appointed. This landscape from outside Rome, made by Natoire during his directorship, is based on nature studies, but staffage figures have been added in accordance with the conventions for Arcadian landscapes.

FIG. 62

**Bernard Picart (1673–1733), French**

*The Greater Coat of Arms of the Kingdom of Sweden with the Arms of Hesse-Kassel in the Inescutcheon,* 1720–33
Pen drawing in grey ink, underdrawing and frame in graphite, on paper, 83 x 138 mm
The Wiros Fund
NMH 65/2017

Under the reign of Fredrik I in 1720–1751, the Hesse-Kassel escutcheon was part of the Swedish coat of arms. This precise drawing, with the coat of arms surrounded by trophies, is presumed to be a draft for an engraving. Bernard Picart was a prominent French engraver who worked mainly in Paris and Amsterdam. If the attribution is correct, this drawing was made after Fredrik I acceded to the throne in 1720 and before the artist died in 1733.

Bernard Picart (1673–1733), French

*Decorative Cartouche with a Phoenix,* c. 1720
Red chalk, black chalk, graphite, on paper, 67 x 105 mm
The Wiros Fund
NMH 66/2017

A considerable horizontal crease in the middle, 190 x 231 mm
The Hedda and N. D. Qvist Fund
NMH 109/2017

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 was seminal to a generation of French artists born around the time he was appointed. This landscape from outside Rome, made by Natoire during his directorship, is based on nature studies, but staffage figures have been added in accordance with the conventions for Arcadian landscapes.

FIG. 62

**Bernard Picart (1673–1733), French**

*The Greater Coat of Arms of the Kingdom of Sweden with the Arms of Hesse-Kassel in the Inescutcheon,* 1720–33
Pen drawing in grey ink, underdrawing and frame in graphite, on paper, 83 x 138 mm
The Wiros Fund
NMH 65/2017

Under the reign of Fredrik I in 1720–1751, the Hesse-Kassel escutcheon was part of the Swedish coat of arms. This precise drawing, with the coat of arms surrounded by trophies, is presumed to be a draft for an engraving. Bernard Picart was a prominent French engraver who worked mainly in Paris and Amsterdam. If the attribution is correct, this drawing was made after Fredrik I acceded to the throne in 1720 and before the artist died in 1733.

Bernard Picart (1673–1733), French

*Decorative Cartouche with a Phoenix,* c. 1720
Red chalk, black chalk, graphite, on paper, 67 x 105 mm
The Wiros Fund
NMH 66/2017

A considerable horizontal crease in the middle, 190 x 231 mm
The Hedda and N. D. Qvist Fund
NMH 109/2017

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 was seminal to a generation of French artists born around the time he was appointed. This landscape from outside Rome, made by Natoire during his directorship, is based on nature studies, but staffage figures have been added in accordance with the conventions for Arcadian landscapes.
The two drawings by Schjerfbeck illustrate different aspects of her early interests as an artist. The first case, a literary subject taken from Runeberg’s old Norse drama Kung Fjalar, shows her ambitions in the 1870s to become a history painter. The second drawing, a subtle study in coal of an interior, is drawn practically without lines, with a strong emphasis on atmosphere and volume. Schjerfbeck has used the medium to highlight the formal qualities of the room in a bold personal manner that she would continue to develop in the coming years. The drawing is inscribed “My room, rue Jacob 22–24,” and dated “Paris – 85” on the verso.

Helene Schjerfbeck (1862–1946), Finnish
*King Fjalar*, 1870s
Pencil and ink on paper,
306 x 249 mm
The Magda and Max Ettler Fund
NMH 73/2017

![Fig. 63 Helene Schjerfbeck, My Room, Rue Jacob 22–24. NMH 72/2017.](image)

Jørgen Sonne (1801–1890), Danish
_View of the Encampment at Fredericia, signed 1849_
Pencil and wash on paper,
254 x 452 mm
The Wiros Fund
NMH 4/2017

Jørgen Sonne, who had spent a decade studying Italy’s street life and landscape, was later able to use his topographical knowledge as a battle painter. In a series of watercolours from the Danish fortifications in southern Jutland – Fredericia and Danevirke – he offers almost journalistic depictions of utterly peaceful everyday life in the encampments when no fighting was taking place.

Jørgen Sonne (1801–1890), Danish
_Encampment at Dannevirke, Schleswig-Holstein, 1850_
Pencil and watercolour on paper,
247 x 452 mm
The Wiros Fund
NMH 5/2017

Jørgen Sonne (1801–1890), Danish
_Soldiers in Line at the Encampment at Dannevirke, 1850_
Pencil and watercolour on paper,
175 x 249 mm
The Wiros Fund
NMH 6/2017

Jørgen Sonne (1801–1890), Danish
_Airing the Blankets, Scene from the Encampment at Dannevirke, probably 1850_
Pencil and watercolour on paper,
168 x 254 mm
The Wiros Fund
NMH 7/2017

Jørgen Sonne (1801–1890), Danish
_Shepherds Resting by the Temples of Paestum_
Pen and wash on paper,
340 x 490 mm
The Wiros Fund
NMH 23/2017

Jørgen Sonne studied in Italy throughout the 1830s. He then visited the ancient Greek temples of Paestum, a mandatory destination for all tourists since the middle of the 18th century. When Sonne portrayed the magnificent ruins, he chose to let the shepherds in the foreground become an equally important part of the subject, showing how popular the folk genre was during the first half of the 19th century.

Carl Ferdinand Stelzner (1805–1894), German
_Greeting with Portrait from Carl Ferdinand Stelzner to Emil Baerenzen, signed 28 June 1832_
Pencil on paper, 243 x 198 mm
The Wiros Fund
NMH 2/2017

See article on p. 71, *Self-Portraits and Artists’ Portraits as Portraits of Friends – A Selection of Paintings and Drawings.*

Unknown artist, 17th century
_Depiction of Roman Emperor Based on a Byzantine Pattern (Likely Valentinian I), c. 1600s_
Pen and brown ink on paper,
108 x 102 mm
The Wiros Fund
NMH 44/2017

Unknown artist
_Mother and Child, 1800s_
Pen, brush and brown ink on paper,
192 x 266 mm
The Wiros Fund
NMH 46/2017

Unknown artist
_Scene from Classical History, with a Philosopher and the Imperial Family, c. 1800_
Graphite, pen and brown ink on paper,
224 x 328 mm
The Wiros Fund
NMH 47/2017
Sweden to attain a PhD in Crafts. The title of his thesis, Lerbaserad erfarenhet och språklighet (Clay-Based Experience and Language-Ness), can be seen as a mission statement for Medbo’s study – can we say different things with clay and words? His process involved trying different techniques and styles. This sculpture was included in his research and in the exhibition Slutkommentar (Endnote) at Galleri Thomassen in Gothenburg in June 2016. See article on p. 11, The Friends of the Nationalmuseum.

Fig. 66 Cup and saucer, Produced by Manufacture nationale de Sèvres, NMK 26/2017.

Unknown artist
Woman with a Thin Drapery, 1600s (?) Pen and brown ink on vellum, 158 x 102 mm The Wiros Fund NMH 48/2017

Unknown artist
Adoration of the Magi, c. 1600 Black chalk and white heightening on paper, 275 x 324 mm The Wiros Fund NMH 49/2017

Ceramics
Cups and saucers with motif of Christiansborg Palace, set of two
Porcelain
Den Kongelige Porcelainsfabrik, 1820–1850
Cups 9 x 13.5 x 11.5 cm (h x l x w) and 7.7 x 9 x 7.5 cm (h x l x w), saucers 4.5 x 17 cm (h x diam) and 3 x 13.5 cm (h x diam). The Anna and Ferdinand Boberg Foundation NMK 4–5/2017

Plate
Serie V
Creamware Designed by Ilse Claeson (1907–1999) Produced by Rörstrand, 1930s 3.5 x 31 cm (h x diam) The Axel Hirsch Fund (purchase 2016, accession 2017) NMK 17/2017

Vase
Serie V
Creamware Designed by Ilse Claeson (1907–1999) Produced by Rörstrand, 1930s 13 x 11 x 8 cm (h x w x d) The Axel Hirsch Fund (purchase 2016, accession 2017) NMK 19/2017

Sculpture
Thinking Through Clay
Stoneware, unglazed, wrought and formed, casted parts Mårten Medbo (b. 1964), 2014 25 x 25 x 28 cm (h x w x d) Gift of the Friends of the Nationalmuseum, the Bengt Julin Fund NMK 20/2017 On 14 December 2016, the ceramicist Mårten Medbo was the first in the exhibition Slutkommentar (Endnote) at Galleri Thomassen in Gothenburg in June 2016. See article on p. 11, The Friends of the Nationalmuseum.
ACQUISITIONS 2017: EXPOSÉ

Cup and saucer
Porcelain
Produced by Königliche Porzellan-Manufaktur Berlin, 1813
Cup 9 x 10 x 8 cm (h x l x w), saucer 2.4 x 13.9 cm (h x diam)
The Anna and Ferdinand Boberg Foundation
NMK 122/2017
This cup bears the year 1813, commemorating the battle of Leipzig, the first major allied victory over Napoleon, and one that would eventually bring his empire to an end. During and after the French Revolution, commemorative objects of this kind, both souvenirs and more exclusive pieces, became increasingly common. Utilitarian objects could thus be used to convey political and propaganda messages.

Cup and saucer
Porcelain
Produced by Königliche Porzellan-Manufaktur Berlin, 1813
Cup 12 x 11.6 x 9 cm (h x l x w), saucer 3 x 17.7 cm (h x diam)
The Anna and Ferdinand Boberg Foundation
NMK 123/2017
Cup with motif of the Russian embassy
Porcelain
Produced by Königliche Porzellan-Manufaktur Berlin, middle of 1800s
9.7 x 11.8 x 8 cm (h x l x w)
The Anna and Ferdinand Boberg Foundation
NMK 124/2017

Fig. 67 Urn with lid, Designed by Edgar Böckman, Produced by Rörstand, NMK 198/2017.
Cup and saucer
Ao
Designed by Marie-Louise Hellgren (b. 1958)
Produced by Chang och Biörck, 2003
Cup 8.3 x 9 cm (h x diam), saucer 9 cm (diam), case 10 x 23.5 x 14 cm (h x l x w)
The Ulla and Gunnar Trygg Fund NMK 180/2017

Cup and saucer
Tu
Cup: glazed bone china. Saucer: stainless steel, plastic
Designed by Marie-Louise Hellgren (b. 1958)
Produced by Chang och Biörck, 2003
Cup 6.8 x 9.3 cm (h x diam), saucer 9 cm (diam), case 10 x 23.5 x 14 cm (h x l x w)
The Ulla and Gunnar Trygg Fund NMK 181/2017

Fig. 68 Set of wine glasses, two of each, Air Sense, Designed by Bernadotte & Kylberg, Produced by Zwiesel Kristallglas, NMK 86–95/2017.

