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Acquisitions 2018: Exposé

Paintings by Swedish Artists

Fig. 1
Richard Bergh (1858–1919)
*Portrait of a Boy, signed 1981*
Oil on wooden panel, 24 x 19 cm
The Hedda and N. D. Qvist Fund
NM 7481

Richard Bergh finished studying at the Royal Swedish Academy of Fine Arts in Stockholm in May 1881. He then travelled to France, where he completed his studies. This portrait of a boy may have been done in the summer before his departure. It is possible that the model was a relative of Bergh – partly because he rarely took portrait commissions, but also because until recently the portrait was a family heirloom.

Johan Christian Berger
(1803–1871)
*The Liner Carl XIII Getting Its Sails Dry behind Kastellholmen, signed 1862*
Oil on paper panel, 20.5 x 24.5 cm
The Hedda and N. D. Qvist Fund
NM 7484

Fig. 2
Olof Hermelin (1827–1913)
*A Street in Montmartre, 1873*
Oil on wood, 30 x 51.5 cm
The Hedda och N. D. Qvist Fund (purchase 2017, accession 2018)
NM 7453

Olof Hermelin’s view from Montmartre is an early example of a purely Parisian scene in oils by a Swedish artist. The painting originates from Hermelin’s second visit to the French capital in 1873. That the artist regarded it as more than a pure study is suggested by the anecdotal scene in the alleyway with the policeman arresting a boy.

Per Krafft the Younger (1777–1863)
*Belisarius, 1799*
Oil on canvas, 125 x 94 cm
The Hedda and N. D. Qvist Fund
NM 7468

Fig. 1 Richard Bergh, *Portrait of a Boy*, NM 7481.
ACQUISITIONS 2018: EXPOSÉ

Henri Louis Baup (1766–1855), French; after Fleury François Richard (1777–1852), French; produced by Guerhard & Dihl
Charles VII Writing a Farewell Letter to His Wife, 1810
Enamel on porcelain, 37.5 x 28.5 cm
The Wiros Fund
NM 7437
See article on p. 105, The Troubadour Style in French Romanticism.

Jean-Victor Bertin (1767–1842), French
View of a Path in a Forest. Study, probably 1810s
Oil on canvas, 44 x 33 cm
The Wiros Fund
NM 7463
Jean-Victor Bertin was a pupil of Pierre-Henri de Valenciennes and, like his teacher, became famous for

Ingeborg Westfelt-Eggertz (1855–1936)
Impression from Meudon, signed 1887
Oil on wood panel, 31.5 x 20.5 cm
Gift of Ann Stern through the Friends of the Nationalmuseum
NM 7479
See article on p. 117, Women Artists in France in the 1880s.

Paintings by Foreign Artists

Michael Ancher (1849–1927), Danish
Anna Ancher Painting a Model, probably 1887
Oil on canvas, 56 x 44 cm
The Wiros Fund (purchase 2017, accession 2018)
NM 7440
See article on p. 71, Self-Portraits and Artists’ Portraits as Portraits of Friends – A Selection of Paintings and Drawings.

Ingrid Westfelt-Eggertz (1855–1936)
A Confirmand in Normandy, signed 1889
Oil on canvas, 116 x 75 cm
Gift of Ann Stern through the Friends of the Nationalmuseum
NM 7478
See article on p. 117, Women Artists in France in the 1880s.

Fig. 3
Ivar Nyberg (1855–1925)
Elegant Flanners at Kungsklyftan, Fjällbacka, 1889
Oil on wood, 35.5 x 19.5 cm
The Hedda och N. D. Qvist Fund (purchase 2017, accession 2018)
NM 7452

Fig. 2 Olof Hermelin, A Street in Montmartre, NM 7453.
his historicizing landscapes. These pictures, with their telling literary content, were based on *plein air* studies. This woodland scene was probably a sketch for a genre composition called *La porteeuse de fagots* (Woman carrying faggots). Like many other of Bertin’s paintings, this is characterised by a mysterious atmosphere of stillness and twilight.

**Fig. 14**  
**Noël-Joseph-Thomas Clérian** (1796–1843), French  
*A Shepherd by a Fire in a Grotto*, 1821  
Oil on canvas, 31 x 23 cm  
Gift of Jean-Loup Champion, Paris  
NM 7449  
Clérian arrived in Italy in 1817, where he studied under and worked for François-Marius Granet. Granet’s influence is revealed by the composition, with the pointed, arched cave opening. The painting was done during Clérian’s second visit to Italy, on the way to Naples and Sicily. It is the first of its kind in the Nationalmuseum, which previously had no paintings of Italian street life by French artists.

**Carlo Dalgas** (1821–1851), Danish  
*The Head of a Red Brushed Cow*, 1840s  
Oil on paper mounted on cartonage, 12 x 11 cm  
The Wiros Fund  
NM 7456

**Fig. 5**  
**Simon Denis** (1755–1813), Belgian  
*Interior of the Neptunus Grotto in Tivoli*  
Oil on paper, 33 x 47.6 cm  
The Sophia Giesecke Fund (purchase 2017, accession 2018)  
NM 7445  
Flemish painter Simon Denis arrived in Rome in 1786 and specialised in landscape painting. He was long forgotten, but is now ranked as one of the foremost figures in *plein air* painting. Denis preferred to work in oil on paper, but whether all his paintings were done en *plein air* is moot; there is much that suggests he actually worked from sketches, later testing various types of light and shadow in his studio. This interior from the grotto of Neptune in Tivoli is probably an example of this. The two figures are about to write the artist’s name, “DEN[IS]”, and the waterfall can be seen in the background. The artist made a separate painting of this, also owned by the Nationalmuseum. This oil painting has number 136, according to the artist’s signature.

**Fig. 6**  
**Michel-Martin Drolling** (1786–1851), French  
*Alix de Tournon Simiane*, 1847  
Oil on canvas, 74 x 59.5 cm  
The Wiros Fund (purchase 2017, accession 2018)  
NM 7448  
Michel-Martin Drolling first studied under his father, Martin Drolling, and later under Jacques-Louis David. He is one of the distinctly Neoclassical painters. As a portrait painter, he is very close to his contemporary, Jean-Auguste-Dominique Ingres (1780–1867), not only for the secondary importance of colour, but also for the far-reaching illusionism and sharpness of the tiniest physiognomic details in the model’s face, qualities visible in this portrait.

**Fig. 4**  
**Émile Friant** (1863–1932), French  
*The Tramp*, signed 1890  
Oil on wooden panel, 30 x 35.7 cm  
The Hedda and N. D. Qvist Fund  
NM 7482  
Émile Friant has been called the “Last Naturalist”, somewhat explained by this painting from 1890. Long into the 20th century, Friant painted in the same sharp, technically brilliant style that he developed as a successful young Naturalist artist in the 1880s. The vagabond is a typical subject, with the poor man taking shelter in a cave. This is a relatively unsentimental depiction by Friant, who otherwise liked to work using the contrast between rich and poor in an effectful manner.
Ernst Fries (1801–1833), German
The Waterfalls at Tivoli with the Ponte Lupo, Temple of Vesta, and Temple of Sibyl, 1826
Oil on canvas, 56.5 x 73.5 cm
The Wiros Fund
NM 7472
See article on p. 145, Three Germans Artists on Their Travels.

Johan Wilhelm Gertner
(1818–1871), Danish
Study of an Old Woman with a Huckle and a Shawl, 1850s
Oil on canvas, 27.5 x 21 cm
The Wiros Fund
NM 7457
Johan Wilhelm Gertner was a student of Christoffer Wilhelm Eckersberg (1793–1853) at the Royal Danish Academy of Fine Arts in Copenhagen, specialising early in portraiture. He developed a distinctively realistic style, sometimes with restrained colours. This picture of an old woman is, despite its individualistic features, not to be regarded as a portrait. Instead, it is a character head, a genre used for practice at the Academy of Fine Arts.

Constantin Hansen (1804–1880), Danish
Woman from Sora. Study for altar board in Valby Church, 1841
Oil on canvas, 41 x 33 cm
The Wiros Fund (purchase 2017, accession 2018)
NM 7438
During his almost ten-year study period in Italy, Constantin Hansen made several large compositions with anecdotal street life motifs from Roman and Neapolitan environments. This study of a woman from Sora, which is located just over a hundred kilometres south of Rome, could have been the subject of a genre painting. But it was painted as a study for an altar painting, commissioned by the Valby parish during Hansen’s stay abroad.
Fig. 6 Michel-Martin Drolling, Alix de Tournon Simiane, NM 7448.

Fig. 7 Johan Wilhelm Gertner, Study of an Old Woman with a Huckle and a Shawl, NM 7457.

Fig. 8
**Constantin Hansen** (1804–1880), Danish
_Thor. Study for Ægir’s Feast, c. 1857_
Oil on paper mounted on cartonage, 52 x 23.5 cm
The Wiros Fund
NM 7460

Ægir’s Feast was commissioned by National Liberal politician Orla Lehmann in 1852. It caused Constantin Hansen problems. The artist lacked experience of ancient Norse subjects, and the result was classicism in Nordic disguise. Ægir, ruler of the sea, invites the gods to a feast, which is disrupted by the evil Loki in red. He flees when Thor arrives seeking revenge with his hammer. For contemporaries, Loki came to symbolise the German threat to Scandinavian unity. This is one of the artist’s studies for Loki.

**Claudius Jacquand** (1803–1878), French
_The Night of St. Bartholomew 1572, 1837_
Oil on canvas, 61.5 x 50.5 cm
The Wiros Fund
NM 7466

See article on p. 105, *The Troubadour Style in French Romanticism.*

**Just Jerndorff** (1806–1847), Danish
*Landscape with a Farm, c. 1840_
Oil on canvas, 28 x 39.5 cm
The Wiros Fund
NM 7474

**Viggo Johansen** (1851–1935), Danish
*A Dead Girl, signed 1881_
Oil on canvas, 25.5 x 33 cm
The Wiros Fund
NM 7483

**Vilhelm Kyhn** (1819–1903), Danish
*Landscape with Oaks, 1848_
Oil on canvas, 25 x 35 cm
The Wiros Fund
NM 7470

Ægir’s Feast was commissioned by National Liberal politician Orla Lehmann in 1852. It caused Constantin Hansen problems. The artist lacked experience of ancient Norse subjects, and the result was classicism in Nordic disguise. Ægir, ruler of the sea, invites the gods to a feast, which is disrupted by the evil Loki in red. He flees when Thor arrives seeking revenge with his hammer. For contemporaries, Loki came to symbolise the German threat to Scandinavian unity. This is one of the artist’s studies for Loki.

**Thorald Laessoe** (1816–1878), Danish
*Motif from the Outskirts of Rome, 1840s_
Oil and pencil on paper mounted on canvas, 25 x 31 cm
The Wiros Fund (purchase 2017, accession 2018)
NM 7439
Fig. 11  
**Frederik Christian Lund**  
(1826–1901), Danish  
*Peter Christian Skovgaard on a Rock on Kungsholmen, Stockholm*, 1851  
Oil on paper mounted on canvas; 25 x 37 cm  
The Wiros Fund  
NM 7464  
Peter Christian Skovgaard was one of the Golden Age painters who had direct dealings with the Swedish art scene. He contributed, for instance, to the major Scandinavian art exhibition at the Nationalmuseum in its opening year, 1866. Here, his artist friend Frederik Christian Lund has captured him fifteen years earlier in a rapid study, standing on a rock on Kungsholmen, Stockholm. In the background are Riddarholmen and the Old Town.

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**Pierre Duval Le Camus**  
(1790–1854), French  
*Portrait of an Unknown Man in a Landscape*, c. 1820  
Oil on canvas, 40.5 x 33 cm  
The Magda and Max Ettler Fund  
(purchase 2017, accession 2018)  
NM 7441

**Jean-Antoine Laurent**  
(1763–1832), French  
*Richard the Lionheart Answers Blondel de Néset’s Singing*, 1822  
Oil on canvas, 48 x 39 cm  
The Wiros Fund  
NM 7465  
See article on p. 105, *The Troubadour Style in French Romanticism.*

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**Anders Christian Lunde**  
(1809–1886), Danish  
*Landscape at Acqua Acetosa*, 1840s  
Oil on paper, 27 x 52.5 cm  
The Wiros Fund  
(purchase 2017, accession 2018)  
NM 7446

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**Wilhelm Marstrand**  
(1810–1873), Danish  
*Portrait of the Artist’s Daughters, Ottilia and Christy*, 1865  
Oil on canvas, 80 x 64 cm  
The Wiros Fund  
NM 7467  
This portrait shows Marstrand's two youngest daughters in the garden of the house on Rosenvanget in Roskilde which the family had moved to the year before. The painting, executed in the deft manner typical of the artist, was done in the summer of 1865, one of his most productive years.
years. Shortly afterwards, in January 1867, the family suffered a great loss when Marstrand’s wife, Grethe, died of typhus.

**Wilhelm Marstrand** (1810–1873), Danish
*A Dalecarlian Girl Riding*, 1850–51
Oil on canvas, 31 x 21.5 cm
The Magda and Max Ettler Fund
NM 7475
This picture of a girl riding bareback on a little white horse through a forest is a painting that probably originates from Wilhelm Marstrand’s studies in Dalarna, in 1851, for his major painting *Church-Goers Arriving by Boat at the Parish Church of Leksand on Siljan Lake, Sweden*. It is painted in the artist’s characteristic free manner, with numerous fine accents and superb light. Except for Marstrand and his colleague Niels Simonsen (1807–1885), ethnographic subjects from Sweden are unusual in the Golden Age of Danish Painting.

**Fig. 15**
**Wilhelm Marstrand** (1810–1873), Danish
*Auction Scene*, 1835
Oil on canvas, 80 x 117 cm
The Wiros Fund
NM 7477
Here we see a scene from one of the many auctions of goods arranged in cities like Copenhagen at this time. The main action concerns ladies who are competing for a red uniform jacket for their husbands in the Civic Guard. In addition, the painting contains umpteen caricatures of people’s avarice, vanity, anger and sloth. A barefooted boy scornfully observes the follies of the adults from the top of ladder, accompanied by Minerva, the goddess of wisdom.

**Ernst Meyer** (1797–1861), Danish
and **Wilhelm Marstrand** (1810–1873), Danish
*Interior from the Roman Campagna with a Girl and a Cat*, 1840–66
Oil on paper mounted on cartonage, 28.5 x 40 cm
The Wiros Fund
NM 7458

**Fig. 12**
**Anders Christian Lunde**, Danish
*Landscape at Acqua Acetosa*, 1840–66
Oil on paper mounted on cartonage, 28.5 x 40 cm
The Wiros Fund
NM 7458

**Carl Morgenstern** (1811–1893), German
*View towards Amalfi from Grotta dei Cappuccini*, c. 1834–37
Oil on paper mounted on canvas, 38.5 x 52 cm
The Wiros Fund (purchase 2017, accession 2018)
NM 7447
See article on p. 145, Three Germans Artists on Their Travels.

