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Alexander Roslin (1718–1793), The Artist and his Wife Marie Suzanne Giroust Portraying Henrik Wilhelm Peil, 1767. Oil on canvas, 131 x 98.5 cm. Donated by the Friends of the Nationalmuseum, Sophia Giesecke Fund, Axel Hirsch Fund and Mr Stefan Persson and Mrs Denise Persson. Nationalmuseum, NM 7141.

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The Art Bulletin of Nationalmuseum, Stockholm, hitherto a printed publication, has with the present volume switched to a digital format. Factors behind this change include the development of free access to scholarly information and a wish to see the Bulletin’s articles disseminated more effectively.

Competition in the world of research has increased, and both “sector-based” research and state-funded research in the humanities are coming under growing scrutiny. The discussion within RIHA, the International Association of Research Institutes in the History of Art, of which the Nationalmuseum is a member, suggests that this is a phenomenon seen throughout the Western world. On the other hand, it has been said that the best time for the humanities is now – a globalised society requires understanding of languages, communication and complex reflection – and it can also be argued that art history has its own particular mission in that context.

Research in museums is strongly linked to the collections held there and the materiality of the objects they contain. That being so, it should be able to hold its own in the broader research community. Like many other international art museums, the Nationalmuseum has a long tradition of research and, for twenty years, the Art Bulletin has been an important channel of communication in that connection. Quality assurance of its contents has been progressively developed, and peer review of articles is seen by the editorial team as the way forward in safeguarding the quality of the research published.

The longer articles in this volume deal with the Nationalmuseum’s acquisition of Johan Tobias Sergel’s drawings and prints, Nicodemus Tessin the Younger’s architectural library and Louis Gauffier’s politically charged portrait of Gustaf Mauritz Armfelt. Alongside these topics, a series of interesting new acquisitions are reported and commented on, together with three of the Museum’s exhibitions. Other contributions include a report on work in the Nationalmuseum’s light laboratory.

The last-mentioned report is an example of the dialogue that is so important in a museum setting between curators and conservators, and between art history and conservation science. In recent times, the interdisciplinary field of technical art history has paved the way for closer ties between theoretical university research and object-based research in museums. The Bulletin’s editorial committee welcome the results of this trend, which have already made themselves felt in the Museum’s research.

This twentieth volume of the Art Bulletin retains the graphic design of the print publication. The editorial team are looking ahead and thinking of the Bulletin more and more as part of the Museum’s future website. In terms of content, this volume reflects the Bulletin’s increasingly focused approach as a scholarly publication in which critical voices, too, are permitted to be heard.

Foreword

The Editorial Committee

Art Bulletin of Nationalmuseum, Stockholm
The Nationalmuseum has acquired three important Flemish and Dutch cabinet pictures from the former collection of Count Gustaf Adolf Sparre (1746–1794): two genre scenes in a smaller format by David Teniers the Younger (Fig. 1) and Jacob Toorenvliet (Fig. 2), and a landscape by Gijsbrecht Leytens (Fig. 3). All three paintings are in their collector’s distinctive carved and gilded wood frames in Neoclassical Gustavian style, in two standard designs.

Gustaf Adolf Sparre af Söfdemborg (Fig. 5) was heir to one of Sweden’s wealthiest merchant families. Born on 6 January 1746, he was the son of Rutger Axel Sparre, a director of the Swedish East India Company. His mother, Sara Christina Sahlgren, was from a prominent and cultured Gothenburg family of merchants. Their marriage in 1740 brought an influx of wealth to the Sparre dynasty. Following the fire which in winter 1746, a week after Gustaf Adolf’s birth, destroyed the original Sahlgren house in Gothenburg, Sara’s mother Birgitta Sahlgren commissioned Bengt Wilhelm Carlberg (1696–1778), the city’s leading architect, to rebuild on the same site, facing Stora Hamngatan and its canal, in 1753. This impressive Neoclassical palace, known as the Sahlgren-Sparre Palace, which was to house Gustaf Adolf Sparre’s collection, still stands today.

Gustaf Adolf’s parents died when he was still young. He was educated at the universities of Lund and Uppsala, but the strongest influence on his further education was his highly cultivated grandmother,
the very best in Sweden next to the Royal Collection.

By New Year 1772, when Sparre returned to Gothenburg from his European travels, he was the owner, together with his cousin Jacob Sahlgren, of the Sahlgren-Sparre Palace. He decided to modernise the building, redecorating and refurbishing in fashionable Gustavian style a suite of rooms, in particular two drawing rooms on the first floor that were to house his picture collection. The style of the decoration reflected the recent remodelling of the Royal Palace in Stockholm, and it seems likely that Sparre employed the same architect and decorators. Around 1775 Sparre commissioned ornamental frames for the paintings, to match the rest of the gallery’s decor. These were probably made by the same joiners, including the sculptor Gustaf Johan Fast, who created the apartment’s mirror frames and panelling. The Swedish art historian Ingmar Hasselgren noted that Fast, who had executed some of the decorative work in the Royal Palace, was responsible for four mirrors in Sparre’s apartment, and suggested that he may also have been responsible for the *boiserie* in the re-decorated rooms in the Sparre-Sahlgren Palace. Since Fast usually worked under the court architect Jean Eric Rehn, whose work resembles the renovations in the Sparre apartment, Hasselgren also suggested that Rehn may have been Sparre’s architect. 2