Glass
Gems, a collection of 100
Glas
Unknown designer and producer, c. 1800
1.2–2.4 cm (l)
The Axel Hirsch Fund (purchase 2016, accession 2017)
NMK 8/2017

Vase
Spun
Glass
Designed by Bengt Edenfalk (1924–2016), 1961
Produced by Skrufs Glasbruk, 1968
15.5 x 14.5 cm (h x diam)
Gift of Anders Reihnér, Stockholm NMK 46/2017

Vase
Glass
Designed by Christer Sjögren (1926–2008), 1961
Produced by Lindshammar Glasbruk, 1968
43.5 x 18 cm (h x diam)
Gift of Anders Reihnér, Stockholm NMK 47/2017

Bowl
Glass
Designed by Monica Backström (b. 1939)
Produced by Boda glasbruk, 1967
12.5 x 36 cm (h x diam)
Gift of Anders Reihnér, Stockholm NMK 48/2017

Fig. 69 Lipsticks, set of four, Make Up Mini, Designed by Åsa Jungnelius, Produced by Orrefors Kosta Boda, NMK 184–187/2017.

Edgar Böckman worked at Rörstrand in 1926–29. In this urn, he has captured the classicist ideals in gold on a black background. The urn’s design is more akin to continental Art Deco than to the ubiquitous style in Sweden at the time, Swedish Grace. Böckman was more international in his work. He studied in Prague for some years in the 1930s and eventually became the head teacher of ceramics at the Konstfack University College of Arts, Crafts and Design in Stockholm in 1947–57.

Fig. 67 Urn with lid
Creamware
Designed by Edgar Böckman (1890–1981)
Produced by Rörstrand, 1926–29
27 x 17.5 cm (h x diam)
The Axel Hirsch Fund NMK 198/2017
Edgar Böckman worked at Rörstrand in 1926–29. In this urn, he has captured the classicist ideals in gold on a black background. The urn’s design is more akin to continental Art Deco than to the ubiquitous style in Sweden at the time, Swedish Grace. Böckman was more international in his work. He studied in Prague for some years in the 1930s and eventually became the head teacher of ceramics at the Konstfack University College of Arts, Crafts and Design in Stockholm in 1947–57.

Fig. 68 Set of wine glasses, two of each, Air Sense, Designed by Bernadotte & Kylberg, Produced by Zwiesel Kristallglas, NMK 86–95/2017.

Set of wine glasses, two of each
Air Sense
Glass (lead free crystal with titanium)
Designed by Bernadotte & Kylberg
Produced by Zwiesel Kristallglas, 2016
Bourdeaus 23.2 x 10.8 cm (h x diam), red wine 21.9 x 9.9 cm (h x diam), Burgunder 21.3 x 11.6 cm (h x diam), Chardonnay 20 x 8.8 cm (h x diam), riesling 19.1 x 7.7 cm (h x diam), Champagne 23.3 x 7.3 cm (h x diam) and 14.7 x 10.5 cm (h x diam), dessert wine 16.1 x 8.6 cm (h x diam), all-round 11 x 8.9 cm (h x diam), water 8.7 x 9.9 cm (h x diam)
Gift of Bernadotte & Kylberg NMK 86–95/2017
This entire service is based on a slightly bent shape. Air Sense has a blown bubble inside that helps air the wine when it is poured. Air was the key design concept. The wine breathes more and the glasses are extremely light. Each one is shaped after the intended grape. The molten glass is lead-free crystal and titanium. The Zwiesel Kristallglas glassworks patented its titanium crystal glass in 2002. It gives the glasses a tough surface and thus makes them uniquely durable. The glass cup is almost elastic.

**Carafes, set of two**

*Air Sense*

Glass (lead free crystal with titanium)

Designed by **Bernadotte & Kylberg**

Produced by **Zwiesel Kristallglas**

2016

35.1 x 14.5 cm (h x diam) and 31.6 x 22.5 cm (h x diam)

Gift of Bernadotte & Kylberg

NMK 96–97/2017

**Vase**

Glass

Designed by **Ingeborg Lundin**

(1921–1992)

Produced by **Orrefors glasbruk**

1952

15.5 x 13.5 x 10 cm (h x l x w)

The Ulla and Gunnar Trygg Fund

NMK 100/2017

Ingeborg Lundin started as a designer at Orrefors glassworks in 1947. She was recognised for her design early in her career and was one of the first to receive the Scandinavian Lunning Prize, a prestigious award in the years it existed, 1951–70. Her meticulous objects, launched under the concept of Scandinavian Design, are often used to exemplify her style. This vase, however, shows an entirely different aspect—a sculptural shape that presages the 1960s.

**Vase**

*Uppståndelsen (Resurrection)*

Glass

Designed by **Gunnar Nyman**

(1909–1948)

Produced by **Iittala**, 1947

40 x 11.5 cm (h x diam)

The Ulla and Gunnar Trygg Fund

NMK 101/2017

This vase was created as part of Hanna Hansdotter’s exploration of how the encounter between the production processes of industry and crafts could be developed. It was blown using an iron tool that creates the pattern and basic form, allowing the glass maker to focus on shaping the molten glass. The result is a series of individual vases, where the decorative effects are made by the tool. This vase featured in Hansdotter’s BA project at the Konstfack University College of Arts, Crafts and Design.

**Sculpture**

*Planets: Red Rose*

Glass, blown, cut

Designed by **Lena Bergström**

(b. 1961)

Produced by **Orrefors Kosta Boda**, 2013

31 x 47 x 27 cm (h x l x w)

Gift of the Friends of the Nationalmuseum, the Bengt Julin Fund

NMK 211/2017

Lena Bergström – “I want every planet to be unique and beautiful. Like us humans. We all come from an egg with different contents, and are honed into different characters. We become our own little planets.” This object marks the end of an era when Orrefors glasbruk was still in operation and had skilled craftspeople working closely with designers.

See article on p. 11, *The Friends of the Nationalmuseum.*
Gold and Silver

**Candelabras, set of two**

Silver, jacaranda

Designed by **Kitty von Otter** (1910–1991)

Produced by **Guldsmeds-aktiebolaget**, 1935

17.3 x 24 x 11 cm (h x l x w)

The Anna and Ferdinand Boberg Foundation

NMK 14A–B/2017

Kitty von Otter was one of the young women designers in the early 1930s. Her practice was radical, and she favoured a minimalist style based on contrasts between silver and blackened materials. The goldsmith company Guldsmedsaktiebolaget was her primary employer. In 1934, after marrying the future director of Höganasbolaget, Olov Herneryd, she gave up her design career. This pair of chandeliers, made the year after, are thus based on one of her older drawings.

**Tankard**

Silver, gilt on the inside

**Anders Nilsson** (1870–1935), marked 1900

20 x 19 x 14 cm (h x l x w)

The Ulla and Gunnar Trygg Fund

NMK 99/2017

An intriguing example of Anders Nilsson’s output around 1900. He collaborated with various designers/architects, including Otto Strandman and Erland Heurlin. After studying in Copenhagen, Anders Nilsson took over Johan Petter Hesselgren’s silver workshop in Lund in 1899. The style was typically Art Nouveau. He was appointed jeweller to the royal court. In 1927, his son Wiwen Nilsson took over the firm.

**Bowl**

Silver

Designed by **Sven Backström** (1903–1992)

Produced by **C G Hallbergs Guldsmeds**, marked 1931

16.9 x 26.7 x 16.3 cm (h x l x w), weight 773 g

The Ulla and Gunnar Trygg Fund

NMK 99/2017

The architectural form and smooth volumes of this bowl give it an international character not generally found in Swedish silver from this period. Sven Backström was primarily an architect. The bowl bears witness to his studies at the Bauhaus in Germany, which sought to fuse architecture, design and visual art into a unified whole. Its design language was based on the sphere, cone and cube and the primary colours red, blue and yellow.

**Touch needles, set of sixteen**

Silver

**Unknown designer and producer**, 1642

7 x 2 cm (h x w), weight 40 g

The Axel Hirsch Fund

NMK 115/2017

The abolition of the monarchy in 1792 dealt a severe blow to the French luxury goods industry. When Napoleon Bonaparte took power seven years later and subsequently proclaimed himself emperor, its fortunes were revived. Etienne-Lucien Blerzy was among those commissioned to make gold boxes bearing his monogram, which were distributed liberally as marks of favour. The recipients could trade them in for cash at the suppliers, Gilbert & Marguerit, who had opportunely engraved their name on one side.

**Gold box with original case**

18-carat gold, leather

**Etienne-Lucien Blerzy** (–1808), 1808

Box 2.2 x 10.1 x 5.4 cm (h x l x w), case 3.2 x 11.3 x 6.2 cm (h x l x w)

The Hjalmar and Anna Wicander Fund (purchase 2016, accession 2017)

NMK 25/2017

Fig. 71 Gold box with original case, Etienne-Lucien Blerzy, NMK 25/2017.

Fig. 72 Commemorative ring with a cameo portrait of Gustav III, Hans Jacob Vogt (1769–1823), NMK 217/2017.

Fig. 73 Commemorative ring with a cameo portrait of Gustav III, Hans Jacob Vogt (1769–1823), NMK 217/2017.
Tankard
Silver, partly gilt
Erik Sorsell (–1798), 1794
24.5 x 21 x 15 cm (h x l x w), weight 1350 g
The Axel Hirsch Fund
NMK 118/2017
Tankards were modern and common in the 17th century. They became bearers of tradition, as this late example from 1794 demonstrates. The design was frequently updated, here with a medallion, a knob in the form of a pinecone and a laurel-leaf edge.