**Fig. 18**
**August Riedel** (1799–1883), German
*Italian Woman. Study*, c. 1830–40
Oil on paper mounted on cardboard, 19 x 16.5 cm
The Wiros Fund
NM 7469
August Riedel, who was German, was one of many foreign artists active in or around Rome during the first half of the 19th century. He specialized in painting the Italian people. Riedel’s small study of a woman is typical of the sentimental taste of the day. The work belonged to the famous Danish sculptor Bertel Thorvaldsen, one of Riedel’s benefactors in Rome. Thorvaldsen then gave it to his doctor Vilhelm Bricka in Copenhagen.

**Fig. 16**
**Jean-Charles-Joseph Rémond** (1795–1875), French, attributed to
*Study of Rocks, Italy (Possibly by Vicovaro in Tivoli)*, c. 1820
Oil on paper mounted on canvas, 30 x 44 cm
The Wiros Fund
NM 7462
Jean-Charles-Joseph Rémond made his debut at the Salon in 1814, but it took another seven years for him to win the Prix du Rome in the genre of historical landscapes. During his five-year stay in Italy, Rémond made a number of *plein air* studies such as this one. Here, he examines the relationships between light and surfaces. The character of the painting is immediate and is a long way from the resulting complete historical landscape with figures.

**Fig. 10**
**Vilhelm Kyhn**, Danish
*Landscape with Oaks*, NM 7470.

**Fig. 11**
**Frederik Christian Lund**, Peter Christian Skovgaard on a Rock on Kungsholmen, Stockholm, NM 7464.

**Fig. 12**
**Anders Christian Lunde**, Landscape at Acqua Acetosa, NM 7446.
ACQUISITIONS 2018: EXPOSÉ

Fig. 20
Niels Simonsen (1807–1885), Danish
Bavarian Woman, Study, 1837
Oil on paper, mounted on canvas,
18.7 x 15.3 cm
The Wiros Fund
NM 7471

Niels Simonsen first studied at the
Royal Danish Academy of Fine Arts
in Copenhagen and later, in the
mid-1830s, in Munich. Like many
other artists, he was fascinated by
that era’s ethnological interest in the
characteristics of different regions,
traditional dress, etc. He therefore
made multiple studies of women
from Bayern and would later do the
same thing with farmers in Skåne.

Kristian Mantzius was an actor
of the late Golden Age who was
both popular and controversial,
on account of his temperamental
and uncompromising character.
Despite royal patronage, he was
finally dismissed from his position as
an actor at the Royal Danish Theatre
in Copenhagen. Mantzius was held
in great esteem in artist circles and
was portrayed by several painters,
including Carl Bloch.

is almost certainly an example of
Robert’s unique method of using
oil paintings to create gardens and
parks, in this case Méreville, located
65 km southwest of Paris. Robert was
employed by its owner, the Marquis
Jean-Joseph de Laborde, in 1786.
This painting served as inspirations
and guides for the endeavor.

Fig. 17
Hubert Robert (1733–1808), French
Boats in Front of the Grotto in the
Park at Méreville, 1786–88
Oil on canvas, 29 x 38 cm
The Hedda and N. D. Qvist Fund
NM 7480

The painter Hubert Robert is also
famous as a garden designer. There
is no evidence that Robert himself
staked out any parks on the basis of
his artistic creations. His paintings
instead served as advertising images
intended for the client. At the same
time, they could serve as a guide for
the different specialists, of which
Robert was the coordinating force.

The recently acquired painting
Fig. 13 Wilhelm Marstrand, Portrait of the Artist’s Daughters, Ottilia and Christy, NM 7467.

Fig. 14 Noël-Joseph-Thomas Clérian, A Shepherd by a Fire in a Grotto, NM 7449.
They are individualised and detailed in their character, without being true portraits.

Fig. 19
**Niels Simonsen** (1807–1885), Danish
*An Algerian Man Smoking Pipe*, c. 1840
Oil on wood, 22 x 16.5 cm
The Magda and Max Ettler Fund
NM 7476
This painting of a pipe-smoking Algerian in a turban recalls an illusionistic motif of 17th-century Dutch art, that of a person leaning out of a window. Behind the man, we can make out a barred opening, which lends a note of mystery to Simonsen’s image. Is the man guarding a prison, or a harem?

**Jørgen Sonne** (1801–1890), Danish
*A Rock Study, Italy*, 1830s
Oil on paper mounted on cardboard, 28 x 37 cm
The Wiros Fund (purchase 2017, accession 2018)
NM 7480

Fig. 22
**Carl Frederik Sørensen**
(1818–1879), Danish
*Coastal Landscape*, c. 1850
Oil on wood, 31 x 47.5 cm
The Wiros Fund
NM 7455
Carl Frederik Sørensen was one of his time’s foremost marine artists. His working method is very reminiscent of contemporaneous landscape painters. Naturally, he is not alone in this, but his oil paintings build upon a particularly sharp eye for atmospheric conditions and light. This painting was probably executed during a journey in France, c. 1850.

Fig. 23
**Frederik Thöming** (1802–1873), Danish
*Landscape with Santa Maria Assunta in Ariccia*, c. 1830
Oil on paper mounted on canvas, canvas 28.7 x 38 cm
The Wiros Fund
NM 7473
Frederik or Friedrich Thöming was born in Eckensförde, Schleswig-Holstein. He was one of many German-speaking Danish artists who...
studied at the Royal Danish Academy of Fine Arts in Copenhagen, but whom later, due to the Danish-German conflicts, ended up outside Danish art history. Thöming worked in Italy from 1827 and had Thorvaldsen as a benefactor. The view of the road to Ariccia with the famous silhouette of the Church of Santa Maria Assunta is a good example of Thöming’s wonderful studies of light, particularly the reflections on the guard’s casque and ammunition bag.

**Moritz Unna** (1811–1871), Danish
*Woman with Handwork outside a Fisherman’s Hut*, 1852
Oil on paper mounted on cartonage, 67.5 x 50 cm
The Wiros Fund
NM 7459

Fig. 25

**Pierre-Auguste Vafflard**
(1777–1837), French
*The Confession*, 1829
Oil on canvas, 55.5 x 46 cm
The Hedda och N. D. Qvist Fund (purchase 2017, accession 2018)
NM 7443

The somewhat risqué subject matter of these two paintings by Pierre-Auguste Vafflard, contrasting with his production of history paintings in the troubadour style, may account for the fact that they remained in the artist’s home until his death in 1837, when they were sold at auction by his heirs. The two canvases present two moments of a love story, a before and an after, both involving a letter. They were exhibited in 1829 at the Salon in Douai with the titles *L’aveu* and *L’adieu*, with the first scene showing the young woman not only confessing her love, prompted by the letter in her hand, but also, presumably, conceding to a sexual union suggested by her baring of one her breasts to the viewer, who takes the place of the lover. In the second scene, the lover, whose crumpled farewell letter lies on the column-shaped bedside table, has jilted her, with, one can assume, dire consequences for the young woman. The two paintings are good
examples of a kind of genre painting with a moralizing and at the same time titillating content that flourished in the second quarter of the 19th century.

Fig. 24

**Pierre-Auguste Valflard** (1777–1837), French

*The Farewell*, 1829

Oil on canvas, 55.5 x 46 cm

The Hedda och N. D. Qvist Fund (purchase 2017, accession 2018) NM 7444

**Unknown artist**, 17th century, Dutch

*A Man at His Death Bed*, 1600s

Oil on wood, 26 x 31.5 cm

The Wiros Fund (purchase 2017, accession 2018) NM 7454

**Unknown artist**

*Study of a Man with a Gaze*

Oil on canvas, 30.5 x 20 cm

The Hedda och N. D. Qvist Fund (purchase 2017, accession 2018) NM 7442

**Sculptures by Swedish Artists**

Fig. 28

**Carl Eldh** (1873–1954); cast by **Herman Bergman** (1869–1954)

*Ink set*, 1900

Bronze, 15 x 21 x 15 cm

The Hedda och N. D. Qvist Fund NMSk 2372

This ink set was made during Carl Eldh’s time in Paris. This period (1896–1903) left an impression in the form of new and realistic subjects, as well as in a new, naturalistic style. Sculptures in a small format that bordered on applied art reached a broad range of purchasers.

**Agnes de Frumerie** (1869–1937), Swedish; **Edmond Lachenal** (1855–1948), French

*Struggle for Existence (Source d’or)*, 1900

Stone ware, matt velvet opaque glaze, 84 x 74 x 25 cm

The Hedda and N. D. Qvist Fund (purchase 2017, accession 2018) NMSk 2362

See article on p. 81, *Struggle for Existence by Agnes de Frumerie.*

**Agnes de Frumerie** (1869–1937)

*Group of figures*, 1905

Plaster, 22.2 x 25.5 x 17 cm

The Ulla and Gunnar Trygg Fund NMSk 2365
Fig. 20 Niels Simonsen, Bavarian Woman, Study, NM 7471.

Fig. 21 Jørgen Roed, Portrait of the Actor Kristian Mantzius (1819–1879), NM 7461.

**Anders Jönsson** (1883–1965)
*Paolo and Francesca*, 1909
Bronze, 24 x 37 x 9 cm
The Hedda and N. D. Qvist Fund NMSk 2369

Anders Jönsson arrived in Paris in 1906, after studying art at Afton-skolan in Malmö and in München. In Paris, Jönsson was inspired by Rodin’s naturalism, as well as by his choice of subjects that sprang from Dante’s Divine Comedy, such as the lovers Paolo and Francesca.

![Fig. 27 Teodor Lundberg (1852–1926) Young Shephard, 1892](image)

![Fig. 20 Niels Simonsen, Bavarian Woman, Study, NM 7471.](image)

**Sculptures by Foreign Artists**

**Albert-Ernest Carrier-Belleuse** (1824–1887), French, workshop of
*Putto at a Water Source*
Plaster, with base 48 x 55 x 28 cm
The Ulla and Gunnar Trygg Fund NMSk 2366

Carrier-Belleuse was one of the most famous and most productive sculptors of the 19th century. He produced everything from architectural ornamentation, bronze statuettes, applied art and terracotta sculptures. As was customary at the time, he had many assistants in his studio and, for a while, one of these was Auguste Rodin.

**Miniatures by Swedish Artists**

**Unknown artist**
*Portrait of Anders Sparman (1748–1820), Disciple of Carl Linnaeus*
Watercolour and gouache on ivory, oval, 4.3 x 3.2 cm
The Hjalmar and Anna Wicander Fund NMB 2735

**Fig. 30 Ville Vallgren** (1855–1940), Finnish
*Cinerary Urn*, 1892
Bronze, 23.5 x 14 x 12 cm
The Hedda och N. D. Qvist Fund NMSk 2371

Finnish artist Ville Vallgren spent almost twenty years in France. He specialised in sculpture that combines pure forms with strong emotional expression, and Finnish journalists compared him to Rodin. Urns became his signum.
Miniatures by Foreign Artists

**Heinrich Jakob Aldenrath**
(1775–1844), German
*Portrait of Unknown Naval Officer*
Watercolour and gouache on ivory, oval, 6.2 x 4.9 cm
The Hjalmar and Anna Wicander Fund
NMB 2738

Fig. 31
**Jean-Baptiste Jacques Augustin**
(1759–1832), French
*Unknown Man, Possibly the Mining Counselor Anders von Wahrendorff (1759–1848), signed 1804*
Watercolour and gouache on paper, 12.2 x 9.2 cm
The Hjalmar and Anna Wicander Fund
NMB 2734
This profile portrait is by the great French miniaturist, Augustin. In addition to his pupil, Sparrgren, Augustin depicted numerous Swedish visitors to Paris. This newly acquired portrait probably shows the wealthy foundry-owner Anders von Wahrendorff. He had many foreign contacts and ran an extensive foundry business. The year after this portrait was painted, the model and his brothers Carl and Gustaf von Wahrendorff were elevated to German Reichsfreiherren by Francis II, Holy Roman Emperor.

**Jean Jacques Thérésa de Lusse**
(1758–1833), French
*Portrait of a Mother and Her Two Children, signed 1784*
Watercolour and gouache on ivory, 7 cm (diam)
The Hjalmar and Anna Wicander Fund
NMB 2733

Fig. 30
**Jeremiah Meyer** (1735–1789), English
*A Boy in Blue Coat, 1780s*
Watercolour on ivory, oval, 8.7 x 7 cm
The Hjalmar and Anna Wicander Fund
NMB 2737

Fig. 22 Carl Frederik Sørensen, *Coastal Landscape*, NM 7455.

Fig. 23 Frederik Thöming, *Landscape with Santa Maria Assunta in Ariccia*, NM 7473.
In 1764 Meyer was appointed Miniature Painter to the Queen and Enamel Painter to the King, although his greatest contribution was to develop the use of ivory for portrait miniatures both technically and artistically. By using transparent watercolours, he was able to utilise the lustre of the ivory itself to make his portraits shimmer. At the same time, his style was distinctively graphic, with colouration given a subordinate role. Meyer exhibited great technical skill in building up his portraits, alternating short, intersecting lines with longer, unbroken strokes. By varying the grading and density of his lines, he was able to impart a variety of characteristics to skin, hair and clothing. The same applied to is handling of light and shade. All of this is clearly apparent in the newly acquired portrait of a youth in a blue coat. With a few judiciously placed highlights on the tip of the nose, lips and buttons, Meyer demonstrates his total control over his chosen medium. The uncommonly well-preserved skin tone seen here is rare in his work as the red pigment the artist favoured has often faded.

Fig. 29 Andreas Møller (1684–1762), Danish, attributed to Portrait of Fabian Wrede af Elimä (1694–1768), signed 1726 Watercolour and gouache on ivory, 9.2 x 67 x 2 cm The Hjalmar and Anna Wicander Fund NMB 2739 Danish artist Andreas Møller worked internationally, in Venice, Dresden, London and Vienna. He was a pioneer in the painting of portrait miniatures on ivory, strongly influenced by Rosalba Carriera. This example, traditionally said to be a portrait of Count Fabian Wrede af Elimä, was painted in Vienna in 1726. The same year, Møller met another Swede, Carl Gustaf Tessin, on diplomatic duties in the city. He then painted a portrait of Tessin in oils.

Marie-Thérèse de Noireterre (1760–1823), French Self-Portrait in Green Dress, signed 1795 Watercolour and gouache on ivory, 7.3 cm (diam) The Hjalmar and Anna Wicander Fund NMB 2736 Marie-Thérèse de Noireterre was a pupil of Academy member Adelaïde Labille-Guiard and, like Marie-Gabrielle Capet, chose to remain unmarried. Instead, she focused on a career as a celebrated portrait miniaturist with her own clientelle. She was never elected to the French Academy of Fine Arts, but was a member of the Royal Society of Arts in London. Mlle de Noireterre painted with a light touch and a psychological gaze. In this self-portrait, she is seen posing proudly beside her painting utensils.
Fig. 26 Carl Eldh; cast by Herman Bergman, *Ink set*, NMSk 2372.

Fig. 27 Teodor Lundberg, *Young Shepherd*, NMSk 2373.

Fig. 28 Ville Vallgren, *Cinerary Urn*, NMSk 2371.

Fig. 29 Andreas Møller, *Portrait of Fabian Wrede af Elimä* (1694–1768), NMB 2739.

Fig. 30 Jeremiah Meyer, *A Boy in Blue Coat*, NMB 2737.

Fig. 31 Jean-Baptiste Jacques Augustin, *Unknown Man, Possibly the Mining Counselor Anders von Wahrendorff* (1759–1848), NMB 2734.
Fig. 32 Joseph Vivien (1657–1734), Portrait of Father Ambroise Lalouette, Chaplain to Louis XIV, NMB 2732.
Fig. 33 Anna Helena Alströmer, "Kladd bok", Draft Book Containing 22 Sketches, NMH 20–42/2018.

Fig. 34 Johan Fredrik Höckert, Figure Study for The Fire at The Royal Palace in Stockholm 7th of May 1697 (NM 1355), NMH 15/2018.

Fig. 35 Elias Martin, "My kitchen in London 1774", NMH 10/2018.

Fig. 36 Eugène Devéra, attributed to, Woman Resting on a Couch. Study, NMH 4/2018.
Fig. 37 Ivar Arosenius, *Parisian Drama*, NMH 59/2018.

Fig. 38 The Galli Bibiena Family and the circle of, *Architectural fantasy/scenography, an interior of a monumental colonnade with light from above*, NMH 9/2018.

Fig. 39 Ivar Arosenius, *Axel Törneman (1880–1925)*, NMH 60/2018.

Fig. 40 Jacques-André-Joseph Aved, attributed to, *Praying Hands*, NMH 7/2018.
Pastels by Foreign Artists

Fig. 32
**Joseph Vivien** (1657–1734), French
*Portrait of Father Ambroise Lalouette, Chaplain to Louis XIV*, c. 1700
Pastel on paper, mounted on canvas, 84.5 x 66 cm
The Hedda and N. D. Qvist Fund NMB 2732
Working with pastels was part of the art of drawing and for a long time it did not have any independent position as a technique but was viewed as the original for a print. It is greatly to Vivien’s credit that he developed pastel painting in its own right. At the same time Vivien imitated the characteristics of oil painting by toning down its graphic features. This portrait is probably still in its original 18th-century frame.

Drawings by Swedish Artists

Fig. 33
**Anna Helena Alström** (1764–1792)
"Kladd bok", Draft Book Containing 22 Sketches, c. 1775
Signed "Alla mina Ritningar Som jag ritat för Herr Schöberg AHA"
Pencil, red chalk, 21.4 x 17.8 cm
Gift of Lene Marinus Jensen, Stockholm
NMH 20–42/2018
In the 18th century the education of young girls of nobility included drawing. Three sisters Alström – Anna Helena, Christina Maria and Margareta Hedvig – were all amateur artists. Their father, Baron Patrik Alström, was an industrialist, but also a patron of the arts, especially music and literature. According to an inscription on the front page of Anna Helena Alström’s sketch book, it includes “All my drawings which I have drawn for Mr Schöberg”. It is unusual that an entire sketch book of this kind has been preserved. The drawings are good examples of art education in the 18th century. Studies of several variations of noses, hands, plants etc. are based on models made by the teacher or on prints. “Mr Schöberg” might possibly be the miniature painter and draughtsman J.F. Sjöberg, who 1772 put an advertisement in Götheborgs Nyheter, informing that he gave “instructions in the art of drawing”.

Fig. 37
**Ivar Arosenius** (1878–1909)
*Parisian Drama*, signed 1904
Watercolour on paper, 21.5 x 28 cm
The Hedda and N. D. Qvist Fund NMH 59/2018
Ivar Arosenius’ pictures are characterised by a dark view of the world, said to be partly due to his haemophilia. This macabre scene from a Parisian street is among the most concretely violent painted by the artist. A newlywed couple and another man have been brutally murdered. It is possible to interpret the picture in the light of death’s constant presence for Arosenius due to his illness, which could end his happy life at any time.

Fig. 39
**Ivar Arosenius** (1878–1909)
*Axel Törneman (1880–1925)*, signed 1904
Watercolour on paper, 25 x 20.5 cm
The Hedda and N. D. Qvist Fund NMH 60/2018
Ivar Arosenius and Axel Törneman were friends and their pictorial worlds had a great deal in common, not least the decadent atmosphere and Bohemian lifestyle. Arosenius’ portrait of Törneman is among his most minimal, with full focus on the eyes and the serious, hard-set expression.

Fig. 41 Jean-Antoine Constantin d’Aix, attributed to, *From Inside the Colosseum*, NMH 6/2018.

Fig. 42 Johan Thomas Lundbye, *A Man Beholding a Woman and Two Children by Lake Arresø*, NMH 5/2018.
was strongly influenced by Dutch portraiture. The contours of the hands are defined and, using shading and white highlights, the artist masterly provides a sense of skin, nails, the underlying sinews and joints. The Nationalmuseum’s collections also include Aved’s renowned portrait of Carl Gustaf Tessin (NM 5535).

Fig. 38
The Galli Bibiena Family and the circle of, 17th–18th century, Italian Architectural fantasy/scenography, an interior of a monumental colonnade with light from above
Pencil and ink, watercolour on paper, 18 x 23.7 cm
The Rurik Öberg Fund (purchase 2017, accession 2018)
NMH 9/2018

The drawing moves between

Ingegerd Torhann (1898–1994)
Sketch for a Carpet, c. 1930
Gouache, 20 x 26 cm
The Ulla and Gunnar Trygg Fund (purchase 2017, accession 2018)
NMH 1/2018

Drawings by Foreign Artists

Fig. 40
Jacques-André-Joseph Aved (1702–1766), French, attributed to
Praying Hands
Pencil, black chalk heightened with white on paper, 22.5 x 18.3 cm
The Wiros Fund (purchase 2017, accession 2018)
NMH 7/2018

Aved was a portrait artist, connoisseur and art collector. In his youth, he lived in Amsterdam for a while and was strongly influenced by Dutch portraiture. The contours of the hands are defined and, using shading and white highlights, the artist masterly provides a sense of skin, nails, the underlying sinews and joints. The Nationalmuseum’s collections also include Aved’s renowned portrait of Carl Gustaf Tessin (NM 5535).

Fig. 35
Elias Martin (1739–1818)
“My kitchen in London 1774”, signed 1774
Pencil, wash on paper, 20 x 20.5 cm
The Ulla and Gunnar Trygg Fund
NMH 10/2018

This interior sketch probably shows two women who have been doing laundry. What looks like a laundry basket stands on the table to the right of the large window. The woman sitting at the round table to the left appears to be ironing clothes. In addition to landscapes and portraits, Martin also drew and painted genre pictures during his time in England. Here, the way the artist captures the concentration on work has much in common with his depictions of craft studios from the period.

Fig. 34
Johan Fredrik Höckert (1826–1866)
Figure Study for The Fire at The Royal Palace in Stockholm 7th of May 1697 (NM 1355)
Black chalk heightened with white on paper, 60.4 x 46 cm
The Hedda and N. D. Qvist Fund
NMH 15/2018

There are many sketches for the major painting The Fire at the Royal Palace, Stockholm, on 7 May 1697 (NM 1355), in which Höckert tests the facial expressions and poses for the figures in the completed work. Together, these sketches demonstrate how the work of the historic painter is similar to that of a theatre or film director as regards expressive balance.

Fig. 44 François Gérard, Profile Portrait of a Woman, NMH 2/2018.
of the leading portrait artists at the court of Louis XVI. Ducreux brings a vibrating life to the woman’s gaze in a masterly manner. It has naturalistic features, characterised by the artist’s ability to capture an emotional register that is undoubtedly tangible for the observer. This was typical of the pastellist and miniaturist Ducreux, who was also renowned for his animated oil portraits.

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

occur parallel with portraiture in his production. In his drawings, he was driven and had a great capacity for describing shapes through clear, vibrating lines. This model sketch is a good example, in which he also approaches his colleague Delacroix.

Joseph Ducreux (1735–1802), French, attributed to Portrait of a Woman Looking to the Right
Pencil, black chalk heightened with white on paper, 350 x 246 mm
The Magda and Max Ettler Fund
NMH 8/2018
Joseph Ducreux was a pupil of Maurice-Quentin de la Tour and one

being an architectural fantasy and a theatre set. It is a good example of a complicated space with a diagonal perspective, blurring the relationship between inside and outside.

Fig. 41 Jean-Antoine Constantin d’Aix (1756–1844), French, attributed to From Inside the Colosseum, 1820s
Brown ink and brown wash on paper, 21 x 17.5 cm
The Hedda and N. D. Qvist Fund (purchase 2017, accession 2018)
NMH 6/2018
The Colosseum soon became a picturesque subject for artists, often assuming the character of an overgrown quarry. Frenchman Jean-Antoine Constantin d’Aix is famous for several similar studies of the Colosseum’s interior.

Fig. 36 Eugène Devéria (1805–1865), French, attributed to Woman Resting on a Couch. Study, first half of the 19th century
Black chalk on paper, 18 x 28.5 cm
The Hedda and N. D. Qvist Fund (purchase 2017, accession 2018)
NMH 4/2018
Eugène Devéria and his namesake, Delacroix, were the foremost representatives of French Romantic art. Historical and religious subjects

Fig. 45 Auguste-Xavier LePrince, Comfort and Misery in Paris, NMH 13/2018.

Fig. 46 Wilhelm Marstrand, Girl Seated from Behind (Study for Church-Goers Arriving by Boat at the Parish Church of Leksand on Siljan Lake, Sweden), NMH 52/2018.
Daniel Dumonstier (1574–1645), French, attributed to Portrait of an Unknown Man, c. 1610
Black and red chalk on paper, 29.1 x 23.1 cm
The Hedda and N. D. Qvist Fund (purchase 2017, accession 2018)
NMH 12/2018

Daniel Dumonstier became famous for his portraits aux trois crayons during the first half of the 17th century. Despite his huge productivity, the quality is often high, with a great deal of individualising features, such as in the presentation of this unknown nobleman. In 1635, Dumonstier drew a portrait of Swedish chancellor Axel Oxenstierna, who was visiting Paris to negotiate with Cardinal Richelieu.

François Gérard (1770–1837), French
Profile Portrait of a Woman, c. 1800
Black chalk, white heightening on paper, 25.6 x 19.8 cm
The Hedda and N. D. Qvist Fund (purchase 2017, accession 2018)
NMH 2/2018

David’s favourite pupil, François Gérard, is primarily famed for his full-length portraits in oil of the great names of the Napoleonic era. His drawings are less well-known. Those that have been preserved are mainly hurried composition sketches. This portrait of an unknown woman, observed from slightly below, is a drawing in its own right, one of his finest. Here, Gérard shows mastery of the technique, drawing precise shapes and capturing the interplay of light and shadow with an elegant highlight in white on the blue paper background.

Pierre Hubert L’Archevêque (1721–1778), French
Suggestion for a Fountain at the Foot of a Monument, c. 1745
Ink wash, red chalk heightened with white on paper, 49 x 40 cm
The Ulla and Gunnar Trygg Fund (purchase 2017, accession 2018)
NMH 17/2018

Antique and Baroque Rome left an impression on L’Archevêque during his studies in Rome, 1744–49. He studied numerous fountains, including ones based on designs by Bernini. He also produced proposals for fountains of his own invention. These are a distinct group of works characterised by powerful colour washes, with decidedly freer brushstrokes and lines than are found in his later works.

Auguste-Xavier LePrince (1799–1826), French
Comfort and Misery in Paris, c. 1820
Pencil, ink and wash on paper, 18.2 x 15.7 cm
The Wiros Fund
NMH 13/2018

Auguste-Xavier Leprince died young, so his works are rare. Leprince painted rural and urban life, particularly the links between them. The poor people outside the restaurant may depict people from the countryside who have come to town to seek their fortune.

Johan Thomas Lundbye (1818–1848), Danish
A Man Beholding a Woman and Two Children by Lake Arresø, March 1, 1840
Grey ink on paper, 8.7 x 16.2 cm
The Wiros Fund (purchase 2017, accession 2018)
NMH 5/2018

Lundbye’s ink drawing of a man with his back turned to the viewer, observing a woman with two children, is what is known as an erindring, or “remembrance”. Symptomatically, the artist has set it in a linear frame. Nothing is known about this drawing, which is almost existential in character. It was done during the artist’s visit to his parents’ home in Frederiksværk, by Lake Arresø in northern Zealand, Denmark’s largest lake.

Wilhelm Marstrand (1810–1873), Danish
An Artist Working in the Roman Campagna, c. 1836–39
Pencil on paper, 35.1 x 45.1 cm
The Rurik Öberg Fund
NMH 43/2018

The dimensions and numbering of...
the sheet allow us to conclude that this drawing comes from one of
Wilhelm Marstrand’s sketchpads. The subject has documentary value,
as it depicts an artist at work outside. It shows him using his paintbox as
an easel and how he is working in oils placed on the palette he is holding in
his left hand. A landscape stretches out in front of him, equivalent to
many of the oil studies painted by
Danish artists outside Rome.

**Wilhelm Marstrand** (1810–1873),
Danish
*Man with a Hat in his Hands (Study for Church-Goers Arriving by Boat at the Parish Church of Leksand on Siljan Lake, Sweden), 1850–51*
Pencil and ink on paper, 17.5 x 8.5 cm
The Wiros Fund
NMH 48/2018

**Wilhelm Marstrand** (1810–1873),
Danish
*Man Looking at his Hat (Study for Church-Goers Arriving by Boat at the Parish Church of Leksand on Siljan Lake, Sweden), 1850–51*
Pencil and ink on paper, 17 x 8.3 cm
The Wiros Fund
NMH 49/2018

**Wilhelm Marstrand** (1810–1873),
Danish
*Girl with a Bible in her Hands (Study for Church-Goers Arriving by Boat at the Parish Church of Leksand on Siljan Lake, Sweden), 1850–51*
Pencil and ink on paper, 18.9 x 10.9 cm
The Wiros Fund
NMH 50/2018

**Wilhelm Marstrand** (1810–1873),
Danish
*A Girl (Study for Church-Goers Arriving by Boat at the Parish Church of Leksand on Siljan Lake, Sweden), 1850–51*
Pencil and ink on paper, 17.4 x 6.6 cm
The Wiros Fund
NMH 51/2018

**Wilhelm Marstrand** (1810–1873),
Danish
*Girl Seated from Behind (Study for Church-Goers Arriving by Boat at the Parish Church of Leksand on Siljan Lake, Sweden), 1850–51*
Pencil and ink on paper, 16 x 11 cm
The Wiros Fund
NMH 52/2018

The study of a seated girl dressed in the
local costume for young girls is one of the several hundred drawings
for Wilhelm Marstrand’s monumental
*Church-Goers Arriving by Boat at the Parish Church of Leksand on Siljan Lake. In The Adventure of my Life, Hans Christian Andersen says
that it was his own verbal description of the Leksand church-goers arriving
on the shores of Siljan Lake that gave Marstrand the idea of an expedition
to Dalarna, which the painter and his newly-married bride made
around midsummer in 1850 as their
honeymoon. In the following year
Marstrand returned to Leksand, this time alone, to prepare for the
painting. Two years later he had
finished the work on a canvas more
than two metres wide and with
myriads of figures and boats. The
large number of preserved studies,
both drawings and paintings, testify
to the artist’s zeal.