Paperweight
Silver, porphyry
Gustaf Möllenborg (1796–1851), attributed to, 1840s
19.5 x 17 x 17 cm (h x l x w)
The Axel Hirsch Fund
NMK 119/2017
Naturalistic branches on a porphyry plinth from the Älvdalens porfyrverk. This nature-inspired design in various materials is from the 19th century. Objects with meticulously-crafted details were much admired. But they did not depict nature. On the contrary, plants were stylised to be decorative. Proportions were often altered. This variety of naturalism was part of the prevailing Neo-Rococo style.

Diadem
Gold, oriental pearls, agate, enamel
Anders Cedergren (1791–1834), 1806–10
6.6 x 13 x 7.5 cm (h x w x d)
The Axel Hirsch Fund
NMK 197/2017

Fig. 74 Object
Honey
Silver, glass
Ru Runeberg (b. 1970), 2014
16 x 24.5 x 32 cm (h x l x w)
The Ulla and Gunnar Trygg Fund
NMK 212/2017
A silver bee with a glass hind-part. The body is a honey vessel. The lid is thicker so it closes easily. The detachable antennae serve as spoons. Runeberg’s artistic objects are also useful. He plays with the viewer and does not offer any easy solutions. He hones and polishes the glass himself at Notsjö glasbruk. Inspiration comes from nature, which he stylises and gives other dimensions to.

Inkstand
Gilt and patinated bronze
Unknown designer and producer, 1800–20
23 x 34.5 x 12.5 cm (h x l x w)
The Axel Hirsch Fund
NMK 110/2017
A compartment borne by four tortoises supports an ancient Roman trireme with containers for ink and sand. This ink-stand crowned by the sea god Neptune was a gift from Karl XV to the master tailor Fredrik August Schultze (1808–1889), thanking him for inviting him to shoot woodcocks at his manor Rudboda on Lidingö. Schultze was a tailor to the court together with Carl Kaeding. Among other things, Kaeding & Schultze provided the costume Oscar I wore at his coronation.

Base Metals
Canopic jars
Bronze, marble giallo siena
Unknown designer and producer, 1800–50
34 x 12 cm (h x diam)
The Axel Hirsch Fund (purchase 2016, numbered 2017)
NMK 6–7/2017
See article on p. 45, Decorative Objects in Retour d’Égypte Style – A Reflection of International Politics.

Prototype saucer
Aa & Tu
Brass
Designed by Marie-Louise Hellgren (b. 1958)
Produced by Chang och Biörck, 2003
9 cm (diam)
Gift of Marie-Louise Hellgren
NMK 182/2017
**ACQUISITIONS 2017: EXPOSÉ**

**Fig. 75** Object, *Tafelwaage City*, Designed by Thomas Raschke, NMK 218/2017

**Fig. 76** Necklace, Jordi Aparicio, NMK 9/2017

**Fig. 77** Cane, Unknown designer and producer, NMK 214/2017

**Fig. 78** Table clock
*Katedralen i Rouen* (The Rouen Cathedral)  
Gilt bronze, enamel  
*Bavozet Frères et Soeurs*, c. 1835  
48 cm (h)  
The Axel Hirsch Fund  
NMK 213/2017  
An example of the Neo-Gothic aesthetic ideal in the early 1800s. France regularly organised industrial fairs to promote trade and showcase French luxury products. The 1827 exhibition was a triumph for the Mediaeval style. At the following exhibition, in 1834, the company Bavozet Frères et Soeurs showed a clock replicating the portal of Reims.

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**Stone Objects**

**Fig. 77** Cane  
Black Rännäs porphyry, gold, rattan palm  
*Unknown designer and producer*, 1810s–20s  
116.5 cm (l)  
The Anna and Ferdinand Boberg Foundation  
NMK 117A–C/2017  
This walking stick made of rattan and black Rännäs porphyry shows clearly that porphyry was in fashion. The fact that the Älvdalens porfyrverk was owned by Karl XIV Johan naturally enhanced this fad. But the hard, polished stone was also congenial to the Empire style.

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**Clocks**

**Table clock with two tazze**  
Patinated bronze, Sienna marble  
*Unknown designer and producer*, France 1810–30  
Table clock 52 x 67.5 x 22 cm  
(t x l x w), tazze 52 x 67.5 x 22 cm  
(t x l x w)  
The Anna and Ferdinand Boberg Foundation  
NMK 117A–C/2017  
An example of the Neo-Gothic aesthetic ideal in the early 1800s. France regularly organised industrial fairs to promote trade and showcase French luxury products. The 1827 exhibition was a triumph for the Mediaeval style. At the following exhibition, in 1834, the company Bavozet Frères et Soeurs showed a clock replicating the portal of Reims.
Cathedral. It was a success and the firm later announced that it sold clocks representing the cathedrals of Reims, Rouen and Notre Dame in Paris. Technically, the bronze casings are extremely intricate, consisting of more than 200 separate parts. The company continued making these models until around 1845.

**Jewellery**

Fig. 79

**Gold Parure with case**

18-carat gold, case in red Moroccan leather

**Gustaf Möllenborg** (1796–1851), 1842

Neckless 44.5 x 2.5 cm (l x w), earrings 6.2 x 1.8 x 0.9 cm (h x w x d), brooch 3.2 x 6.2 x 1 cm (h x w x d)

The Axel Hirsch Fund (purchase 2016, accession 2017)

NMK 1A–E/2017

The parts in this jewellery set are made of linked gold plats with freely sculpted flowers and leaves in the naturalistic style of the time. The original case was in red Moroccan leather. The set is from the Göransson family, who founded Sandvikens jernverk in 1862. Göran Fredrik Göransson married Catharina Elisabeth Sehlberg in 1842, and it was given to her on this occasion. It was then passed on to the oldest daughter in each generation until recently.

**Fig. 78** Table clock, *Katedralen i Rouen* (The Rouen Cathedral), Bavozet Frères et Soeurs, NMK 213/2017.

**Fig. 79** Gold Parure with case, Gustaf Möllenborg (1796–1851), NMK 1A–E/2017

Fig. 80

**Neckless**

*Body Armor #4*

Silver, agate, aventurine, carnelian, emerald, serpentine

**Åsa Lockner** (b. 1973), 2016

30 x 15 x 3 cm (h x w x d)

The Ulla and Gunnar Trygg Fund

NMK 2/2017

This necklace belongs to Åsa Lockner’s series Crown Jewels, in which she combines materials with various formal elements in an attempt to give each composition a sense of weight and certainty. As is often the case with crown jewels, the design is dictated by the shape of the gems. Body Armor #4 is set with agates, aventurines, carnelians, emeralds and serpentinates. Lockner claims that the piece can protect the wearer and even endow her with super-powers.

**Fig. 76**

**Necklace**

Silver 930/000 with electo-lacquered ceramics, stone

**Jordi Aparicio** (b. 1984), 2016

5 x 45 x 20 cm (h x l x w)

Gift of the Friends of the Nationalmuseum, the Bengt Julin Fund

NMK 9/2017

Jordi Aparicio grew up in a family of clockmakers and also became one, but has focused on jewellery-making in recent years. His pieces are made using advanced methods that he developed experimentally. Aparicio created this necklace by
winding silver wire around branches, which he then incinerated so that the silver melted together and the wood burned up. The metal was then given a ceramic coating.

**Fig. 82**

**Brooch**

**Gustaf Robert Lindbäck**

(1875–1951), designed c. 1912, made 1920
5.6 x 10 x 1.1 cm (h x l x w)
The Anna and Ferdinand Boberg Foundation
NMK 23/2017

In 1904, Gustaf Robert Lindbäck began designing and making silver objects in his workshop in Nederkalix in northern Sweden. This brooch is a modern, 20th-century piece, combining local crafts and external influences. Shaped like a bow, it shows a landscape, with the Kalixälven river at sunset, and the steeple at Kalix Church with northern lights. The scene is framed by plants and pine cones.

**Fig. 81**

**Bracelet with mounted medal with motif of Queen Josefina (Joséphine)**

Gold, silver
Medal engraved by **Pehr Henrik Lundgren** (1824–1855)
20 x 3.7 cm (l x w)
The Ulla and Gunnar Trygg Fund
NMK 41/2017

The Tessera Memoriae medal was instituted in 1855. It was awarded in either gold or silver. The engraver was Pehr Henrik Lundgren. He succeeded his father, Ludvig Persson Lundgren (1789–1853), as, Sweden’s Coin and Medal Engraver, but died of cholera two years later, and was succeeded by his sister, Lea Ahlborn (1826–1897), who thus became Sweden’s first female government employee.

**Brooch** (part of a collaboration, see rug NMK 105A/2017)

**Hide & Seek – Things are not what they seem**

Cicada, colour, glitter

**Märta Mattsson** (b. 1982), 2017
6.5 x 15 x 3 cm (h x w x d)
Gift of the Friends of the Nationalmuseum, the Bengt Julin Fund
Fig. 85
**B.K.F. Chair**
*Butterfly Chair*
Designed by **Antonio Bonet** (1913–1989), **Juan Kurchan** (1913–1972) and **Jorge Ferrari Hardoy** (1914–1977), 1938
Produced by **NK:s Verkstäder**, 1950s
88 x 85 x 82 cm (h x w x d)
Gift of Karin Perers, Mörtarbo
NMK 15/2017
Designed back in 1938, the Butterfly chair became associated in Sweden (where it was called the Bat) with changing 1950s attitudes to young people. Its design allowed for greater freedom to explore new sitting postures, and it was one of the first items that clearly marked a new design age in Swedish homes. From 1950 it was made at NK’s Nyköping workshop under licence from Knoll in the US.