**Wilhelm Marstrand** (1810–1873),
Danish
*Girl with a Finger in her Mouth (Study for Church-Goers Arriving by Boat at the Parish Church of Leksand on Siljan Lake, Sweden), 1850–51*
Pencil and ink on paper, 15.5 x 6.1 cm
The Wiros Fund
NMH 53/2018

**Wilhelm Marstrand** (1810–1873),
Danish
*Man Seated (Study for Church-Goers Arriving by Boat at the Parish Church of Leksand on Siljan Lake, Sweden), 1850–51*
Pencil and ink on paper, 15.8 x 12.4 cm
The Wiros Fund
NMH 54/2018

**Wilhelm Marstrand** (1810–1873),
Danish
*Study of a Man (Study for Church-Goers Arriving by Boat at the Parish Church of Leksand on Siljan Lake, Sweden), 1850–51*
Pencil on paper, 15.7 x 12.7 cm (h x b)
Purchase 2018 Wiros Fund
NMH 55/2018

**Wilhelm Marstrand** (1810–1873),
Danish
*Study of a Woman Standing (Study for Church-Goers Arriving by Boat at the Parish Church of Leksand on Siljan Lake, Sweden), 1850–51*
Pencil and ink on paper, 15.7 x 8.1 cm
The Wiros Fund
NMH 56/2018

**Wilhelm Marstrand** (1810–1873),
Danish
*Study of a Woman (Study for Church-Goers Arriving by Boat at the Parish Church of Leksand on Siljan Lake, Sweden), 1850–51*
Pencil on paper, 15.7 x 12.7 cm (h x b)
Purchase 2018 Wiros Fund
NMH 55/2018

**Ernst Meyer** (1797–1861), Danish
*An Abbot and a Woman (Study for Church-Goers Arriving by Boat at the Parish Church of Leksand on Siljan Lake, Sweden), 1850–51*
Watercolour on paper, 20.3 x 24 cm
The Ulla and Gunnar Trygg Fund
NMH 19/2018

Fig. 50 Pierre Hubert L’Archevêque, *Suggestion for a Fountain at the Foot of a Monument*, NMH 17/2018.
Fig. 48
Achille-Etna Michallon
(1796–1822), French
View of the Banks of the Tiber near Ponte Sant’Angelo, c. 1818–20
Pen and wash on paper, 25.4 x 42.7 cm
The Wiros Fund
NMH 18/2018
Achille-Etna Michallon travelled to Italy in 1818 and spent just over two years there. He got to know the Swede Gustaf Söderberg, whom he painted and drew with. Söderberg and Michallon are particularly close to each other in their drawings, so this acquisition is a very valuable addition to the collections to be placed alongside Söderberg’s drawings from Rome.

Nicolas André Monsiau
(1754–1837), French
The Triumph of Aemilius Paulus, 1787
Pen and black ink, brown wash, 15 x 66 cm
The Wiros Fund
NMH 47/2018
See article on p. 37, Consummate Preparatory Studies and Finished Works of Art – 18th-Century French Drawings.

François de Nomé
(c. 1593–after 1630), attributed to, French
Altar with the Ark of the Covenant, 1620s (?) Pen and brown ink, brown wash, watercolour, body colour, heightened with white, partially incised on light brown paper, 29.5 x 21.5 cm
The Hedda and N. D. Qvist Fund (purchase 2017, accession 2018)
NMH 11/2018
See article on p. 103, A Newly Discovered Drawing by François de Nomé.

Fig. 49
Jean-Baptiste Oudry
(1686–1755), French
View of a Path at the Park of Arcueil, a Cottage in the Background, 1744–47
Black chalk, stumpning, white heightening on paper, 29.5 x 45 cm
The Hedda and N. D. Qvist Fund
NMH 46/2018
The park at Arcueil, laid out for the Prince de Guise around 1720–30 by the architect Jean-Michel Chevotet, was, partly, a formal garden with geometrical structures such as parterres, trellises, and terraces with stairs, partly, an irregular garden of natural appearance. It soon became a popular destination for many of the foremost artists, such as Boucher, Natoire and Portail. Best known are the studies which Jean-Baptiste Oudry made on the spot. Their purpose is not known, but they are all characterised by an immediacy which shows that they were executed out-of-doors.

Salvator Rosa
(1615–1673), Italian
Philosopher in a Wood, c. 1665
Pencil and ink heightened with white on panel, 48 x 66.2 cm
Transferred from Kongl. Museum 1866 (Martelli 1804), accession 2018
NMH 16/2018
See article on p. 17, An Unpublished Drawing on Panel by Salvador Rosa Depicting a Landscape with a Philosopher and Astrological Symbols

Ludvig August Smith
(1820–1906), Danish
Seated Model, signed 1843
Pencil on paper, 29.2 x 23.5 cm
The Magda and Max Etller Fund
NMH 44/2018

Ludvig August Smith
(1820–1906), Danish
Florentine, Study for Woman Entering the Bath, signed 1840
Pencil on paper, 27 x 19.1 cm
The Magda and Max Etller Fund
NMH 45/2018

Jean-Lubin Vauzelle
(1776–1837), French
View from the Cloister of Saint-Jean-des-Vignes in Soissons, c. 1823
Watercolour and chalk on paper, 323 x 417 mm
The Hedda and N. D. Qvist Fund (purchase 2017, accession 2018)
NMH 3/2018
See article on p. 105, The Troubadour Style in French Romanticism.

Engravings

Joseph Grozer
(1755–1796), British after Henri Pierre Danloux
(1753–1809), French
Portrait of Euhun Sang Lum Akao, 1793
Mezzotint, 38 x 27.5 cm
The Ulla and Gunnar Trygg Fund
NMG 2/2018
Danloux, a Frenchman, painted a portrait of Euhun Sang Lum Akao, a 26-year-old Chinese man, when the latter arrived in London in 1793. He had travelled from Macau with the Swiss merchant Charles Constant de Rebecque, whose servant he had been since the age of eleven. The visit caused a stir in London. George III, who ran into Akao by chance in Hyde Park, quizzed him inquisitively. This mezzotint is dedicated to Rebecque.

Juste Aurèle Meissonnier
(1695–1750), French, published by Gabriel Huquier
(1695–1772), French
Bound Volume. Humphry Repton (author), Sketches and hints on landscape gardening: collected from designs and observations now in the possession of the different noblemen and gentlemen, for whose use they were originally made [...], 1748
Etching and watercolour on paper
The Magda and Max Etller Fund (purchase 2017, accession 2018)
58 x 45.7 x 4 cm
NMG 1/2018:1–120
Bound volume. Etchings and copperplates. The volume contains 74 pages with 120 prints. Published by Gabriel Huquier (1695–1772). It is usually dated to c. 1742–48.

Ceramics

Fig. 51
Bowls
Massproduced Uniqueness
Glazed porcelain
Designed by Margot Barolo
(b. 1941)
Produced by Brave Production
In production from 2003
Various sizes
Gift of Christer Chytraeus, Stockholm
NMK 26–31/2018

The bowls have been industrially produced, but the edge of each one has been individually shaped, created by randomness in the production process. Margot Barolo’s starting point in this project comprised the questions: How does the “MADE IN” label, followed by a country, influence our perception of objects? Do we value them differently depending on where they were produced? If so, does this mean that we also regard people according to different scales? Barolo believes that there are no innocent objects, everything has been touched by people and machines. These bowls were produced in the Czech Republic by Brave Production.

Vase
Creamware, painted decor
Designed by Ilse Claesson
(1907–1999)
Produced by Rörstrand, 1928–29
27 x 17 cm (h x diam)
Gift of Micael Ernstell, Nacka
NMK 181/2018
There was nostalgia for an older, safer era following World War I, leading to a conservatism in design. After decades of printed patterns, hand painted décor or patterns that expressed “hand painted” became popular. This felt modern. For the same reasons and to increase sales, the word faience came back into use, despite the use of creamware. Rörstrand received attention at the Baltic Exhibition in Malmö in 1914 for its new products inspired by the Swedish 18th century. At Gustavsberg, Wilhelm Kåge was strongly influenced by 18th-century faience painting. Arthur Percy at Gleforsinsfabrik and Edgar Böckman at Höganäs also worked in the same style.

Casseroles
Format
Stoneware, cast
Designed by Margareta Hennix
(b. 1941)
Produced by HPF i Gustavsberg, in production from 2003
Various sizes
Gift of Margareta Hennix
NMK 144–148/2018

These bowls were produced in the Czech Republic by Brave Production.
Vase
Månlandaren
Stoneware, cast
Designed by Margareta Hennix (b. 1941)
Produced by HPF i Gustavsberg. 2015 in production from 2003
30.8 x 42.3 x 8 cm (h x l x w)
Gift of Margareta Hennix
NMK 149/2018

Candlestick
Café
Pottery
Designed by Margareta Hennix (b. 1941)
Produced by Guldron, 1989
31.8 x 19.5 x 12 cm (h x l x w)
Gift of Margareta Hennix
NMK 160/2018

Christmas Candlesticks
Pottery
Designed by Margareta Hennix (b. 1941)
Produced by Guldron, 1989
8 x 32.5 x 10.5 cm (h x l x b)
Gift of Margareta Hennix
NMK 161–163/2018

Gravestone
Cross
Stoneware
Designed by Margareta Hennix (b. 1941)
Produced by Guldron, 1980
27 x 12.8 x 5.5 cm (h x l x w)
Gift of Margareta Hennix
NMK 164/2018

Vase
Dykarklocka
Porcelain
Designed by Margareta Hennix (b. 1941)
Produced by HPF i Gustavsberg. 1998
21.4 x 13.2 cm (h x diam)
Gift of Margareta Hennix
NMK 165/2018

Plates, set of four
Ny Epok
Porcelain
Designed by Margareta Hennix (b. 1941), 2005
Produced by HPF i Gustavsberg. 2006
Various sizes
Gift of Margareta Hennix
NMK 166–169/2018

Coffee cups
Prunus
Bone china, chromo print in blue, green and black, in original packaging
Designed by Stig Lindberg (1916–1982)
Produced by Gustavbergs porslinsfabrik, 1962–74
The Wiros Fund (purchase 2017, accession 2018)
6 x 28 x 13.5 cm (h x b x p)
NMGu 38006–38008

Fig. 51 Bowls Massproduced Uniqueness, Designed by Margot Barolo, Produced by Brave Production, NMK 26–31/2018.

Fig. 52
Sculpture
Lines
Stoneware, glazed
Gift of Margareta Hennix
NMK 170/2018

Fig. 53
Teapots, set of three
Porcelain, glazed
Designed by Ingegerd Råman (b. 1943)
Produced by Koransha, 2016
Withs lids, two teapots 13 x 12.5 cm (h x diam) and one teapot 8.5 x 11 cm (h x diam)
Purchase for the exhibition Ingegerd Råman 2016, accession 2018
NMK 113–115/2018
In 2016, numerous ceramics companies in Artia, Japan, invited international designers to produce new tablewares and objects. With great attention to detail and proportion, Ingegerd Råman created a tea service for Koransha, bringing together both Japanese and Swedish simplicity in its design. Potter, professor and designer Ingegerd Råman was depicted in the 2019 Portrait of Honour for the National Portrait Gallery.

**Tea caddies, set of two**
Porcelain, glazed
Designed by Ingegerd Råman (b. 1943)
Produced by Koransha, 2016
8.5 x 11 cm (h x diam) and 14 x 10.8 cm (h x diam) with lids
Purchase for the exhibition Ingegerd Råman 2016, accession 2018 NMK 116–117/2018

**Tea Ladle**
Porcelain, glazed
Designed by Ingegerd Råman (b. 1943)
Produced by Koransha, 2016
2.8 x 20.9 cm (h x diam)
Gift of IKEA
NMK 173/2018

**Candlesticks, a couple**
Objects
Stoneware, glazed
Designed by Per B. Sundberg (b. 1964)
Produced by IKEA, 2016
10 x 17 x 13 cm (h x l x w)
Gift of IKEA
NMK 176–177/2018

**Lamp**
Keramikfabriken
Painted stoneware, porcelain, fluorescent lamp, power cord
Per B. Sundberg (b. 1964), 2018
33 x 19.4 x 12 cm (h x l x w)
Purchase 2010, accession 2018 NMK 98/2018

**Plates, set of eight**
Porcelain, glazed
Designed by Ingegerd Råman (b. 1943)
Produced by Koransha, 2016
With lids, two plates 8.5 x 9.6 cm (h x diam), four cups 7 x 7.8 cm (h x diam), and two cups 7 x 7.8 cm (h x diam)
Purchase for the exhibition Ingegerd Råman 2016, accession 2018 NMK 119–126/2018

**Plates, set of five**
Porcelain, glazed
Designed by Ingegerd Råman (b. 1943)
Produced by Koransha, 2016
Two smaller plates 3 x 16.7 cm (h x diam), and three larger plates 3.5 x 20.8 cm (h x diam)
Gift of the Friends of the Nationalmuseum, the Bengt Julin Fund
NMK 47/2018

**Plate**
Earthenware
Unknown designer, 19th century for the decor
Produced by Königliche Porzellan-Manufaktur, c. 1830
2.8 x 20.9 cm (h x diam)
The Ulla och Gunnar Trygg Fund
NMK 23/2018

King Karl XIV Johan of Sweden had the Rosendal Palace built on the island of Djurgården in Stockholm, 1823–26. The palace was decorated in the Empire style. In 1823, he ordered...
a large vase from Älvdalens Porfyrverk, a company that he owned, for the palace’s park. The Rosendal Vase, made from Granitell, was mounted in 1826 after 3 500 days of work by 40 people. The vase is 2.7 metres tall and weighs 9 tons, excluding the stand. The vase became a popular subject. Here, a porcelain painter has reproduced the vase on an imported plate.

**Plate**
Porcelain
Unknown designer, 18th century, 1736–95
37.5 cm (l)
The Anna and Ferdinand Boberg Fund
NMK 52/2018

**Fig. 54**
**Cup and saucer**
Porcelain
Manufacture *Nationale de Sèvres*, 1822
8 x 14.5 cm (h x diam)
The Anna and Ferdinand Boberg Fund
NMK 54/2018
When the House of Bourbon returned to France in the Restoration following the fall of Napoleon in 1814, the new king, Louis XVIII, was keen to eradicate imperial iconography. Napoleon had made Charlemagne his role model. On this cup, the regent has been incorporated with the Bourbons’ other ancestors on the throne of France, from Clovis to Saint Louis. This was one way of dampening Napoleon’s claim to legitimacy.

**Fig. 55**
**Cup**
Porcelain
Unknown designer
Produced by *Dagoty et frères*, 1805–06
9 cm (h)
The Anna och Ferdinand Boberg Fund
NMK 112/2018
This “calendar cup” is political art of the more subtle kind, made by the Parisian company Dagoty et frères due to Emperor Napoleon’s decision, in September 1805, to repeal the French Revolutionary calendar and reinstate the old Gregorian calendar. This cup shows the months January to June.

**Glass**

**Sculpture**
Venus in Glass
Glass, wood, steel
Designed by Frida Fjellman (b. 1971)
Produced by *Kosta glasbruk*, 2018
750 cm (h), 350 kg (weight)
Gift of the Friends of the Nationalmuseum, the Bengt Julin Fund
NMK 188/2018
See article on p. 143, *Venus in Glass*.

**Glasses, set of five**
Basic
Glass
Designed by Margareta Hennix (b. 1941)
Produced by *Reijmyre glasbruk*, 1993
Beer glass 24.5 x 7.5 cm (h x diam), wine glass 19.5 x 8 cm (h x diam), selter glass 12.2 x 7.2 cm (h x diam), Martini glass 13.5 x 10.4 cm (h x diam), schnaps glass 16 x 5.5 cm (h x diam)
Gift of Margareta Hennix
NMK 134–138/2018
In 2018, Nationalmuseum received a major donation of glass and ceramics from Margareta Hennix. She has designed glass and ceramics for several well-known Swedish art industries, such as Gustavsbergs Porslinsfabrik, Johansfors, Pukebergs and Reijmyre glasbruk, since completing her training at the University of Arts, Crafts and Design in 1963. Her Basic glass service was intended to work for many different drinks and thus reduce the number of glasses in the kitchen cupboards. It is made from relatively thick glass, so is suitable for dishwashers.

**Vase**
*Duo*
Glass
Designed by **Margareta Hennix** (b. 1941)
Produced by **Reijmyre glasbruk**, 2001
40 x 19 cm (h x diam)
Gift of Margareta Hennix
NMK 150/2018

**Carafes, set of three**
*Basic*
Glass
Designed by **Margareta Hennix** (b. 1941)
Produced by **Reijmyre glasbruk**, 2001
Carafe for water 31.2 x 10.3 cm (h x diam), carafe for wine 30.8 x 10.4 cm (h x diam), carafe for schnapps 26.5 x 10 cm (h x diam)
Gift of Margareta Hennix
NMK 151–153/2018

**Carafes for wine, set of two**
*Basic*
Glass, cut
Designed by **Margareta Hennix** (b. 1941)
Produced by **Design House Stockholm**, 1998
19 x 10 cm (h x diam) and 16.3 x 8.7 cm (h x diam)
Gift of Margareta Hennix
NMK 154–155/2018

**Glasses, set of two**
*Allglas*
Glass, cut
Designed by **Margareta Hennix** (b. 1941)
Produced by **Design House Stockholm**, 1998
11.3 x 8.5 cm (h x diam) and 8.3 x 7.5 cm (h x diam)
Gift of Margareta Hennix
NMK 156–157/2018

**Glasses, set of two**
*Spirit of Sweden*
Glass
Designed by **Margareta Hennix** (b. 1941)
Produced by **Reijmyre glasbruk**, 1993
20 x 6.5 cm (h x diam)
Gift of Margareta Hennix
NMK 158–159/2018

**Bowl**
*H&M*
Glass, blasted
Designed by **Margareta Hennix** (b. 1941)
Produced by **Reijmyre glasbruk**, 1996
12.5 x 15 cm (h x diam)
Gift of Margareta Hennix
NMK 171/2018

**Vase**
*Duo*
Glass
Designed by **Göran Hongell** (1902–1973), 1935
Produced by **Karhula glasbruk**
15 cm (h)
The Ulla och Gunnar Trygg Fund
NMK 45/2018

Göran Hongell was an artist and glass designer and is considered a pioneer in Finnish glass art. After studying painting, Hongell was the first designer employed at the Karhula-Iittala glass factory in 1932. Hongell
Fig. 57 Figurine Africa, Unknown designer, Produced by Mariebergs Fajansfabrik, NMK 8/2018.

Fig. 58 Vase, Designed by Alf Wallander, Produced by Reijmyre glasbruk, NMK 46/2018.
design art objects and products for serial production in a modern form. His most famous creation was the mouthblown glass series Aarne, which became the first glass series in which cup and base were produced in the same form. This innovation gave him the gold medal at the 1954 Milan Triennale.

Fig. 56
Glasses, set of three
Crystal Magic
Glass
Designed by Åsa Jungnelius
(b. 1943), 2018
Produced by Orrefors Kosta Boda
Wine glass 29 x 10 cm (h x diam),
Champagne glass 13.3 x 12 cm
(h x diam), two selter glasses
8.5 x 8.5 cm (h x diam)
Gift of Orrefors Kosta Boda
NMK 34–37 /2018
This service comprises just three
glasses, which are functional for
a range of drinks: one glass with a
stem for red or white wine or beer, a
tumbler for water, juice or milk, and
a coupe for champagne, cocktails or
desserts. Åsa Jungnelius’ aim was to
adapt the idea of a “more beautiful
everyday item”, which was a guiding
idea in Swedish design for much of
the 20th century. The spiral shape of
the stem has been produced using a
special tool, a clip that leaves a clear
mark on the base.

Cognac balloon glasses, set of two
Glass, painted gold
Designed by Ingegerd Råman
(b. 1943)
Produced by Skrufs Glasbruk
7.5 x 8.5 cm (h x diam)
Gift of Skrufs glasbruk
NMK 90–91/2018

Glasses, set of two
Bellman
Glass
Designed by Ingegerd Råman
(b. 1943)
Produced by Skrufs Glasbruk,
1981
9 x 8.2 cm (h x diam)
Gift of Skrufs glasbruk
NMK 92–93/2018

Glasses for Ice cider
La Pomme
Glass
Designed by Ingegerd Råman
(b. 1943)
Produced by Skrufs Glasbruk,
2016
12 x 8 cm (h x diam)
Gift for the exhibition Ingegerd
Råman, 2016, accession 2018
NMK 94–95/2018

Carafe with glass
Viktigt
Glass
Designed by Ingegerd Råman
(b. 1943)
Produced by IKEA, 2016
Carafe 26.5 x 8.5 cm (h x diam),
glass 7.7 x 6.8 cm (h x diam),
both 297 cm (h)
Gift of IKEA, 2016, accession 2018
NMK 97/2018

Jugs, set of two
Viktigt
Glass
Designed by Ingegerd Råman
(b. 1943)
Produced by IKEA, 2016
17.5 x 11 cm (h x diam) and
12.4 x 11 cm (h x diam)
Gift of IKEA, 2016, accession 2018
NMK 98–99/2018

Bowls, set of two
Viktigt
Glass
Designed by Ingegerd Råman
(b. 1943)
Produced by IKEA, 2016
6 x 12 cm (h x diam)
Gift of IKEA, 2016, accession 2018
NMK 100–101/2018

Jugs, set of two
Viktigt
Glass, white underlay
Designed by Ingegerd Råman
(b. 1943)
Produced by IKEA, 2016
16.8 x 9.9 cm (h x diam)
Gift of IKEA, 2016, accession 2018
NMK 102–103/2018

Plates, set of three
Viktigt
Glass, white underlay
Designed by Ingegerd Råman
(b. 1943)
Produced by IKEA, 2016
6.7 x 30.3 cm (h x diam),
4.8 x 23.8 cm (h x diam),
and 3.6 x 16.9 cm (h x diam)
Gift of IKEA, 2016, accession 2018
NMK 104A–C/2018

Plate
Viktigt
Glass, black
Designed by Ingegerd Råman
(b. 1943)
Produced by IKEA, 2016
7 x 30.5 cm (h x diam)
Gift of IKEA, 2016, accession 2018
NMK 105/2018

Jug
Viktigt
Glass, white
Designed by Ingegerd Råman
(b. 1943)
Produced by IKEA, 2016
6.1 x 12.8 cm (h x diam)
Gift of IKEA, 2016, accession 2018
NMK 106/2018

Vase
Overlay glass, cut, etched
Designed by Alf Wallander
(1862–1914)
Produced by Reijmyre glasbruk,
1913
39.5 cm (h)
The Axel Hirsch Fund
NMK 46/2018

Prior to the Baltic Exhibition in
Malmö in 1914, Alf Wallander
designed what came to be his
final glass collection. It was
produced at Reijmyre glasbruk in
an unmistakably Wallanderian style,
strongly influenced by European
glass. The décor’s underwater theme
includes oysters and an eel. His
contact with the applied arts began at
the Rörstrand porslinsfabrik. He also
worked at Kosta glasbruk 1907–11.

Gold and Silver

Bracelet
Gold
Olof Hallman (1749/53–1803), 1802
19 x 3 cm (l x w)
Gift of Sandra Brauns
NMK 199/2018
When this bracelet was made,
Olof Hallman was the only jeweller
in Stockholm. From a Swedish
perspective, jewellery on the border
between the late Gustavian and
Empire styles is interesting both
in terms of design history and the
revolutionary historical events. The
design of this bracelet has an ease
associated with Empire fashion.

Fig. 59
Salt cellar
Pearl
Silver, scallops, cork
Karolina Hägg (b. 1986), 2017
30 cm (h)
Gift of Agerberg-Gillberg Fund for
the reopening of the museum
NMK 2/2018

Donated as a gift for the return
to the museum building on
Blasieholmen on 13 October 2018.
Lennart Agerberg and Ulf Gillberg
are responsible for the Agerberg-
Gillberg Fund. Karolina Hägg finds
inspiration from the lavish objects
of the Baroque, where utility bows
to decoration. Her works revolve
around mealtimes and the objects we
use in the kitchen and at the table,
as well as social interaction at the
table. Pearl is a silver salt shaker in the
shape of a shell from a pilgrim’s
mussel. The shell has been saved
after a meal, to then be reused.

Bowl
Urglans III
Silver, hot forging
Olle Olls (b. 1971), 2017
13 x 25.5 x 18 cm (h x l x w)
Gift of the Friends of the National-
museum, the Bengt Julin Fund
NMK 44/2018
ACQUISITIONS 2018: EXPOSÉ

Sculpture
Björkön
Silver
Ru Runeberg (b. 1970), 2018
30 x 12 x 20 cm (h x l x w)
The Ulla and Gunnar Trygg Fund
NMK 178/2018

Cane
18-carat gold, Rattan palm
Unknown designer, 1790–1800
92.5 x 3.5 cm (l x diam)
The Ulla and Gunnar Trygg Fund
NMK 183/2018

Base Metals

Fig. 60
Pot
Tin, bass and stopper of bakelite
Designed by Carl-Einar Borgström
(1914–1981)
Produced by Ystad Metall, 1937
18 cm (h)
Gift of Ann Stern through the Friends of Nationalmuseum
NMK 197/2018
The shape of the pot is created by geometric forms like a sphere, cylinder, circle. Carl-Einar Borgström was just 15 when he began working for Ystad-Metall, a company that began to manufacture utility objects and ornaments in tin and bronze during the 1920s. In the 1930s, Borgström studied sculpture, drawing and painting at the Technical School and the Royal Swedish Academy of Fine Arts in Stockholm. The Nationalmuseum’s collections include a tin vase and a pair of bronze bookends designed by Borgström. See NMK 18/2015 and NMK 391A–B/2016.
See also article on p. 11, The Friends of the Nationalmuseum.

Fig. 61
Teapot
Tin, handle of copper wrapped with seaweed
Designed by Nils Fougstedt
(1881–1954)
Produced by Svenskt Tenn, 1929
26.5 x 20 cm (h x diam)
Gift of Ann Stern through the Friends of Nationalmuseum
NMK 196/2018
The teapot has design references to the geometric shapes of the Bauhaus school. In 1924, sculptor and designer Nils Fougstedt founded a workshop in Stockholm to produce tin objects. This workshop was the foundation of the Firma Svenskt Tenn company, started in the same year by Estrid Ericson and Nils Fougstedt. In the 1920s, he designed classicalised objects but, around 1930, he introduced more functional forms, of which this teapot is an example. Nils Fougstedt was a brother of the artist Arvid Fougstedt. See also article on p. 11, The Friends of the Nationalmuseum.

Candlesticks, set of two
Tin, cast
Designed by Anna Petrus
(1886–1949)
Produced by Herman Bergmans konstgjuteri, 1923–28
37 cm (h)
The Axel Hirsch Fund
NMK 204–205/2018
See article on p. 127, Lions in the Garden of Eden.

Fence
Cast iron
Designed by Ture Ryberg
(1888–1961)
Produced by Näfveqvarn, 1925
37 x 238 x 238 cm (h x l x w)
The Ulla och Gunnar Trygg Fund
NMK 21a–h/2018
Ture Ryberg was a trained architect but, as was usual at the time, also designed exclusive furnishings and decorative details, not least for Näfveqvarns bruk, in the style that came to be known as Swedish grace. This cast-iron fence, called “garden fence”, was shown at the International Exhibition of Modern Decorative and Industrial Arts in Paris in 1925. The Nationalmuseum’s collections also feature a bureau and

Fig. 59 Salt cellar Pearl, Karolina Hägg, NMK 2/2018a.
Gesamtkunstwerk was the aim of architects and designers in the 1920s. Aesthetic care was invested in all the parts and details of an environment or interior design. This was also the case for this radiator cover by architect Harald Wadsjö, decorated with Chinese-style dragons and typical of 1920s-style Swedish grace. This cover is also a typical example of Nöjevärn's production of interior design details in cast iron at the time.