**Shelf**
*Spika*
Chipboard
Designed by **Erik Karlström** (1923–2005)
Produced by **Kooperativa Förbundet**, 1968
203 x 53.7 x 26 cm (h x w x d)
Gift of the Friends of the Nationalmuseum, the Design Fund
NMK 16/2017
See article on p. 85, *Spika and Tajt – Alternative Furniture for a Young Generation.*

**Armchair**
Veneer, steel, leather
Designed by **Axel Einar Hjorth** (1888–1959)
Produced by **Nordiska Kompaniet**, 1929
110 x 60 x 57 cm (h x w x d)
The Barbro Osher Fund and the Axel Hirsch Fund
NMK 102/2017

**Furniture**

**Tabouret**
Mahogany, inlay
**Unknown Danish designer and producer**, 1800s
50 x 42 x 41 cm (h x l x w)
The Anna and Ferdinand Boberg Foundation (purchase 2016, accession 2017)
NMK 3/2017
See article on p. 45, *Decorative Objects in Retour d’Égypte Style – A Reflection of International Politics.*

**Necklace**
*What Has the Bird Done?*
PLA, silver
**Sofia Björkman** (b. 1970), 2015
66 x 26.8 cm (h x w)
Gift of the Friends of the Nationalmuseum, the Bengt Julin Fund
NMK 202/2017
Sofia Björkman has developed a method in which she makes three-dimensional hand drawings with a special pen that writes in the plastic material PLA. She has made several pieces using this technique, but this necklace was the first. The result is sculptural, and at the same time sketchy jewellery, reminding a bit of bird feathers.
According to family legend, this door from Kalmar Castle was a gift from the architect Fredrik Wilhelm Scholander (1816–1881), who was in charge of the restoration of the king’s chamber at Kalmar Castle in 1856–61, to his close friend, the artist Edvard Bergh (1828–1880). It was passed down in the family until it was sold. On the back is an ink note: FROM KALMAR CASTLE. Kalmar Castle is famous for its sumptuous interiors from the days of Erik XIV and Johan III. The marquetry panels were inspired by the continental fashion at the time. Erik XIV was himself fond of marquetry work.

**Mirror with the Coat of Arms of Wrede**

Gilt wood, engraved glass
Design by Burchardt Precht (1651–1738)
Produced by Burchardt Precht (1651–1738) (woodwork) and Kungsholms glasbruk (glasswork), c. 1700
195 x 110 cm (h x w)

The Axel Hirsch Fund
NMK 114/2017
See article on p. 35, Count Fabian Wrede’s Mirror.

**Chair**

**Knocking Down Chair**
Beechwood, teak veneer
Designed by Yngve Ekström (1913–1988)
Produced by Swedese Möbler (probably), 1960s
90 x 50 x 60 cm (h x w x d)
The Wiros Fund
NMK 153/2017
Innovative design with front and back legs designed as an up and down V. Seat and back of molded teak veneer. The model was also available with armrests. Yngve Ekström has been particularly noted for the 1956 armchair Lamino, well-known in Sweden.

The Axel Hirsch Fund
NMK 183/2017
Produced by Ingamay Persson and F.O.V. Fabrics, 2017
42 x 38 cm (h x diam)
The Ulla and Gunnar Trygg Fund
This pink textile was designed for air bags and is made by F.O.V. Fabrics since the 1990s. The material has a silicone-coated surface and is flame-resistant and therefore hard to destroy. The leftover material cannot be used, for safety reasons. By upholstering a puff with the silk-like material, Marie-Louise Hellgren wanted to give it a second life.

**Armchairs, set of two**

**Bird and Leaf (fabric design)**
Wood, textile, brass
Fabric designed by Charles Francis Annesley Voysey (1857–1941)
Fabric produced by Turnbull & Stockdale, 1880s
95 x 76 x 80 cm (h x w x d)
The Axel Hirsch Fund
NMK 199–200/2017
These armchairs belonged to Queen Sofia’s (1836–1913) apartments at Ulriksdal Palace and bear her owner mark. They were sold at an auction after the death of King Gustav VI Adolf in 1973.
Textiles and Fashion

Fig. 86
**Pattern model**
*Herbarium*
Dried and pressed petals, glue, panel
**Gunilla Lagerhem Ullberg**
(1955–2015), 2011
50 x 50 cm (h x w)
Gift of the artist’s daughter Anja Ullberg
NMK 21/2017
The textile designer Gunilla Lagerhem Ullberg was the head designer at Kasthall for nearly three decades. In her free time, she studied wild flowers and leaves which she picked, took apart, pressed and composed into kaleidoscopic patterns in her Herbarium. This pattern was also printed on a carpet for Kasthall, see NMK 39/2014.

Fig. 88
**Textile**
*Matilda Dominique*
Waffle Weave on Jacquard Loom
**Matilda Dominique** (b. 1983), 2014
210 x 140 cm (h x w)
Gift of the Friends of the National-museum, the Bengt Julin Fund
NMK 22/2017
Based on traditional methods, Matilda Dominique developed a waffled weaving technique for tapestry looms. By enlarging the three-dimensional tapestry structure, she creates distinct crests and valleys in the pattern. She made this textile while studying at the Konstfack University College of Arts, Crafts and Design.

**Towel**
Linen
Produced by *Vadstena fabrik*, 1820s
78 x 62 cm (l x w)
Gift of Johan Berggren, Stockholm
NMK 24/2017

**Textile print**
*Landskapsblommor*
Linen, printed in colour
Designed by Louise Adelborg
(1885–1971)
Produced by Almedahl, 1940s
220 x 94.3 cm (l x w)
Gift of Birgitta Mattson, Stockholm
NMK 28/2017

**Textile prints with red, beige, blue and green patterns**
*Spika*
Cotton
Designed by *Magnus Silfverhielm*
(b. 1945)
Produced by *Kooperativa Förbundet*, 1968
Red pattern 140 x 92 cm (l x w)
and 97 x 33 cm (l x w), beige pattern
172 x 92 cm (l x w) and 47.5 x 92 cm
(l x w), blue pattern 145 x 21 cm
(l x w), green pattern 80 x 19 cm
(l x w)
Gift of Birgitta Mattson, Stockholm
NMK 29–34/2017
See article on p. 85, *Spika and Tajt – Alternative Furniture for a Young Generation.*

**Textile print for blind**
*Mc Cloud*
Cotton, print in blue
Designed by *Chiqui Mattson*
(b. 1947)
Produced by *Almedahls*, 1973
287 x 180 cm (l x w)
Gift of Chiqui Mattson, Stockholm
NMK 35/2017

**Blind**
*Nattens ögon*
Cotton
Designed by *Chiqui Mattson*
(b. 1947)
Produced by *Almedahls for Haglunds*, 1986
198 x 127 cm (l x w)
Gift of Chiqui Mattson, Stockholm
NMK 36/2017

**Textile print**
*Horizon*
Cotton, printed in blue
Designed by *Chiqui Mattson*
(b. 1947)
Produced by *Almedahls*, 1971
220 x 147 cm (l x w)
Gift of Chiqui Mattson, Stockholm
NMK 37/2017
**Acquisitions 2017: Exposé**

**Sculpture** (part of an installation)
*Kirurgisk ornamentik*
Ink, textile and sewing
25 x 77 x 55 cm (h x w x d)
Gift of the Friends of the Nationalmuseum, Bengt Julin Fund
NMK 39/2017

This work is part of Märit Runsten’s series *Kirurgisk ornamentik* (Surgical Ornamentation), which consists of textile sculptures and ink and pencil drawings on paper. They concern our relationship to the body, which we are expected to learn to dominate and control in order to comply with the norm. Runsten wants to take control of the body beyond the surface. She rebuilds it, sculpts the innards and grafts parts onto it that grow into surgical ornaments. This sculpture belongs with NMH 18/2017.

**Embroidery**
*The Pink Chair*
Embroidery with cotton and silk yarn. White linen damask cloth
*Ulla Andersson* (b. 1942), 2013–16
190 x 122 cm (h x w)
Gift of the Friends of the Nationalmuseum
NMK 40/2017

The embroidery tells a story on women’s struggle for equal rights. The scenes recount the contemporary Swedish debate and historical events. Textile techniques are often associated with feminine creative work, and the 20th-century modernists defined embroidery and crocheting as unnecessary pottering – women should spend time on more socially useful activities. Crafts combined with political activism are sometimes called craftivism.

**Application**
*Sidenrelief nr. 9*
Silk organza, partially painted with Deco silk colours, application on dupion silk
*Pasi Välimaa* (b. 1968), 2017
68 x 62 cm (h x w)
Gift of the Friends of the Nationalmuseum, Bengt Julin Fund
NMK 43/2017

Cloth
*Nordic Delight Sill och potatis*
Textile print, block-printed two-shaft woven cotton fabric
Designed by *Shabnam Faraee* (b. 1971)
Made by *Hadi Ghorbani* (printer), *Hamid Zabolian* (woodcarver), 2016
200 x 135 cm (h x w) without fringes
Gift of the Friends of the Nationalmuseum
NMK 44/2017

**Cloth**
*Nordic Delight Julskinkan*
Textile print, block-printed two-shaft woven cotton fabric
Designed by *Shabnam Faraee* (b. 1971)
Produced by *Ljungbergs Textiltryck* for Nordiska Kompaniets textilateljé, NMK 50/2017.

**Plaid**
*Snark*
Wool, twill woven
Designed by *Viola Grästen* (1910–1994), 1957
Produced by *Tidstrand*
220 x 150 cm (h x w)  
Gift of Anders Reihnér, Stockholm  
NMK 49/2017

Fig. 90

Textile print  

Atomics  
Linen, hand-printed  
Designed by The Svedberg  
(1884–1971)  
Produced by Ljungbergs Textiltryck for Nordiska Kompaniets textilateljé, from 1954  
256 x 122 cm (h x w)  
The Wiros Fund  
NMK 50/2017  
The Svedberg, the 1926 Nobel laureate in Chemistry, was one of the artists who in 1954 made patterns for designer Astrid Sampe’s collection Signerad textil. He was part of Sweden’s Atomic Committee, working for the peaceful use of nuclear power; his research in nuclear physics and chemistry paved the way for new cancer treatment methods. Atomics represents electron clouds and nucleus shell structures, recalling vivid blackboard diagrams. The fabric was sold by the meter and used for curtains at Svedberg’s Uppsala University laboratory.

Rug (part of a collaboration, see brooch NMK 105B/2017)  
Hide & Seek – Things Are Not What They Seem  
Wool, hand-knotted in Kathmandu, Nepal  
Designed by Anna Forsberg  
(b. 1982)  
Produced by Makeda Rugs, 2017  
90 x 88 x 1 cm (h x w x d)  
Gift of the Friends of the Nationalmuseum, the Bengt Julin Fund  
NMK 105A/2017  
See article on p. 99, Hide & Seek – Things Are Not What They Seem.