**Brass firestand**
Bronze, gilt
Unknown designer, 1810–30
21 x 112 cm (h x l)
The Ulla och Gunnar Trygg Fund
NMK 53/2018

**Clocks**

**Table clock**
Silver
Designed by Nils Gustaf Norling (1835-1891)
Produced by Gustaf Dahlgren & Co. 1883
34 x 17 cm (h x l)
The Ulla and Gunnar Trygg Fund
NMK 19/2018

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**Salad servers, set of two**
*Inbra*
Stainless steel
Designed by Ingegerd Råman (b. 1943)
Produced by Gense. 2004
28 x 5 cm (l x w)
Gift of Gense
NMK 96/2018

**Candlesticks, set of two**
*Object*
Aluminium, steel
Designed by Per B. Sundberg (b. 1964)
Produced by IKEA. 2018
21 x 18 x 8 cm (h x l x w)
Gift of Cilla Robach, Stockholm

Gift of Cilla Robach, Stockholm
NMK 141/2018

**Fig. 62**
**Radiator Grid No 7**
Cast iron
Designed by Harald Wadsjö (1883–1945)
Produced by Nöjevärn. 1929
83 x 103 cm (h x l)
Gift of Ann Stern through the Friends of Nationalmuseum
NMK 195/2018

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**Taboret**

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**Fig. 60**
**Pot,** Designed by Carl-Einar Borgström, Produced by Ystad Metall, NMK 197/2018.

**Fig. 61**
**Teapot,** Designed by Nils Fougstedt, Produced by Svenskt Tenn, NMK 196/2018.

Torun Bülow-Hübes's work in rattan and brass has been called anti-status jewellery. They were made during the second half of the 1940s, when she was a young student at Konstfack and a single mother. The materials were cheap. The jewellery was sold via Svenskt Tenn, and the pieces were bought by women, which was new, since most had so far received jewellery as gifts from men. The design communicated the wearer's personal and economic independence.

Bracelet
Gold, silver, hair, 6 diamonds
Designed by Marc Giron (1784–1858) and Olof Wilhelm

### Table clock
Gilt bronze with brown patina
**Unknown designer**, first half of 19th century
68.5 cm (h)
The Axel Hirsch Fund (purchase 2017, accession 2018)
NMK 12/2018
Luxury industry in imperial Paris occupied more than 10,000 workers. Particularly desirable objects included burnt-gilded bronzes, richly sculpted and often composed as trimmings with candelabras and table clocks. One type that began to be manufactured at this time was pendule à l'empereur César, although the emperor figure was more like Napoleon than Caesar. Despite this, it appears to have been so popular that it remained in production even after 1814, although all the eagles were appropriately removed and replaced by a wreath of stars.

**Table clock with Henrik IV of France**
Gilt bronze
**Unknown designer**
Produced by Perretton, 1806–12
62 x 47 x 17 cm (h x l x w)
The Sophia Giesecke Fund
NMK 184/2018
Due to the Bourbon Restoration, Henry IV returned as the dynasty's good example. He replaced the image of the emperor on the renovated Legion of Honour and new bronze sculptures were erected over le Vert Galant. In troubadour painting and the applied arts, and in the clock case, Henry IV became a popular figure, signalling "the return of the good old days".

**Jewellery**

Fig. 65
**Bracelet**
Rattan, brass wire
**Torun Vivianna Bülow-Hübe** (1927–2004), end of 1940s
20 cm (diam)
The Ulla and Gunnar Trygg Fund (purchase 2017, accession 2018)
NMK 4/2018

Fig. 62 Radiator Grid No 7, Designed by Harald Wadsjö, Produced by Näfveqvarn, NMK 195/2018.
It is believed that skilled wigmakers were the ones who started producing hair jewellery, which was often done in cooperation with goldsmiths, as in this case. This jewellery was highly suitable for the sentimentality of the Romantic era and became highly fashionable among international celebrities such as Jenny Lind and Kristina Nilsson. In parallel, there was simpler manufacturing in Dalarna in Sweden, where the extra income was necessary. This jewellery used hair-covered wooden beads instead of golden ones.

**Fig. 64**
Brooch, Gustaf Magnus Sjöblom, NMK 10/2018.

**Löngren** (1794–1861)
Produced by **Giron & Löngren**, 1842
18.2 x 2.1 x 0.7 cm (l x w x h)
The Magda and Max Ettler Fund
NMK 9/2018

**Fig. 66**
Necklace
Crocheted artificial silk
**Tove Knuts** (b. 1969), 2015
35 x 20 x 5.5 cm (l x w x h), outstretched 75 x 7 x 5 cm (l x w x h)
Gift of the Friends of the Nationalmuseum, the Bengt Julin Fund
NMK 6/2018

Tove Knuts explores value within various craft techniques and materials. Textile has traditionally been defined as a material for women. Among the textile techniques, crocheting is often regarded as the lowest form of female creativity. Can crocheted jewellery receive the same status as forged metal rings with precious stones?

**Chain in two pieces, with case**
18-carat gold, ruby, pearls
**Gustaf Möllenborg** (1796–1851), c. 1840
45 cm (l); both pieces 118 cm (l); both pieces 84 g (weight)
The Anna and Ferdinand Boberg Fund
NMK 51A–C/2018

**Fig. 63**
Candlesticks, set of two Object, Designed by Per B. Sundberg, Produced by IKEA, NMK 140A–B/2018.

**Fig. 64**
Brooch
18-carat gold, human hair, cabochon cut red stones
Master **Gustaf Magnus Sjöblom** (1802–1885), 1836
18.2 x 2.1 x 0.7 cm (l x w x h)
The Magda and Max Ettler Fund
NMK 10/2018

Hairwork in the form of a slithering snake with a head and tail of gold. Its eyes are cabochon-polished red stones. Saving a lock of hair and mounting it in a piece of jewellery has a long tradition. Producing entire pieces of jewellery from hair was popular during the 1800s, particularly in the middle of the decade. It is believed that skilled wigmakers were the ones who started producing hair jewellery, which was often done in cooperation with goldsmiths, as in this case. This jewellery was highly suitable for the sentimentality of the Romantic era and became highly fashionable among international celebrities such as Jenny Lind and Kristina Nilsson. In parallel, there was simpler manufacturing in Dalarna in Sweden, where the extra income was necessary. This jewellery used hair-covered wooden beads instead of golden ones.
Furniture

Chair
The Seven-Year Throne
Fir-tree, carved and sculpted from a single piece
Knut Fjaestad (1860–1937), c. 1908–15
116 x 72 x 83 cm (h x l x w)
Gift of Ann Stern through the Friends of the Nationalmuseum
NMK 194/2018
See article on p. 131, The Seven-Year Throne by Knut Fjaestad.

Stool
Lilla Snåland
Birch
Designed by Marie-Louise Hellgren (b. 1958) and Heartearth
Production, 2016
Produced by Stolab, 2018
45 x 35 cm (h x diam)
Donated 2018 by Stolab AB
NMK 139/2018

Lounge chair
Tajt
Upholstered denim, steel pipes, leather straps
Designed by Gillis Lundgren (1929–2016), 1973
Produced by IKEA
As a chair 65 x 84 x 90 cm (h x l x w), as a bed 50 x 170 x 85 cm (h x l x w)
The Ulla och Gunnar Trygg Fund (purchase 2017, accession 2018)
NMK 32/2018
Tajt furniture expressed the desire of the 1960s and 70s for a freer relationship with furnishings and interior design, which suited the lifestyle of the young generation. It is flexible and can be converted to the match the user’s specific needs, either sitting, reclining or lying down. Tajt was featured on the cover of the IKEA catalogue in 1973, where it was described as “an invitation to a soft, comfortable world in which people and furniture socialise in an easy, unconventional and status-free setting”. The chair cost SEK 225 and was manufactured until 1981.
See also article on p. 85, Spika and Tajt – Alternative Furniture for a Young Generation.

Office furniture
Netsurfer
Steel, skin
Designed by Ilkka Terho
Produced by Snowcrash, 1995
111 x 140 cm (h x l)
Gift of the Friends of the Nationalmuseum, the Design Fund
NMK 198/2018
The idea of a new economy developed at around the turn of the millennium, 2000, which was based on the new digital technology. Swedish-Finnish interior design company Snowcrash specialised in design that used this new technology in its products, which were often intended for creative office settings. Ilka Terho’s computer furniture, Netsurfer, offered a relaxed, ergonomic working position and had space for a harddisc between the legs. The Nationalmuseum’s collections also include the floor lamp Glowblow, see NMK 189/2002.

Textiles and Fashion

Fig. 68 Tablecloth
Goose Eye
Woven, jacquard technique, linen
Designed by Margot Barolo (b. 1971) and Ulrika Mårtensson (b. 1969), 2014
Produced by Klässbols Linneväveri
110 x 35 cm (l x w)
Gift of Klässbols Linneväveri

Fig. 66 Necklace, Tove Knuts, NMK 6/2018.
Many people regard the anonymous gooseye pattern as traditionally Swedish, but it is found in many different cultures. Here, it has been updated to a 21st century version by combining the typical rhomboids in an intricate pattern of different sizes to bring variation to the textile. The entire pattern repeat is 166 cm.

**Tablecloth**  
**Goose Eye**  
Pure linen, jacquard technique  
Designed by Margot Barolo (b. 1971) and Ulrika Mårtensson (b. 1969), 2014  
Produced by Klässbols Linneväveri  
110 x 35 cm (l x w)  
Gift of Klässbols Linneväveri  
NMK 40/2018

**Tablecloth**  
**Goose Eye**  
Pure linen, jacquard technique  
Designed by Margot Barolo (b. 1971) and Ulrika Mårtensson (b. 1969), 2014  
Produced by Klässbols Linneväveri  
300 x 160 cm (l x w)  
Gift 2018 Klässbols Linneväveri  
NMK 41/2018

**Tapestry**  
**Flax, wool**  
Designed by Oskar Bergman (1879–1963)  
Produced by Licium, 1909  
250 x 160 cm (h x l)  
Transferred from the National Public Art Council  
NMK 187/2018

Weaving is typical of the Art Nouveau interest in natural vegetation and atmospheric landscapes. Its originator, Oskar Bergman, was an autodidactic Swedish artist who found his inspiration in his study trips to Germany, France and Italy. The weaving was done by Licium, a textile studio founded in 1904 by Agnes Branting and Mimmi Lundström-Börjeson.

**Kitchen towel**  
**Nordic Delight**  
Fabric printing, block printed cotton fabric in plain weave

**Tapestry**  
**Width and space**  
Linen, wool  
Sten Kauppi (1922–2002), 1981  
240 x 550 cm (h x l)  
Transferred from the National Public Art Council  
NMK 7/2018

A large textile work ordered for a public agency in 1981. This is an example of the many public investments in artistic décor that are no longer desirable. Textile art from the 1960s, 70s and 80s is particularly likely to disappear in association with renovations and moves. However, some are saved and, in some cases, Nationalmuseum is asked whether they will accept these artworks. Sten Kauppi was revolutionary in Swedish textile art. He expressed himself abstractly or in an expressive emblematic style. His works are a kind of painting in textiles.

**Case**  
**Silk, wood**  
Brita Suthoff, c. 1800  
14 x 27 x 19 cm (h x l x w)  
Gift of Frederick och Margareta Cohrs  
NMK 50/2018

**Carpet**  
**Wool**  
Ingegerd Torhamn (1898–1994), 1930  
109 x 156 cm (h x l)  
The Ulla and Gunnar Trygg Fund (purchase 2017, accession 2018)  
NMK 5/2018

The rug and gouache sketch for it (NMH 1/2018) were designed and made by Ingegerd Torhamn. The subject is the Swedish Amerika-linjen’s vessel. This was the company that in 1928 built and fitted the ship M/S Kungsholm, renowned for its exclusive décor of high artistic
**Quality. Torhamn’s hand-knotted rya rugs, inspired by contemporaneous abstract pictorial art, received attention at the Stockholm Exhibition in 1930.**

**Pillow cases, set of two**

Objects

Designed by Per B. Sundberg (b. 1964)

Produced by IKEA, 2018

65 x 65 cm (l x b)

Gift of IKEA

NMK 174–175/2018

**Industrial Design**

**Nozzle**

Nozzle Dual Flow Pro

Stainless steel, brass

Designed by Mikael Abbhagen (b. 1975)

Produced by Altered, 2016

1.7 x 3.5 x 2.3 cm (h x l x w)

Gift of Altered through the Friends of the Nationalmuseum, the Design Fund

NMK 189/2018

See article on p. 133, Smart Design.

**Air Smart Spirometer**

Plastic (a mix of PC and ABS)

Designed by Fredrik Aidehag (b. 1978) and Nicolas Trudel (b. 1984)

Produced by NuvoAir, 2016

2 x 8 x 6.5 cm (h x l x w)

Gift of NuvoAir through the Friends of the Nationalmuseum, the Design Fund

NMK 201/2018

**Air Next Spirometer**

Plastic

Designed by Fredrik Aidehag (b. 1978)

Produced by Pond Healthcare Innovation, 2018

2 x 10 x 6 cm (h x l x w)

Gift of NuvoAir through the Friends of the Nationalmuseum, the Design Fund

NMK 202/2018

**ACX Power Ascender**

Plastic (PA66), aluminium

Designed by Pär Bergström (b. 1966), Shift Design & Strategy

Produced by ActSafe, 2017

Rope winch 29 x 30 x 45 cm (h x l x w); remote control 3 x 20 x 9.5 cm (h x l x w); closed bag 32 x 50 x 38 cm (h x l x w), opened bag 65 x 50 x 47 cm (h x l x w)

Gift of ActSafe through the Friends of the Nationalmuseum, the Design Fund

NMK 48/2018

**Wallpaper**

Weave

Paper, printed

Designed by Front

Produced by Engblad & Co, 2017

1005 x 53 cm (l x w)

Gift of WallVision

NMK 84/2018

**Wallpaper**

Leaves

Paper, printed

Designed by Front

Produced by Engblad & Co, 2017

1005 x 53 cm (l x w)

Gift of WallVision

NMK 85/2018

**Wallpaper**

Dots

Paper, printed

Designed by Front

Produced by Engblad & Co, 2017

1005 x 53 cm (l x w)

Gift of WallVision

NMK 86/2018

**Wallpaper**

Squares

Paper, printed

Designed by Front

Produced by Engblad & Co, 2017

1005 x 53 cm (l x w)

Gift of WallVision

NMK 87/2018

**Wallpaper**

Arches

Paper, printed

Designed by Front

Produced by Engblad & Co, 2017

1005 x 53 cm (l x w)

Gift of WallVision

NMK 88/2018

**Wallpaper**

Cut Edge

Paper, cut

Designed by Front

Produced by Engblad & Co, 2017

17 x 1000 cm (h x l)

Gift of WallVision

NMK 89/2018

**Advertising doll**

The Facit Man

Plastic

Designed by Ivan Hammar, Facit, 1950s–60s

57 x 24 x 15 cm (h x l x d)

The Fritz Ottergren Fund

NMK 182/2018

Advertising doll for the Swedish company Facit. It was created in 1948 by Ivan Hammar, who was responsible for the company’s PR and branding. The idea was that a relatively human PR symbol would help associate Facit’s products with something positive. Office work was perceived as something boring and this type of marketing differentiated Facit from its competitors at the time. The Facit doll was designed to look like a magician, to convey how Facit’s counting machines could magically calculate the correct answer. More than one million dolls were manufactured in West Germany for Facit.

**Bicycle Helmet**

Hövding 2.0

Nylon, plastic, electronics

Designed by Anna Haupt (b. 1980) and Terese Alstin (b. 1980)

Produced by Hövding, 2015

Not inflated 17 x 25 cm (h x diam), on its base 25 x 26 x 27 cm (h x l x w), inflated on its base 48 x 26 x 40 cm (h x l x w)

Gift of Hövding through the Friends of the Nationalmuseum, the Design Fund

NMK 190/2018

**Light fixture**

Favourite Things

Designed by Chen Karlsson

Produced by ENOstudio, 2010

38.5 x 45 cm (h x diam)

Gift to Nationalmuseum Design, Kulturhuset, 2015, accession 2018

NMK 17/2018

**Portabel Synthesizer**

Teenage Engineering OP-1

Lacquered metal, plastic

Designed by Jesper Christian Kouthoofd (b. 1970)

Produced by Teenage Engineering, 2011

3 x 28.5 x 10.2 cm (h x l x d)

Gift of Teenage Engineering through the Friends of the Nationalmuseum, the Design Fund

NMK 22/2018

See article on p. 133, Smart Design.
Fire extinguisher
Firemill
Aluminium, leather, polyethene
Designed by Kristoffer Rahr (b. 1981), Propeller Design, 2018
Produced by Inventi Vidi
39.5 x 7.5 cm (h x diam), with the handle upright 43.5 cm (h)
Gift of Inventi Vidi through the Friends of the Nationalmuseum, the Design Fund
NMK 180/2018
See article on p. 133, Smart Design.

Coffin for infants
Cubitus Baby
Plastic, textile, foam rubber, cooling cassettes
Designed by Ingela Rådestad (b. 1957)
Produced by Fonus, 2014
Coffin 31 x 68 x 41 cm (h x l x w), lid 2 x 68 x 49 cm (h x l x w)
Gift of Sophiahemmet University College
NMK 20/2018
The design of the coffin for infants is intended to bring dignity in one of life's very hardest times. Ingela Rådestad has designed a coffin that includes cooling cassettes, allowing parents to take their dead infant home to say farewell with their family and siblings.

Stretcher
Emergency Vacuum Mattress: EasyFix Ready2Go
Flame-resistant polyester, coated fabric
Designed by Scalae, 2010
Produced by Germa, 2018
15 x 200 x 90 cm (h x l x w)
Gift of Germa through the Friends of the Nationalmuseum, the Design Fund
NMK 132/2018

Water purifier
Solvatten
Plastic
Designed by Petra Wadström (b. 1952)
Produced by Solvatten, 2011
49 x 36 x 13 cm (h x l x w), opened 49 x 36 x 47 cm (h x l x w)
Gift of the Friends of the Nationalmuseum, the Design Fund
NMK 3/2018
See article on p. 133, Smart Design.

Bicycle
Rolo
Carbon fiber, cast monocoque
Designed by Adam Wais (b. 1968) and Anders Annerstedt (b. 1955), 2014
Produced by Rolo, 2018
103 x 160 x 47 cm (h x l x w)
Gift of Rolo through the Friends of the Nationalmuseum, the Design Fund
NMK 49/2018
See article on p. 133, Smart Design.

Lamps
Fig. 70
Ceiling lamp
Suburban Skyline
Brass, polished
Designed by Chandra Ahsell (b. 1973) and Anna Holmqvist (b. 1978), Folkform, 2011
Produced by Örsjö Belysning, 2011
45 x 75 x 75 cm (h x l x w)
Gift of Bergvall-Leindahl, Malmbys Stängnäs and Örsjö belysning
NMK 172/2018
The shape is inspired by the angular box-like buildings of prefabricated concrete blocks. This type of architecture can be found in most cities, but is especially common in less expensive projects, such as garages and buildings in suburbs. Folkform wants to re-establish this architecture. When Queen Silvia turned 70 in 2013, the official gift from the government and the parliament was a special version of Suburban Skyline.

Lamp
Gascloud lamp
Stoneware, textile lampshade
Frida Fjellman (b. 1973), 2006
62 x 30 cm (h x diam)
Inventoried 2018 (Purchase 2010)
NMK 186/2018

Table lamp
Mahogany, opal plexi, bulb
Hans Johansson (1921–2014), 1961
44 x 33 x 16.5 cm (h x l x w)
Gift of Hans Johansson’s estate
NMK 42/2018

Wall lights, set of two
Iron, leaded glass
Designed by Olga Lanner (1884–1961), 1910s
Produced by Smideskonst
105 cm (h)
The Ulla och Gunnar Trygg Fund
NMK 24–25/2018
Olga Lanner was a sculptor of special significance for the development of Swedish metal art. After training in Stockholm, she continued her studies in Germany, France and Italy. She participated, with her own works, in the Stockholm Exhibition in 1909, the Baltic Exhibition in Malmö in 1914 and the World’s Fair in San Francisco in 1915. In 1914–18, Olga Lanner ran the Smideskonst studio in Stockholm. They produced light fixtures, including for the Engelbrekt Church in Stockholm. Before it was inaugurated in 1914, she also made the Art Nouveau silver reredos. The decoration in the church is her foremost public decorative work.

Floor lamp
Deserted Island Lamp
Stoneware, textile lampshade
August Sörenson (b. 1980), 2009
45 x 22 x 15 cm (h x l x w)
Purchase 2010, accession 2018
NMK 185/2018

Books
Book
Fotografi i Sverige, 1970–2014
Paper, printed
Grafic design by Petter Antonisen (b. 1953), bookbinding by Stige Arena, 2014
Published by Arena, 2014
28 x 21 cm (h x l)
Gift of Svensk Bokkonst
NMK 65/2018

Book
The Name of Us
Paper, printed
Grafic design by Nils Bergendal (b. 1965), bookbinding by Nordens Grafiska
Published by Journal, 2014
9 x 14 cm (h x l)
Gift of Svensk Bokkonst
NMK 63/2018
Lammungarnas fest
Paper, printed
Grafic design by Daniel Bjugård (b. 1974)
Published by Nordens Grafiska, 2014
29.7 x 21 cm (h x l)
Gift of Svensk Bokkonst
NMK 71/2018

Dardel
Paper, printed
Grafic design by Frankenstein Studio
Published by Langenskiöld, 2014
34 x 24.5 cm (h x l)
Gift of Svensk Bokkonst
NMK 68/2018

The Collection, Gothenburg Museum of Art
Paper, printed
Grafic design by Ola Ingvarsson
Design
Published by Göteborgs Konstmuseum, 2014
30 x 24 cm (h x l)
Gift of Svensk Bokkonst
NMK 62/2018

No Pain WHATSOEVER
Paper, printed
Grafic design by Gösta Flemming (b. 1955), bookbinding by S.R. Büge
Published by Journal, 2014
25 x 21 cm (h x l)
Gift of Svensk Bokkonst
NMK 73/2018

Lottas jul
Paper, printed
Grafic design by Lotta Kühlhorn (b. 1963), Fabian Kühlhorn (b. 1987), and Sigge Kühlhorn (b. 1989)
Published by Bonnier Fakta, 2014
24 x 17 cm (h x l)
Gift of Svensk Bokkonst
NMK 57/2018

Muminvärlden & verkligheten,
Tove Janssons liv i bilder
Paper, printed
Grafic design by Patric Leo (b. 1966)
Published by Max Ström, 2014
39 x 28 cm (h x l)
Gift of Svensk Bokkonst
NMK 58/2018

Muminvärlden & verkligheten,
Tove Janssons liv i bilder
Paper, printed
Grafic design by Patric Leo (b. 1966)
Published by Max Ström, 2014
39 x 28 cm (h x l)
Gift of Svensk Bokkonst
NMK 58/2018

DN. 150, 450 klassiska förstasidor från Dagens Nyheter
Paper, printed
Grafic design by Patric Leo (b. 1966)
Published by Max Ström, 2014
29.7 x 24.2 cm (h x l)
Gift of Svensk Bokkonst
NMK 70/2018

Promenader i Virginia Woolfs London
Paper, printed
Grafic design by Annika Lyth (b. 1963)
Published by Atlantis, 2014
21 x 12 cm (h x l)
Gift of Svensk Bokkonst
NMK 78/2018

Arkiv, Lars Lerin
Paper, printed
Grafic design by Patric Leo (b. 1966), bookbinding by Aros Bookbinding
Published by Lars Bohman Gallery, 2014
30 x 24 cm (h x l)
Gift of Svensk Bokkonst
NMK 67/2018

Skall
Paper, printed
Grafic design by Johan Melbi (b. 1963)
Published by Bonniers, 2014
Gift of Svensk Bokkonst
21.6 x 10.5 cm (h x l)
NMK 60/2018

Lottas jul
Paper, printed
Grafic design by Lotta Kühlhorn (b. 1963), Fabian Kühlhorn (b. 1987), and Sigge Kühlhorn (b. 1989)
Published by Bonnier Fakta, 2014
24 x 17 cm (h x l)
Gift of Svensk Bokkonst
NMK 57/2018

No Pain WHATSOEVER
Paper, printed
Grafic design by Gösta Flemming (b. 1955), bookbinding by S.R. Büge
Published by Journal, 2014
25 x 21 cm (h x l)
Gift of Svensk Bokkonst
NMK 73/2018

Dardel
Paper, printed
Grafic design by Frankenstein Studio
Published by Langenskiöld, 2014
34 x 24.5 cm (h x l)
Gift of Svensk Bokkonst
NMK 68/2018

The Collection, Gothenburg Museum of Art
Paper, printed
Grafic design by Ola Ingvarsson
Design
Published by Göteborgs Konstmuseum, 2014
30 x 24 cm (h x l)
Gift of Svensk Bokkonst
NMK 62/2018

Lammungarnas fest
Paper, printed
Grafic design by Daniel Bjugård (b. 1974)
Published by Nordens Grafiska, 2014
29.7 x 21 cm (h x l)
Gift of Svensk Bokkonst
NMK 71/2018

Fig. 70 Ceiling lamp Suburban Skyline, Designed by Chandra Ahlsell and Anna Holmquist, Produced by Örsjö Belysning, NMK 172/2018.

Fig. 71 Cutting board with saltcellar Viktigt, Designed by Ingegerd Råman, Produced by IKEA, NMK 108A–B/2018.

Book
Lottomarnas fest
Paper, printed
Grafic design by Daniel Bjugård (b. 1974)
Published by Nordens Grafiska, 2014
29.7 x 21 cm (h x l)
Gift of Svensk Bokkonst
NMK 71/2018

Book
Dardel
Paper, printed
Grafic design by Frankenstein Studio
Published by Langenskiöld, 2014
34 x 24.5 cm (h x l)
Gift of Svensk Bokkonst
NMK 68/2018

Book
The Collection, Gothenburg Museum of Art
Paper, printed
Grafic design by Ola Ingvarsson
Design
Published by Göteborgs Konstmuseum, 2014
30 x 24 cm (h x l)
Gift of Svensk Bokkonst
NMK 62/2018

Book
No Pain WHATSOEVER
Paper, printed
Grafic design by Gösta Flemming (b. 1955), bookbinding by S.R. Büge
Published by Journal, 2014
25 x 21 cm (h x l)
Gift of Svensk Bokkonst
NMK 73/2018

Book
Lottomarnas fest
Paper, printed
Grafic design by Daniel Bjugård (b. 1974)
Published by Nordens Grafiska, 2014
29.7 x 21 cm (h x l)
Gift of Svensk Bokkonst
NMK 71/2018

Book
Dardel
Paper, printed
Grafic design by Frankenstein Studio
Published by Langenskiöld, 2014
34 x 24.5 cm (h x l)
Gift of Svensk Bokkonst
NMK 68/2018

Book
The Collection, Gothenburg Museum of Art
Paper, printed
Grafic design by Ola Ingvarsson
Design
Published by Göteborgs Konstmuseum, 2014
30 x 24 cm (h x l)
Gift of Svensk Bokkonst
NMK 62/2018

Book
No Pain WHATSOEVER
Paper, printed
Grafic design by Gösta Flemming (b. 1955), bookbinding by S.R. Büge
Published by Journal, 2014
25 x 21 cm (h x l)
Gift of Svensk Bokkonst
NMK 73/2018
ACQUISITIONS 2018: EXPOSÉ

**Book**
Den nya världen
Paper, printed
Grafic design by Johannes Molin (b. 1978)
Published by Bonniers, 2014
24 x 17 cm (h x l)
Gift of Svensk Bokkonst
NMK 55/2018

**Book**
Den nya staden
Paper, printed
Grafic design by Johannes Molin (b. 1978)
Published by Carlsson Bokförlag, 2014
32 x 20 cm (h x l)
Gift of Svensk Bokkonst
NMK 69/2018

**Book**
Josef Frank. Möbelformgivaren
Paper, printed
Grafic design by Johannes Molin (b. 1978)
Published by Carlsson Bokförlag, 2014
16.5 x 11 cm (h x l)
Gift of Svensk Bokkonst
NMK 74/2018

**Book**
Jockeyklubben. 125 år i galopp-sportens tjänst
Paper, printed
Grafic design by Lukas Möllersten (b. 1975), bookbinding by Elanders Falth & Hässler
Published by Jockeyklubben, 2014
24 x 17 cm (h x l)
Gift of Svensk Bokkonst
NMK 72/2018

**Book**
Här och nu, Brev 2008–2011
Paper, printed
Grafic design by Sofia Scheutz (b. 1968)
Published by Bonniers, 2014
16.8 x 11.8 cm (h x l)
Gift of Svensk Bokkonst
NMK 61/2018

**Book**
Le Bakkok
Paper, printed
Grafic design by Fredrika Siwe (b. 1966), bookbinding by Livonia Print
Published by Bonnier Fakta, 2014
26 x 19.5 cm (h x l)
Gift of Svensk Bokkonst
NMK 75/2018

**Book**
Draper
Paper, printed
Grafic design by Nina Ulmaja, bookbinding by Livonia Print
Published by Bonniers, 2014
books 21.5 x 13.5 cm,
box 22.5 x 14 x 12.4 cm
Gift of Svensk Bokkonst
NMK 77/2018

**Book**
Grafisk design: Henrik Nygren
Paper, printed
Grafic design by Henrik Nygren (b. 1963), bookbinding by Nordens Grafiska
Published by Orosdi-Back, 2014
23.9 x 17 cm (h x l)
Gift of Svensk Bokkonst
NMK 76/2018

**Book**
Lätta sexboken
Paper, printed
Grafic design by Sebastian Wadsted (b. 1984), bookbinding by Livonia Print
Published by LL-förlaget, 2014
24 x 17 cm (h x l)
Gift of Svensk Bokkonst
NMK 80/2018

**Book**
Vikigt
Bamboo
Designed by Ingegerd Råman (b. 1943)
Produced by IKEA, 2016
3 x 27 cm (h x diam)
Gift of IKEA
NMK 110/2018