Textile print  
Sankt Göran och draken  
Cotton  
Göta Trägårdh (1904–1984), 1950s  
130 x 76 cm (h x w)  
Transferred from Statens Konstråd  
NMK 113/2017  

Table runner  
Rutig strandråg  
Woven in checked twill and diamond twill. Linen.  
Designed by Ingela Berntsson  
(b. 1950), 1994  
Produced by Växbo Lin  
35 x 150 cm (h x w)  
Gift of Växbo Lin  
NMK 161/2017  

Dishcloth  
Crepe weave, linen. Overlock edging with beige cotton thread.  
Designed by Ingela Berntsson  
(b. 1950), 1994  
Produced by Växbo Lin  
Gift of Växbo Lin  
NMK 162/2017  

Table cloth  
Orion  
Linen, in satin weave  

Designed by Ingela Berntsson  
(b. 1950), 2001  
Produced by Växbo Lin  
160 x 265 cm (h x w)  
Gift of Växbo Lin  
NMK 163/2017  

Table runner  
Våga  
Linen, in satin weave  
Designed by Ingela Berntsson  
(b. 1950), 2008  
Produced by Växbo Lin  
50 x 170 cm (h x w)  
Gift of Växbo Lin  
NMK 164/2017  

Bath towel  
Bubbel  
Waffle weave, linen  
Designed by Ingela Berntsson  
(b. 1950), 2005  
Produced by Växbo Lin  
90 x 150 cm (h x w)  
Gift of Växbo Lin  
NMK 165/2017
ACQUISITIONS 2017: EXPOSÉ

Bath mat
Torkmatta
Crepe weave, linen
Designed by Ingrid Berntsson (b. 1950), 2008
Produced by Växbo Lin
50 x 70 cm (h x w)
Gift of Växbo Lin
NMK 166/2017

Pillowcase
Bolsterick
Linen, linen yarn Nm9, 5 in warp and weft, in satin weave, 5-shaft
Designed by Lena Rahoult (b. 1950), 1993
Produced by Klässbols Linneväveri
50 x 60 cm (h x w)
Gift of Klässbols Linneväveri
NMK 167/2017

Textiltryck
500 x 157 cm (h x w)
Gift of Bergbems Väveri
NMK 171/2017

Textile print
MANHATTAN
Flax
Designed by Josef Frank (1885–1967), c. 1942–46
Produced by Svenskt Tenn, 2012
500 x 135 cm (1x w)
Gift of Svenskt Tenn at the request of the Nationalmuseum
NMK 195/2017

Towel
Morgonstund
Linen
Designed by Marianne Nilson (b. 1923)
Produced by Almedahls for Nordiska kompaniets textilateljé, 1956
63 x 50 cm (1 x w)
Gift of Astrid Sampe 1979, accession 2017
NMK 196/2017

Industrial design
Fig. 92
Calculating machine
Facit C1–13
Aluminium, bakelite, plexiglass
Designed by Bernadotte & Björn Industridesign
Produced by Facit, 1956
15.5 x 32 x 21 cm (h x w x d)
Gift of Thomas Lindblad
NMK 11/2017

Calculating machine
Facit CMI–16
Aluminium, bakelite, plexiglass
Designed by Bernadotte & Björn Industridesign
Produced by Facit, 1959
15.5 x 35 x 28 cm (h x w x d)
Gift of Thomas Lindblad
NMK 12/2017

Calculating machine
Facit C1–13
Aluminium, bakelite, plexiglass
Designed by Bernadotte & Björn Industridesign
Produced by Facit, 1956
15.5 x 32 x 21 cm (h x w x d)
Gift of Thomas Lindblad
NMK 11/2017

Calculating machine
Facit CMI–16
Aluminium, bakelite, plexiglass
Designed by Bernadotte & Björn Industridesign
Produced by Facit, 1959
15.5 x 35 x 28 cm (h x w x d)
Gift of Thomas Lindblad
NMK 12/2017

Turn signals
Takgök (Fixlight)
Lacquered metal (aluminium), rubber, plastic (acrylic resin)
Produced by Fixfabriken for Volvo, 1950
9 x 20.5 x 9 cm (h x w x d)
Gift of the Friends of the Nationalmuseum, the Design Fund
NMK 52/2017

Fig. 94
Kitchen fan
Silent
Metal, rubber, plastic
Designed by Bernadotte & Björn Industridesign
Produced by Bahco and Asea, Allmänna Svenska Elektriska (motor), 1957
29 x 24 x 16.5 cm (h x w x d)
Gift of the Friends of the
Fig. 92 Calculating machine *Original-Odhner*, Designed by Bernadotte & Björn Industridesign, Produced by Original-Odhner and Atvidabergs industri, NMK 10/2017.

Fig. 93 Margarine package *Margarinsk Flora*, Designed by Carl-Arne Breger, graphic design, and Od Christensson (1918–2014), the Cekacup packaging, Produced by Ceka Förpackning for Margarinbolaget, NMK 51/2017.

Fig. 94 Kitchen fan *Silent*, Designed by Bernadotte & Björn Industridesign Produced by Bahco and Asea, Allmänna Svenska Elektriska (motor), NMK 54/2017.

Fig. 95 Household utensils, Designed by Hemmens forskningsinstitut and Jernbolaget, Produced by Karlsson & Nilsson Knivfabrik, NMK 65/2017.
Fig. 96 Bowl, Produced by Mölntorps verkstäder (manufacturing) and Avesta Jernverk (material), NMK 64/2017.

Fig. 97 Cooking pot with lid, Designed by Arne Erkers, Produced by Kockums Jernverk, NMK 73/2017.

Fig. 98 Jugs, set of two, Produced by Mölntorps verkstäder, NMK 70–71/2017.

Fig. 99 Cooking pot with lid Hollywood serie 1, Designed by Adam Thylstrup, Produced by Nilsjohan, NMK 74/2017.

Fig. 100 Cooking pot with lid, Designed by Erik Fleming, Produced by Skultuna Messingsbruk, NMK 75/2017.
Nationalmuseum, the Design Fund
NMK 54/2017
The Silent kitchen fan was both more efficient, with six blades instead of four, and less noisy than older models. It was also easy to remove and clean the fan blades. The chain was used to switch it on and off and to set the speed.

Fan
Brass, black lacquered sheet metal, electrical components
Designed by Peter Behrens (1868–1940), c. 1910
Produced by AEG
37 x 32 x 21.5 cm (h x w x d)
Gift of the Friends of the Nationalmuseum, the Design Fund NMK 55/2017
AEG employed the artist Peter Behrens in 1907 to create the company’s entire design profile, from the logotype and advertising to products and buildings. This table fan is a classic example of how modern electrical appliances were given a look that emphasised their purpose, without historical references or decorative embellishments.

Electric Kettle
Brass, rattan, wood
Designed by Peter Behrens (1868–1940), 1909
Produced by AEG
21 x 13.5 x 13.5 cm (h x w x d), with spout 19 cm (d)
Gift of the Friends of the Nationalmuseum, the Design Fund NMK 56/2017

Electric Kettle
Copper, brass, tin, rattan, wood
Produced by Asea, Allmänna Svenska Elektriska (manufacturing) and Avesta Jernverk (material), c. 1915
20 x 13.5 cm (h x diam), with spout 17 cm (diam)
Gift of the Friends of the Nationalmuseum, the Design Fund NMK 57/2017

Ceiling lamps, set of two
TW003
Steel, glass
Designed by Tapio Wirkkala (1915–1985)

Produced by (light-bulbs), 1960
23 x 5 cm (h x diam)
NMK 58–59/2017

Light bulbs and packaging, set of four
Airam
Glass, cardboard
Designed by Tapio Wirkkala (1915–1985)
Produced by Airam, 1960
Light bulbs 14 x 12.2 cm (h x diam), packaging 14.5 x 11 x 11 cm (h x w x d)
Gift of Fredrik Posse through the Friends of the Nationalmuseum, the Design Fund
NMK 60–63/2017
The Finnish designer Tapio Wirkkala worked with a variety of object categories, materials and companies. In the 1950s, Finland wanted its design to be included in the successful concept of Scandinavian design, and SAS used Wirkkala’s lighting fixture in an advert to enhance its image as a modern airline. The geometric shapes of his fixtures symbolised a new, bold style that SAS wanted to embody.

Fig. 96
Bowl
Stainless steel
Produced by Mölntorps verkstäder (manufacturing) and Avesta Jernverk (material), 1930s
8 x 24.4 cm (h x diam)
Gift of the Friends of the Nationalmuseum, the Design Fund
NMK 64/2017
In 1927, Mölntorps Verkstäder began making stainless steel containers for households, restaurants and hospitals, and this bowl is an example of the company’s early, more robust output. Stainless steel was praised at the Stockholm Exhibition in 1930, for being hygienic, maintenance-free and indestructible. The material for Mölntorp’s production came from Avesta Jernverks, which had been making stainless steel since 1924.

Fig. 95
Household utensils
Stainless steel
Designed by Hemmens forskningsinstitut and Jernbolaget, c. 1950

Silent kitchen fan, NMK 54/2017

Fig. 101 Ladles, set of five, Designed by Erik Forsse-Gnista for Nordensons, NMK 126–130/2017.

Fig. 102 Measuring spoons, Designed by Anna-Britt Agnsäter, Produced by Gustavsberg, NMK 131/2017.
ACQUISITIONS 2017: EXPOSÉ

Produced by Karlsson & Nilsson Knivfabrik, 1960s
Mounting board 39 x 27.5 x 1.5 cm (h x w x d), potato peeler 18.5 x 2 cm (l x diam), spatula 18.5 x 5.3 x 4 cm (l x w x thickness), slicer 34.5 x 3.5 x 2 cm (l x w x thickness), peeling knife 19 x 1.7 x 2 cm (l x w x thickness), tin-opener 15.5 x 3.5 x 1.8 cm (l x w x thickness), bread knife 30.5 x 3.5 x 1.5 cm (l x w x thickness), spreader knife 23 x 3 x 1.6 cm (l x w x thickness).
Gift of the Friends of the National-museum, the Design Fund
NMK 65/2017
The domestic research institute Hemmens forskningsinstitut i Sverige was founded in 1944, to rationalise domestic and household work with cogent, scientific methods. Standardisation and more efficient tools were included in the research project, and this set of ergonomically designed kitchen utensils were one result of their efforts.