**Baskets, set of three**
Corrugated board
Designed by Ingegerd Råman (b. 1943)
Produced by Vandalorum and DC Smith Company, 2018
9.7 x 35 cm (h x diam), 11.8 x 24 cm (h x diam), and 14.5 x 13.5 cm (h x diam)
Gift of Vandalorum
NMK 111A–C/2018

**Bamboo**
Cutting board
Gift of IKEA, 2016
3 x 27 cm (h x diam)
Gift of IKEA
NMK 109/2018

**Bamboo**
Cutting board
Gift of IKEA, 2016
3 x 27 cm (h x diam)
Gift of IKEA
NMK 110/2018

**Bamboo**
Cutting board
Gift of IKEA, 2016
3 x 27 cm (h x diam)
Gift of IKEA
NMK 109/2018

**Miscellaneous**
Molds for buttons and medals (three molds in a cardboard box)
Lead, wax, silicone
Akke Kumlien (1884-1949), 1916
Mold in lead 5 x 4 cm (h x l),
mold in silicone 5 x 3.5 cm (h x l),
mold in wax 8 cm (diam)
Unmarked earlier acquisition, accession 2018
NMK 203/2018

**Swedish National Portrait Gallery, Gripsholm Castle**
Olof Arenius (1700–1766), Swedish
Daniel Tilas (1712–1772), Baron, Mineralogist, Member of the Council of Mines, National Herald, Married to 1. Baroness Hedvig Reuterholm, 2. Baroness Anna Catharina Åkerhielm af Margretelund
Oil on canvas, 83 x 66.5 cm
The Hedda and N. D. Qvist Fund (purchase 2017, accession 2018)
NMGrh 5157

**Sweden**
Ivar Arosenius (1878–1909), Swedish

Edvard Waller (1870–1921), Sculptor, 1904 or 1905

Watercolour, gouache and pencil on paper, 30 x 25.5 cm

The Hedda and N. D. Qvist Fund

NMGrh 5163

For several years, Ivar Arosenius made portraits of his artist friends, often in profile. They are consistently graphic in character, with unbroken outlines and a muted, somewhat blackened palette. The sculptor Edvard Waller was among Arosenius’s associates during his stay in France in 1904–05, and it was during this period that he created this portrait of his artist friend. It may have been among the 86 works which Arosenius exhibited at the Salon des Indépendants in Paris in 1905.

John Bauer (1882–1918), Swedish

Joseph Bauer (1849–1921), Butcher, German, Active in Sweden, Father of the Artist, Married to Emma Wadell, 1900 (?)

Watercolour, 28 x 15.5 cm

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

NMGrh 5173

Graham Greene wrote with great admiration about Garbo in film reviews in the 1930s. Roland Barthes analyzed her face in the essay “Le Visage de Garbo”, published in Mythologies (1957). David Bowie sang “I’m the twisted name on Garbo’s eyes” in “Quicksand” on the album Hunky Dory (1971). The myth of Garbo is far greater than the sum of Greta Gustafsson’s life and roles. Paradoxically, the photographic still image of the actress’s face is more famous today than her role interpretations and films. Most of the well-known pictures of Garbo are role portraits produced by still photographers who worked for her film company Metro-Goldwyn-Mayer, among them Clarence Sinclair Bull. In the early pictures of the then newly arrived actress in 1925, Garbo had not yet been styled to the persona later created for her in Hollywood. By 1931, when this photo was made, she had become one with the film industry’s official image and it was difficult to distinguish the person from the characters in her roles. This role portrait from Susan Lenox; Her Fall and Rise shows the actress as a kind of femme fatale, variations on a theme that occurs in most of Garbo’s films.
David Klöcker Ehrenstrahl (1628–1698), workshop of, Swedish Karl XI (1655–1697), King of Sweden, Palatine Count of Zweibrücken, Married to Ulrika Eleonora the Elder, Princess of Denmark, Queen of Sweden
Oil on canvas, 173.5 x 245 cm
Transferred from the Legal, Financial and Administrative Services Agency
NMGrh 5171

Henry Buergel Goodwin (1878–1931), German, active in Swedish
Gelatin silver print (?), 29.7 x 20.7 cm
The gift fund of Gripsholmsföreningen av år 1937 (the Axel Hirsch Fund)
NMGrh 5165
See article on p. 89, Henry B. Goodwin – a Visual Artist with the Camera as His Tool.

Henry B. Goodwin (1878–1931), German, active in Swedish
Nathan Söderblom (1866–1931), Archbishop, Theologian, 1930
Photography, 22 x 17.5 cm
The gift fund of Gripsholmsföreningen av år 1937 (the Axel Hirsch Fund)
NMGrh 5175
See article on p. 89, Henry B. Goodwin – a Visual Artist with the Camera as His Tool.

Fig. 73

Sune Jonsson (1930–2009), Swedish
Per Albin Söderström (1883–1969), Farmer, Shoemaker, 1962
Gelatin silver print, 40 x 26.6 cm
The gift fund of Gripsholmsföreningen av år 1937 (the Axel Hirsch Fund)
NMGrh 5162
The retired farmer P.A. Söderström is photographed in his home in Ytterbyn (Lövånger Parish). On the wall hangs a Bible saying: “Be thou faithful unto death and I will give thee the crown of life” (Revelation 2:10). The portrait was made by Sune Jonsson for his book Bilder av Nådens barn; En miljöstudie (Images of the Children of Grace; An Environmental Study, 1965).
In it, he depicts Rosenian Pietists, followers of an evangelic movement. Jonsson designates the illustrations of his book as “The Environments”. They comprise both portraits of the Children of Grace and interiors and still lifes from their homes. The dignified portrait of P.A. Söderström represents the small farm culture that could once be found all over Sweden. Jonsson’s photos plays a crucial role in the documentation of these people. They are always depicted in their own environment in photographs devoid of nostalgia. Jonsson worked primarily as a documentary photographer, but also as a field ethnologist, an author and a film maker. In 1993, he wrote that “we must thwart the plans of time and save threatened environments, people and phenomena, so that in the future we can at least meet them in documentary photographs”.

Fig. 74

Wilhelm Marstrand (1810–1873), Danish
Helena Roed (1843–1926), Danish, active in Sweden, Author, Married to
Professor of Aesthetics Carl Rupert Nyblom; in the Role Leonora in Ludvig Holberg’s comedy “The Fortunate Shipwreck” (Det lykkelige skibbrud, 1724), c. 1857–59
Oil on canvas, 63.5 x 50.5 cm
The Wiros Fund
NMGrh 5158
See article on p. 63, Danish Golden Age Portraits in the Nationalmuseum – New Acquisitions Going Back a Hundred Years.

Fig. 75
Lennart Nilsson (1922–2017), Swedish
Dag Hammarskjöld (1905–1961), Economist, Civil Officer, Secretary-General of UN, 1953
Gelatin Silver print, 20 x 29.7 cm
Gift of the estate of Lennart Nilsson through Catharina Nilsson and Anne Fjellström
NMGrh 5161
The Swedish diplomat Dag Hammarskjöld, second Secretary-General of the UN, is photographed here in his office at the UN headquarters in New York. In 1953, he had succeeded Trygve Lie, a Norwegian, and he would head the UN until 1961, when he was killed in an airplane crash in what is now Zambia. Hammarskjöld’s tenure was marked by the cold war, and he worked particularly for nuclear disarmament. He was awarded the Nobel Peace Prize posthumously in 1961.

Fig. 76
Johan Patricny (b. 1976), Swedish
Bodil Jönsson (b. 1942), b. Ahlberg, PhD in Physics, Professor in Rehabilitation Technology, Married to Claes Göran Jönsson, Partner to Göran Bryntse, to the Right Two Students, Grandchildren of the Sitter, Rut Lindqvist (b. 1995) och Jakob Lindqvist (b. 1998), 2018
Oil on canvas, 100.5 x 130 cm
The gift fund of Gripsholmsföreningen av år 1937 (the Axel Hirsch Fund)
NMGrh 5168
Johan Liljencrants, born Westerman, was the son of a regimental chaplain and enjoyed a long and successful life that led to his being made a count. Lorens Pasch the Younger’s portrait shows him in the magnificent ermine-trimmed robes of a Councillor of the Realm, but it was above all as the holder of various senior positions in the civil service that he was to have a decisive influence on the country’s public finances. A preliminary study for the face of the sitter was already to be found in the Swedish National Portrait Gallery collection.

Fig. 77
Lennart Nilsson, Dag Hammarskjöld, NMGrh 5161.

Fig. 78
Lorens Pasch the Younger (1733–1805), Swedish
Johan Liljencrants (1730–1815), b. Westerman, Count, Councillor of the Realm, President of the National Board of Trade, Married to 1. Ottiliana Vilhelmina Transchiöld, 2. Baroness Eleonora Stiernstedt, 1787
Oil on canvas, c. 105 x 85 cm
Gift of Lars von Engeström, Heby
NMGrh 5166
Johan Liljencrants, born Westerman, was the son of a regimental chaplain and enjoyed a long and successful life that led to his being made a count. Lorens Pasch the Younger’s portrait shows him in the magnificent ermine-trimmed robes of a Councillor of the Realm, but it was above all as the holder of various senior positions in the civil service that he was to have a decisive influence on the country’s public finances. A preliminary study for the face of the sitter was already to be found in the Swedish National Portrait Gallery collection.

Fig. 79
Johan Olof Södermark (1790–1848), Swedish
Unknown Woman, 1830
Oil on canvas, 73.5 x 61.2 cm
The Hedda and N. D. Qvist fund
NMGrh 5174
In the 1830s and 1840s, Johan Olof Södermark was one of the leading portrait painters of Sweden. His images of women, in particular, are of a very high quality. In them, the artist excelled in the rendering of costumes and accessories. In this portrait he has carefully worked out the folds and draping of the dress and the lace veil, as well as details of the necklace.

Fig. 80
Olof Johan Södermark
Unknown Woman, 1830
Oil on canvas, 73.5 x 61.2 cm
The Hedda and N. D. Qvist fund
NMGrh 5174
In the 1830s and 1840s, Johan Olof Södermark was one of the leading portrait painters of Sweden. His images of women, in particular, are of a very high quality. In them, the artist excelled in the rendering of costumes and accessories. In this portrait he has carefully worked out the folds and draping of the dress and the lace veil, as well as details of the necklace.

Fig. 81
Lorens Pasch the Younger
Johan Liljencrants (1730–1815), b. Westerman, Count, Councillor of the Realm, President of the National Board of Trade, Married to 1. Ottiliana Vilhelmina Transchiöld, 2. Baroness Eleonora Stiernstedt, 1787
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Fig. 82
Professor of Aesthetics Carl Rupert Nyblom; in the Role Leonora in Ludvig Holberg’s comedy “The Fortunate Shipwreck” (Det lykkelige skibbrud, 1724), c. 1857–59
Oil on canvas, 63.5 x 50.5 cm
The Wiros Fund
NMGrh 5158
See article on p. 63, Danish Golden Age Portraits in the Nationalmuseum – New Acquisitions Going Back a Hundred Years.

Fig. 83
Bodil Jönsson (b. 1942), b. Ahlberg, PhD in Physics, Professor in Rehabilitation Technology, Married to Claes Göran Jönsson, Partner to Göran Bryntse, to the Right Two Students, Grandchildren of the Sitter, Rut Lindqvist (b. 1995) och Jakob Lindqvist (b. 1998), 2018
Oil on canvas, 100.5 x 130 cm
The gift fund of Gripsholmsföreningen av år 1937 (the Axel Hirsch Fund)
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Fig. 84
Lorens Pasch the Younger
Johan Liljencrants (1730–1815), b. Westerman, Count, Councillor of the Realm, President of the National Board of Trade, Married to 1. Ottiliana Vilhelmina Transchiöld, 2. Baroness Eleonora Stiernstedt, 1787
Oil on canvas, c. 105 x 85 cm
Gift of Lars von Engeström, Heby
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Johan Liljencrants, born Westerman, was the son of a regimental chaplain and enjoyed a long and successful life that led to his being made a count. Lorens Pasch the Younger’s portrait shows him in the magnificent ermine-trimmed robes of a Councillor of the Realm, but it was above all as the holder of various senior positions in the civil service that he was to have a decisive influence on the country’s public finances. A preliminary study for the face of the sitter was already to be found in the Swedish National Portrait Gallery collection.
Amanda Tigerhielm was married to botanist and Professor Bergianus Nils Johan Andersson, and mother of artist J.A.G. Acke.

Ove Wallin (b. 1931), Swedish Ingmar Bergman (1918–2007), Film and Theater Director, Author, 1957 Gelatin silver print, c. 200 x 100 cm Transferred from NMGrh indep s.n. NMGrh 5172

Joseph Weninger (1802–1875), Austrian Helena Sergeyevna Schcherbatova (1826–1855), Russian Princess, Married to the Swedish Diplomat Gustaf af Nordin, c. 1850 Daguerreotype, 10 x 7.5 cm The gift fund of Gripsholms-
ACQUISITIONS 2018: EXPOSÉ

Fig. 79 Amanda Tigerhelm, m. Andersson, Self-portrait, NMGrh 5164.

Fig. 80 Olof Johan Södermark, Unknown Woman, NMGrh 5174.

foreningen av år 1937 (The Axel Hirsch Fund)
NMGrh 5169
See article on p. 53, Joseph Weninger – An Itinerant Photographic Pioneer.

**Unknown artist.** 18th century
Anders Svensson Westerman (1672–1739), Parish Priest, Married to 1. Inga Lysing, 2. Maria Christina Gyllenkrook
Oil on canvas, 99 x 83.5 cm
Gift of Lars von Engeström, Heby
NMGrh 5167

**Unknown artist.** 19th century,
copy after Carl Theodor Staaf (1816–1880), Swedish
Oskar I (1799–1859), King of Sweden and Norway, Married to Josefina, Princess of Leuchtenberg, Queen of Sweden and Norway
Oil on canvas, c. 250 x 140 cm
Transferred from NMGrh indep LXXXIX
NMGrh 5170

**Unknown artists and Johannes Möller** (1814–1885), German
Adolph (1817–1905), Prince of Nassau-Weilburg, Duke of Nassau, Grand Duke of Luxembourg; Karl XV (1826–1872), King of Sweden and Norway; Fredrik (1797–1881), Prince of Oranien-Nassau, Prince of the Netherlands, 1849
Portrait miniatures, three paintings mounted together, miniature on the left c. 3.5 x 3 cm, miniature in the middle c. 5 x 4 cm, miniature on the right c. 3.5 x 3 cm
The Hjalmar and Anna Wicander Fund
NMGrh 5176

and Norway, Married to Josefina, Princess of Leuchtenberg, Queen of Sweden and Norway
Oil on canvas, c. 250 x 140 cm
Transferred from NMGrh indep LXXXIX
NMGrh 5170
Fig. 81 Lorenz Pasch the Younger, Johan Liljencrants, NMGrh 5166.