Measuring cup, one deciliter
Stainless steel
Unknown designer and producer, 1950s
4.5 x 7.5 cm (h x diam), with handle 9.2 cm (diam)
Gift of the Friends of the National-museum, the Design Fund
NMK 66/2017

Measuring cup, three deciliters
Stainless steel
Produced by Eskilstuna Stålpressning, 1950s
10 x 9.5 cm (h x diam), with spout and handle 12.2 cm (diam)
Gift of the Friends of the National-museum, the Design Fund
NMK 67/2017

Measuring cup, half a liter
Stainless steel
Unknown designer and producer, 1950s
11.4 x 11.5 cm (h x diam), with spout and handle 15 cm (diam)
Gift of the Friends of the National-museum, the Design Fund
NMK 68/2017

Measuring cup, one liter
Stainless steel
Produced by Eskilstuna Stålpressning, 1950s
15.9 x 13.8 cm (h x diam), with spout and handle 19 cm (diam)
Gift of the Friends of the National-museum, the Design Fund
NMK 69/2017

Jugs, set of two
Stainless steel
Produced by Mölntorps verkstäder, 1930s
17 x 11.5 cm (h x diam), 15.8 cm (diam) with spout and handle and 12 x 14.3 cm (h x diam), 19 cm (diam) with spout and handle
Gift of the Friends of the National-museum, the Design Fund
NMK 70–71/2017
The unknown designer of this jug was inspired by similar vessels made of different materials. It was shown in Mölntorp’s exhibition Det rostfria köket (The Stainless Steel Kitchen) at Nordiska Kompaniet in Stockholm in 1934. Adverts for the company stress the advantages of stainless steel: “its beautiful appearance resembles silver”, the objects are “very easy to clean”, and “give no metallic taste to the food”.

Cooking pot with lid
RM-kastrull
Stainless steel, brass
Produced by Svenska Stålpressning, 1930s (design), 1950s (production)
With lid and handle 11.5 x 36.5 x 19 cm (h x l x diam)
Gift of the Friends of the National-museum, the Design Fund
NMK 72/2017

Cooking pot with lid
Diplomat
Aluminium, bakelite, copper
Designed by Pierre Forssell (1894–1954)
Produced by Skultuna Messingsbruk, 1950s
With lid and handle 11.5 x 29.5 x 15.2 cm (h x l x diam)
Gift of the Friends of the National-museum, the Design Fund
NMK 73/2017

Cooking pot with lid
Diplomat
Aluminium, porcelain enamel, teflon, plastic
Designed by Pierre Forssell (1925–2004)
Produced by Skultuna Messingsbruk, beginning of 1970s
With lid and handle 15 x 31 x 15.6 cm (h x l x diam)
Gift of the Friends of the National-museum, the Design Fund
NMK 74/2017

Cooking pot with lid
Diplomat
Aluminium, bakelite
Designed by Erik Fleming (1894–1954)
Produced by Skultuna Messingsbruk, 1950s
With lid and handle 11.5 x 29.5 x 15.7 cm (h x l x diam)
Gift of the Friends of the National-museum, the Design Fund
NMK 75/2017

Cooking pot with lid
Diplomat
Aluminium, porcelain enamel, teflon, plastic
Designed by Pierre Forssell (1925–2004)
Produced by Skultuna Messingsbruk, beginning of 1970s
Without lid with handle 9.4 x 28.5 cm (h x l)
Gift of the Friends of the National-museum, the Design Fund
NMK 78/2017

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Fig. 98

Fig. 99

Cooking pot with lid
Hollywood serie I
Stainless steel, bakelite, copper
Designed by Adam Thystrup (1914–1989)
Produced by Nilsjohan, 1953–54
With lid 14 x 29 x 15.2 cm (h x l x diam)
Gift of the Friends of the National-museum, the Design Fund
NMK 76/2017
This Hollywood pan has a copper-covered base which makes it heat up quickly. The kitchen utensil manufactory Nilsjohan also had educational activities, with its own Kitchen Club, magazine and Den Glada Köksparaden (The Happy Kitchen Parade), an event featuring Swedish celebrities and demonstrations of utensils; the largest event was held in the Blue Hall at the Stockholm City Hall in 1959 and drew 39 000 visitors.

Fig. 100

Cooking pot with lid
Saucepans at Tekniska skolan in Stockholm in the 1940s, began freelancing for Kockums in 1955. This saucepan is designed to be functional and ergonomic. The Bakelite handle does not conduct heat and balances the pan when the thumb is placed on the upper side. The lid is bevelled to prevent it from slipping off the pan, and the broad rim is drip-free when pouring. It can also be stacked with the lid on. It was awarded a silver medal at the Milan Triennial in 1957.

Fig. 100

Cooking pot with lid
Stainless steel, copper, bakelite
Designed by Bernadotte & Björn Industridesign, 1958 for Moderna Kök
With lid and handle 12 x 30 x 17.2 cm (h x l x diam)
Gift of the Friends of the Nationalmuseum, the Design Fund
NMK 79/2017

Cooking pot with lid
Den goda grytan
Stainless steel with aluminium base
Designed by Folke Arström (1907–1997), 1967

Produced by Svenska Stälpressnings AB
9 x 30.5 x 16.2 cm (h x l x diam)
with lid and handle, lid 2.6 x 15.5 cm (h x diam)
Gift of the Friends of the Nationalmuseum, the Design Fund
NMK 80/2017
Folke Arström summed up his ideas on saucepan design in 1967: “I wanted to make a functional cooking vessel with no unnecessary embellishments. The material, stainless steel, is beautiful in itself – timeless and durable. The handle should be easy to hold for lifting and pouring. The pan should rest in your hand. The lid should be designed so the pans could be stacked on top of each other safely. The steam should stay inside the pot – not leak and stain the outside. And the rim should be drip-free. The base I need not worry about. A cast aluminium outer layer, of course. And it should be easy to clean.”

Cooking pot with lid
Den goda grytan
Stainless steel
Designed by Folke Arström (1907–1997), 1967

Produced by Svenska Stälpressnings AB
With lid and handle 9 x 29.7 x 15.9 cm (h x l x diam)
Gift of the Friends of the Nationalmuseum, the Design Fund
NMK 81/2017

Cooking pot with lid
Gunda
Stainless steel with aluminium base
Designed by Sigurd Persson (1914–2003) and Ragnhild Nergård (b. 1937), 1977 for Kooparativa Förbundet
Produced by Hackman

Fig. 103 Cutlery Gammal svensk, Gense modell 100, Produced by Gense, NMK 138–140/2017.

Fig. 104 Cutlery Sjukhusbesticket, Gense modell 500, Designed by Sjukhusens Standardiseringskommitté, Produced by Gense, NMK 150–152/2017.
ACQUISITIONS 2017: EXPOSÉ

With lid and handle
12.6 x 31.2 x 16.1 cm (h x l x diam)
Gift of the Friends of the National-museum, the Design Fund
NMK 82/2017

Cooking pot with lid
Gunda
Stainless steel with aluminium base
Designed by Sigurd Persson (1914–2003) and Ragnhild Nergård (b. 1937), 1977 for Kooperativa Förbundet
Produced by Hackman
With lid and handles
15.4 x 28 x 19.5 cm (h x l x diam)
Gift of the Friends of the National-museum, the Design Fund
NMK 83/2017

Deep pan with lid
Galax
Stainless steel, brass
Designed by Carl-Arne Breger (1923–2009), 1974
Produced by GAB-Gense
With lid and handle
8.2 x 38 x 20 cm (h x l x diam)
Gift of the Friends of the National-museum, the Design Fund
NMK 84/2017

Sauceboat
Galax
Stainless steel, brass
Designed by Carl-Arne Breger (1923–2009), 1974
Produced by GAB-Gense
8.7 x 18.8 x 7.4 cm (h x l x w)
Gift of the Friends of the National-museum, the Design Fund
NMK 85/2017

Disposable toilet
Peepoo
Plastic, biodegradable
Designed by Anders Wilhemsson (b. 1955), Peter Thuvander (b. 1974) and Camilla Wirseen (b. 1965), 2008
Produced by Peepeople
Sack (disposable toilet) 38 x 14 cm (l x w), brochure with sample 30 x 14.2 cm (l x w)
Gift of Anders Wilhemsson 2008, accession 2017
NMK 106A–B/2017

Deep pan with lid
Galax
Stainless steel, brass
Designed by Carl-Arne Breger (1923–2009), 1974
Produced by GAB-Gense
With lid and handle
8.2 x 38 x 20 cm (h x l x diam)
Gift of the Friends of the National-museum, the Design Fund
NMK 84/2017

Handsaw
Handsaw System
Aluminium overcast with orange glass fiber reinforced polypropylene and in the gripping surface black thermoplastic elastomer (TPE), spring steel
Designed by Ergonomidesign AB
Produced by SNA Europe and Bahco, 2008
Handle, right handed and left handed
6 x 20 x 17 cm (h x w x d), sawblades
56 x 12.5 cm (l x w), 61 x 12.5 cm (l x w), 55.5 x 12.5 cm (l x w),
35 x 12.5 cm (l x w), and
35.5 x 12.5 cm (l x w)
Gift of SNA Europe and Bahco
NMK 109A–G/2017

Fig. 105 Milk carton Tetra. Designed by Anders Ruben Raising, Produced by Tetra Pak, NMK 194/2017.

Fig. 106 Cutlery Dorotea Night. Designed by Monica Förster, Produced by Gense, NMK 207–210/2017.
(h x l x w), medium-sized ladle 3.3 x 25.3 x 6.5 cm (h x l x w), large ladle 2.8 x 30.5 x 8 cm (h x l x w), fork 2.8 x 32.5 x 6 cm (h x l x w), soup ladle 10 x 34 x 9.2 cm (h x l x w)
Gift of the Friends of the Nationalmuseum, the Design Fund NMK 126–130/2017
A traditional set of wooden ladles inspired Fors Gnist to modernise the utensils in melamine. Plastic ladles are more hygienic than wooden ones as they don’t absorb liquids. The set was produced in modern colours such as red, yellow and brown for over two decades.

Fig. 102
**Measuring spoons**
Plastic, steel
Designed by **Anna-Britt Agsåter** (1915–2006)
Produced by **Gustavsberg**, c. 1950
Gift of the Friends of the Nationalmuseum, the Design Fund NMK 131/2017
Inspired by the USA, the KF test kitchen introduced this Swedish set of measurements around 1950. It was made for decades by Gustavsberg and is still sold in more or less the same design by all major manufacturers. This was one of the first consumer products from Gustavsberg’s plastic factory and was available all over Sweden in KF’s grocery stores.

**Tub**
Plastic
Designed by **William Mönnich** (1913–1989), 1957
Produced by **Gustavsberg**
29 x 77 x 45 cm (h x l x b)
Gift of the Friends of the Nationalmuseum, the Design Fund NMK 132/2017
William Mönnich’s multi-functional tub for baby baths or laundry had an ingenious design. Originally made by SM-Plast, Gustavsberg took over when SM-Plast shut down. The introduction of thermoplastic enabled injection moulding. This tub has double-folded sides, for maximum strength with minimal thickness. It has four handles and a corrugated side that can be used as a washboard.

**Cutlery**
Stainless steel
Produced by **Klas Törnblom**, 1920s
Fork 18.5 cm (l), knife 22.5 cm (l)
Gift of the Friends of the Nationalmuseum, the Design Fund NMK 133–134/2017
Stainless steel was a novel material in the 1920s. Although this cutlery is made entirely of stainless steel, the design imitates 19th-century cutlery in two parts, with carbon steel blades and wood, bone or horn handles. Spoons could not be made of stainless steel until the 1930s, and there were no spoons modelled on 19th-century cutlery in two parts.

**Palace**
Silver, stainless steel
Designed by **Karl Vilhelm Norberg** (1884–1969)
Produced by **Gense**, 1930s
Spoon 18.3 cm (l), fork 18.2 cm (l), knife 21.2 cm (l)
Gift of the Friends of the Nationalmuseum, the Design Fund NMK 135–137/2017

Fig. 103
**Cutlery**
Gammal svensk, Gense modell 100
Stainless steel
Produced by **Gense**, 1932
Spoon 18.8 cm (l), fork 18.5 cm (l), knife 21 cm (l)
Gift of the Friends of the Nationalmuseum, the Design Fund NMK 138–140/2017
Gense’s price list from autumn 1932 lists the cutlery Gammal Svensk in stainless steel, the first comprehensive stainless-steel cutlery series. This was originally a silver design from the 18th century, which Gense and others had made in new silver, but several factories now started making it in stainless steel. Gense’s catalogue from 1932 offers 13 Gammal Svensk parts, and the range was expanded to some 40 in the ensuing years.
Cutlery
*Gense modell 600*
Stainless steel
Designed by Lars Hedlund (1893–?)
Produced by Gense, 1935
Spoon 18.3 cm (l), fork 18.3 cm (l), knife 19.8 cm (l)
Gift of the Friends of the Nationalmuseum, the Design Fund
NMK 141–143/2017

Cutlery
*Florida, Gense modell 20100*
Stainless steel
Designed by Viking Richard Göransson (1900–1985)
Produced by Gense, 1936
Spoon 18 cm (l), fork 18.2 cm (l), knife 20.2 cm (l)
Gift of the Friends of the Nationalmuseum, the Design Fund
NMK 144–146/2017

Cutlery
*Stockholm, Gense modell 400*
Silver, stainless steel
Designed by Hugo Lundstedt (1876–1969)
Produced by Gense, end of 1930s
Spoon 17.3 cm (l), fork 17.7 cm (l), knife 19.5 cm (l)
Gift of the Friends of the Nationalmuseum, the Design Fund
NMK 147–149/2017

This cutlery was developed under the auspices of Sjukhusens Standardiseringskommissé, SSK, a hospital standardisation committee. To make it easier for patients to cut food, the knife handle was longer and the blade shorter than conventional cutlery. The fork prongs were shorter and blunter, while the spoon ladles were rounder than the usual oblong oval. The cutlery was thicker than the usual brands on the market, making

Fig. 108 Portrait Genom ytan, Emma Linde, NMK 38/2017.
it more expensive. It was bought by hospitals, the military and large canteens.

**Ski helmet, clay model prototype**
POC Skull
Sculpted and painted clay, wood, styrofoam, metal, MDF-board
Designed by Jan Woxing (b. 1962)
Produced by POC Sweden, 2005
Gift of the Friends of the Nationalmuseum, the Design Fund
NMK 156/2017

**Bicycle helmet**
**Corpora Aid**
Molded plastics, ABS in the cover (acrylonitrile butadiene styrene), shock absorbing
Designed by Fredrik Hallander (b. 1970) and Claes Nellemstam (b. 1980)
Produced by POC Sweden, 2016
Gift of POC Sweden
NMK 157/2017
See article on p. 133, *Smart Design.*

**Jacket**
**Commuter WO Wet Jacket**
Waterproof fabric laminated in three layers
Designed by Ann-Sofie Jakobsson

**Ski helmet, 3D printed prototype**
POC Skull
Plastic, synthetic fabric
Designed by Jan Woxing (b. 1962)
Produced by POC Sweden, 2005
Gift of the Friends of the Nationalmuseum, the Design Fund
NMK 155/2017

**Cutlery**
**Dorotea**
Stainless steel
Designed by Monica Förster (b. 1966), 2011
Produced by Gense
Gift of Earin at the request of the Nationalmuseum
NMK 203–206/2017

**Wireless headphones, set of two**
**Earin M-1**
Plastic, electronics, aluminium, rubber, paper
Designed by Zenit Design and Earin
Produced by Earin, 2015
Headphones 2 x 1 cm (h x w x d), charging capsule 2 x 9.5 x 2 cm (h x w x d)
Gift of Earin at the request of the Nationalmuseum
NMK 215–216/2017
See article on p. 133, *Smart Design.*

**Miscellaneous**

Fig. 108
**Portrait**
*Genomytan*
Strips cut off the magazine pages in 18 fashion magazines mounted on an MDF-board with a black frame
Emma Linde (b. 1972), 2008
141 x 95 x 4.3 cm (h x w x d)
Gift of the Friends of the Nationalmuseum, the Bengt Julin Fund
NMK 38/2017

Emma Linde’s self-portrait is made of 18 fashion magazines, cut into strips of different lengths. The technique, similar to weaving, determines which motifs meet in a pixelated pattern of photos, text and advertising. The work refers to Linde’s cancer treatment, where she and other patients were offered make-up tutorials and wig trying, even though they knew they would not survive. The attitude to surface and body raised questions of identity and personality for Linde.

Fig. 107
**Chessboard and chess pieces in a box**
Gold-plated leather, 32 chess pieces made of bone, half of them painted red, box made of curly birch
Designed by Christopher Schneider (1721–1787), 1771–82
Chessboard unfolded 32.5 x 16 cm (h x w), chess pieces 9.5 x 13.5 cm (h x d)
The Axel Hirsch Fund
NMK 111A–B/2017

Christopher Schneider is considered to be the best Swedish book binder ever. Schneider came from a family of German book binders, and became a master book binder in 1746. He was book binder to Queen Lovisa Ulrika. The chess set bears the queen’s monogram and the text “SWARTSJÖ NO 2”. It has a gilt à la grecque border, and the Three Crowns emblem in each corner. The board has red and white squares. A birch box for the bone chess pieces accompanies the set. The chess set that the Queen’s valet Gustav Badin (Moor) is holding in a portrait in the Nationalmuseum collection (NMGrh 1455) also has red and white squares.

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**ACQUISITIONS 2017: EXPOSÉ**

See article on p. 133, *Smart Design.*
Swedish National Portrait Gallery, Gripsholm Castle

Fig. 109

**Olof Arenius** (1700–1766), manner of, Swedish
**Maria Elisabeth Coyet** (1716–1772), *Married to Baron and Captain of the Horse, Jacob Ludvig Maclean*

Oil on canvas, 49.5 x 59.5 cm

The Axel Hirsch Fund (Purchase 2016, accession 2017)

NMGrh 5131

This portrait of Maria Elisabeth Coyet is in the manner of Olof Arenius, but it was presumed to have been painted by one of his students, possibly the young Alexander Roslin or Carl Gustaf Pilo. It has not been possible to determine beyond doubt who held the brush.

Fig. 110

**Felicia Bolm** (1988–2011), Swedish

*Self-Portrait*, c. 2011, print by Rainer Bolm 2017

Photography, digital print, 42 x 59 cm

Gift of the artist’s father Rainer Bolm

NMGrh 5151

The photographer Felicia Bolm was her own model for several of her photographs. By experimenting with images of her own body and face, she worked towards different types of expression. In this self-portrait, she views the world through a compendium lens hood. The focus is on her eye and her gaze – the most important tools of a photographer. The composition is a quotation from French photographer Pierre-Louis Pierson’s famous portrait from the 1860s of the Comtesse de Castiglione. Both de Castiglione and Bolm used photography as a means of exploring female roles and modes of expression.

**Dawid** (Björn Dawidsson) (b. 1949), Swedish

“self”, *Self-Portrait*, 1998

Photography on paper, 54.1 x 42 cm

The gift fund of Gripsholmsföreningen av år 1937 (the Axel Hirsch Fund)

NMGrh 5136

See article on p. 93, *Portraits by Dawid*.

**Dawid** (Björn Dawidsson) (b. 1949), Swedish

*Self-Portrait*, 2014

Photography on paper, 54.5 x 42 cm

The gift fund of Gripsholmsföreningen av år 1937 (the Axel Hirsch Fund)

NMGrh 5137

**Dawid** (Björn Dawidsson) (b. 1949), Swedish


Photography on paper, 54.5 x 42.1 cm

The Fritz Ottergren Fund

NMGrh 5138

**Dawid** (Björn Dawidsson) (b. 1949), Swedish

*Gerry Johansson (born 1945), Photographer, Married to the Ceramicist Ann Jansson*, 1984

Photography on paper, 54.2 x 59.9 cm

The Fritz Ottergren Fund

NMGrh 5139

**Dawid** (Björn Dawidsson) (b. 1949), Swedish

*Bruno Ehrs (born 1953), Photographer, Married to Yvonne Ehrs*, 1986

Photography on paper, 54.4 x 42.2 cm

The gift fund of Gripsholmsföreningen av år 1937 (the Axel Hirsch Fund)

NMGrh 5140

**Dawid** (Björn Dawidsson) (b. 1949), Swedish

*Gunner Smoliansky* (born 1932), Photographer, Married to 1. the Singer Nannie Porres, 2. the Photographer Stina Brockman, 2004

Gelatin silver print on paper, 35.1 x 22.8 cm

The gift fund of Gripsholmsföreningen av år 1937 (the Axel Hirsch Fund)

NMGrh 5141

**Dawid** (Björn Dawidsson) (b. 1949), Swedish

*Thomas Wågström* (born 1955), Photographer, 2015

Photography on paper, 54.7 x 42 cm

The Fritz Ottergren Fund

NMGrh 5142

**Dawid** (Björn Dawidsson) (b. 1949), Swedish

*Anders Widoff* (born 1953), Artist, 2014

Photography on paper, 53.5 x 63.9 cm

The gift fund of Gripsholmsföreningen av år 1937 (the Axel Hirsch Fund)

NMGrh 5143

**Dawid** (Björn Dawidsson) (b. 1949), Swedish

*Domenico Inganni* (1903–1988), Sculptor, Stucco-Artist, Italian, Active in Sweden, 1978

Photography on paper, 54.5 x 59.5 cm

The Fritz Ottergren Fund

NMGrh 5144

**Dawid** (Björn Dawidsson) (b. 1949), Swedish

*Kenta I, Kenneth Gustafsson* (1948–2003), Singer, Musician, 1979

Gelatin silver print, 34 x 23.8 cm

The gift fund of Gripsholmsföreningen av år 1937 (the Axel Hirsch Fund)

NMGrh 5145

**Dawid** (Björn Dawidsson) (b. 1949), Swedish

*Kenta II, Kenneth Gustafsson* (1948–2003), Singer, Musician, 1979

Gelatin silver print, 34 x 23.8 cm

The gift fund of Gripsholmsföreningen av år 1937 (the Axel Hirsch Fund)

NMGrh 5146

The photographer Felicia Bolm was her own model for several of her photographs. By experimenting with images of her own body and face, she worked towards different types of expression. In this self-portrait, she views the world through a compendium lens hood. The focus is on her eye and her gaze – the most important tools of a photographer. The composition is a quotation from French photographer Pierre-Louis Pierson’s famous portrait from the 1860s of the Comtesse de Castiglione. Both de Castiglione and Bolm used photography as a means of exploring female roles and modes of expression.
Fig. 110 Felicia Bolm, Self-Portrait, NMGrh 5151.

**Dawid** (Björn Dawidsson) (b. 1949), Swedish
*Stig Larsson (born 1953), Author, Film Director, 1987*
Gelatin silver print on, 30.5 x 25.4 cm
The gift fund of Gripsholmsföreningen av år 1937 (the Axel Hirsch Fund) NMGrh 5147

**Hans Gedda** (b. 1942), Swedish
*Marcus Wallenberg (1899–1982), Bank Manager, Industrialist, Married to 1. Dorothy Helen Mackay, 2. Baroness Marianne De Geer af Leufsta, 1982*
Gelatin silver print on paper mounted on cardboard, 60.5 x 50.5 cm
The Fritz Ottergren Fund NMGrh 5133

**Figure 111**
**Henry Buergel Goodwin,** (1878–1931), German, active in Sweden
*Hans Zetterström, Pen Name Hasse Z (1877–1946), Author, Married to Anna Maria Ahlberg, 1927*
Gelatin silver print, 31 x 23 cm
The Fritz Ottergren Fund NMGrh 5132
Henry B. Goodwin was a prolific portrait photographer in the 1920s. He developed his own photographic style, with a brown-tinted soft focus that was typical of the pictorialists. This is a portrait of the author and columnist Hasse Zetterström taken from above slightly to one side.

**Figure 112**
**Olle Hamgren** (b. 1960), Swedish
*Göran Persson (b. 1949), Prime Minister, Chairman of Socialdemokratiska Arbetarepartiet, Married to 1. Gunnel Claesson, 2. Political Secretary Annika Barthine, 3. Political Official and CEO of Systembolaget Anitra Steen, 2017*
Gelatin silver print, 23.5 x 19.3 cm
The gift fund of Gripsholmsföreningen av år 1937 (the Axel Hirsch Fund) NMGrh 5148
The artist Olle Hamgren once said, “Many people think that a face is the hardest thing to paint. But it isn’t. Instead, it’s the spaces where not
much is going on, like a resting hand, that are infinitely harder to bring to life.” In this portrait of Göran Persson, the artist has worked as much on the leather upholstery of the Mats Theselius chair as on the arched brow of the sitter. With subtle use of attributes, such as the sculpture of smiths, or the red book and the Dala horse, the artist shows us that this is a Swedish Social Democratic politician. For viewers who do not recognise the model, his name can be read on the spine of a book, that also states his age: 68. Göran Persson looks back at us seriously, as though we had surprised him in the midst of reading something thrilling. The portrayal is simple, yet dignified. Olle Hamngren is singularly skilful in balancing the seemingly lofty with the trivial.

**Hilda Lindgren** (1833–1917), Swedish
*Peter Wieselgren (1800–1877), Associate Professor, Dean, Literature Historian, Temperance Advocate, Married to Mathilda Rosenvist, 1874*
Oil on canvas, 77 x 63.5 cm
Gift of the estate of Principal Assistant Secretary Jon Peter Wieselgren, Stockholm
NMGrh 5154

**Fig. 113**

**Johan Morén** (1870–1931), Swedish
*Gustaf Fröding (1861–1911), Author, Poet, 1903*
Gelatin silver print, 29.8 x 23.1 cm
The Ulla and Gunnar Trygg Fund
NMGrh 5149
In 1903 Johan Morén, inspector of the Ulleråker psychiatric hospital, was asked by the doctor in charge to photograph the poet Gustaf Fröding, who was a patient there at the time. Fröding sat in his bed and refused to leave it. Four different variants of this portrait are known today. They were widely circulated and played a major part in shaping perceptions of the mentally ill poet. This version, for example, formed the basis for a stamp issued in 1960 to mark the centenary of Fröding’s birth.

**William De Nune** (c. 1712–1750), Scottish
*Margaret Seton (?–1796), Married to Patrick Baron of Preston, 1744 (?)*
Oil on canvas, 75.5 x 62.5 cm
Gift of Lorenze Seton, Stockholm
NMGrh 5130

**Irving Penn** (1917–2009), American
*Gustaf VI Adolf (1882–1973), King of Sweden, Prince of Norway, Married to 1. Margareta of Connaught, Princess of Great Britain, 2. Louise, Lady Mountbatten, 1964–65*
Gelatin silver print mounted on cardboard, 34.4 x 33.8 cm
Gift of the Friends of the Nationalmuseum
NMGrh 5134
Irving Penn, one of the most prominent 20th-century photographers, took this portrait of King Gustaf VI...
Adolf in 1964, for a feature in the American illustrated magazine Look. Penn said that the king posed at the entrance to Sofiero Palace where the light was best. There are few Swedish portraits like it, and it represents an international photographic tradition that is far from the usual respectful attitude in official portraits of the royal family. In addition to the characteristic close up of Penn’s photography, the lens has slightly compressed the king’s face. See article on p. 11, *The Friends of the Nationalmuseum*.

Fig. 114 Carl Gustaf Rosenberg (1883–1957), Swedish
Elsa Maartman (1874–1953), Artist, Author of Children’s Books, Married to the Preacher and Author Natanael Beskow
Gelatin silver print mounted on cardboard, 63.5 x 48.5 cm
Gift of the artist’s grandson Lars Rosenberg
NMGrh 5135
Elsa Beskow’s storybooks have influenced many generations of Swedes. Her early works in particular, with their elegant lines and lyrical watercolour tone, remain some of the most popular of Swedish children’s books. Carl Gustaf Rosenberg is associated above all with the numerous images of rural and urban settings which he produced for the Swedish Tourist Association’s publications over a period of many years. Something of the same atmospheric matter-of-factness is to be found in his portrait of Elsa Beskow.

Fig. 115
**Johan Adolf Sevén** (1806–1870)
Copy after: **Johan Gustaf Sandberg** (1782–1854)
**Carl Georg Rogberg** (1789–1834), Theologian
Oil on wood, 19.3 x 16.9 cm, frame 32 x 29.7 cm
The gift fund of Gripsholmsföreningen av år 1937 (the Axel Hirsch Fund) (purchase 2016, accession 2017)
NMGrh 5184 (earlier NM 7379)
Johan Adolf Sevén is regarded as a pioneer of Swedish photography. He took a master’s degree at Uppsala University in 1839 and initially made a living as a translator and a portrait painter. This image of the theologian Rogberg, a free copy of Johan Gustaf Sandberg’s portrait, shows an influence of the new technique of photography. From 1841, Sevén worked for a number of years in Stockholm as Sweden’s first professional portrait photographer.

**Thron Ullberg** (b. 1969), Swedish
Photography, digital print on paper, 84 x 66.2 cm
Gift of the Friends of the Nationalmuseum
NMGrh 5152
See article on p. 11, *The Friends of the Nationalmuseum*. 
In this self-portrait, the emphasis is on his professional pride and intellectual ambition. Dressed in a painter’s smock, Wahlbergson stands at an easel with brushes and palette in his hand. In the background is a sculpture of the goddess Minerva, a reflection of the artist’s interest in ancient mythology. In her left hand, she holds out a sprig of laurel towards the painter, a symbol of both learning and victory.

**Erik Wahlbergson** (1808–1865), Swedish
_Self-Portrait, 1851_
Oil on canvas, 71 x 58 cm
The Axel Hirsch Fund
NMGrh 5155
Erik Wahlbergson is best known for his genre, historical and mythological subjects. However, he also painted portraits, both compositions of his own and copies after other artists. In this self-portrait, the emphasis is on his professional pride and intellectual ambition. Dressed in a painter’s smock, Wahlbergson stands at an easel with brushes and palette in his hand. In the background is a sculpture of the goddess Minerva, a reflection of the artist’s interest in ancient mythology. In her left hand, she holds out a sprig of laurel towards the painter, a symbol of both learning and victory.

**Unknown artist**, possibly Johanna Emerentia von Bilang (1777–1857), Swedish
_Johanna Emerentia von Bilang (1777–1857), Miniature Painter_
Oil on canvas, 79 x 63 cm
The Ulla and Gunnar Trygg Fund
NMGrh 5156