As an art collector, Sparre was particularly keen on Dutch and Flemish genre painting, from simple depictions of drinking and smoking peasants to the richly detailed *fijnschilderij* of the Leiden artists. He also assembled a collection of Old Master drawings, eventually inherited by his son-in-law Jacob Gustaf De la Gardie, parts of which are today housed in the Nationalmuseum. The majority of Sparre’s picture collection comprised small-scale Flemish and Dutch cabinet pictures from the 17th century. Although Sparre did acquire copies of some large-scale religious paintings, such as Peter Paul Rubens’ *Descent from the Cross* and Anthony van Dyck’s grisaille *ricordo* of his

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**Fig. 2** Jacob Toorenvliet (1640–1719), *Man Holding a Jug (The Sense of Taste)*, c. 1679. Oil on copper, 16.4 X 15.4 cm. Purchase: The Wiros Fund. Nationalmuseum, NM 7126.
Crucifixion, he purchased very few large works. Indeed, few pictures of any dimensions greater than one metre entered the Sparre collection, one exception being Jan Lievens’ magnificent The Apostle Paul at his Writing Desk, which the Nationalmuseum was fortunately able to acquire in 2012. Sparre’s tastes were entirely in line with prevailing trends among 18th-century connoisseurs in the Netherlands and Paris where, as graphic reproductions, the works of Dutch and Flemish artists were widely appreciated at this time. The recently acquired Tavern Interior with Peasant Lighting his Pipe (Fig. 1) from the 1640s, by the Antwerp painter David Teniers the Younger (1610–1690) – the artist represented by the largest number of works in Sparre’s collection – and Man Holding a Jug (Taste) (Fig. 2) from around 1679, by the Leiden fijnschilder Jacob Toorenvliet (1640–1719), are prime examples of the tastes of the age. Another important group in the Sparre collection consisted of landscapes and pastoral scenes. The impressive Wooded Mountain Landscape with Waterfall and Travellers (Fig. 3) is a typical Flemish fantasy landscape in the tradition of Joos de Momper, probably painted in the first half of the 17th century by the rare Antwerp landscapist Gijsbrecht Leytens (1586–c. 1642/56), who is better known for his atmospheric winter scenes. With its characteristic features – an imposing north European mountain and forest landscape combined with fanciful Italianate buildings, pastoral idylls and exotically dressed groups of travellers – the Stockholm picture is closely comparable to the artist’s late Mountain Landscape in the Rain (Fig. 4), one of his very few landscapes other than winter scenes. The painting is representative of key trends in Flemish landscape painting after 1600.
During Sparre’s lifetime, the greater part of his collection, fifty-eight out of a total of up to a hundred pictures – including the three recently acquired by the Museum – was displayed in the gallery that he had set up in the Sahlgren-Sparre Palace. Sparre moved some of his collection to Castle Kulla Gunnarstorp, the country seat near Helsingborg that he had bought in 1775, and where he lived after his marriage to Elisabeth Ramel in 1777. An inventory drawn up following his death in 1794 gives the precise locations of each of the fifty-eight paintings kept in Gothenburg, all of which were in the Blue Drawing Room. Allowing for paintings that have been dispersed, it would be possible to recreate this hanging fairly accurately. The pictures were hung in symmetrical groups – portraits, landscapes and genre scenes mixed together – with a common vertical centre-line, and pendants arranged at the sides. Teniers’ *Tavern Interior* and Toorenvliet’s *Man Holding a Jug*, which are in identical frames, seem to have been hung as pendants, as part of an arrangement that had as its centrepiece a large *Bacchanal* by Jacob Jordaens. The latter was surrounded mostly by small-scale genre pictures by artists such as Adriaen van Ostade, Willem van Mieris and Adriaen van der Werff, including several with drinking and smoking peasants. On another wall, Leytens’ *Mountain Landscape* was hung as a pendant to an identically framed wooded landscape by Alexander Keirinckx showing *A Skirmish between Cavalry Men and Foot Soldiers*. King Gustav III rearranged his own art gallery in the 1780s, very much along the lines of the new hanging in Gothenburg, which Hasselgren suggested may have served as the model for the king.7

Sparre’s tastes as a collector were formed during his Grand Tour of England, Holland and Belgium, as well as during longer stays in Paris in the years 1768–1772 and 1779–1780. While Paris certainly made a great impression on the young Swede, it was nonetheless his travels in the Low Countries that shaped his collecting tastes, making his collection rather unusual in the Scandinavia of his day. While he wrote extensively about what he saw on his travels and what impressed him, he remained silent on the subject of his acquisitions. However, it is clear that he started to collect Dutch and Flemish Old Masters on his first visit to the Netherlands in 1768–1769, and he continued to buy in a very similar taste at auctions during his stays in Paris. Sparre left Sweden for the first time in the summer of 1768, travelling to London, where he stayed with Malte Ramel, a friend from his student days and his future brother-in-law. A letter from Birgitta Sahlgren dated 3 August, thanking him for his two earlier letters, contains some good advice and reveals the strength of the bond between them. She hoped “that my dearest grandson is careful with

Fig. 4 Gijsbrecht Leytens (1586–1642/57), *Mountain Landscape in the Rain*. Oil on oak, 40.2 x 71.5 cm. Herzog Anton Ulrich-Museum, Braunschweig.
his money, remembering that it is easy to give out money, but not always easy to bring it back into one’s purse ...” Sparre seems to have enjoyed life in London, where he frequented the theatre and opera. Here he met and befriended the architect William Chambers, born in Gothenburg to English parents, and it seems likely that Chambers provided an introduction to London collections.

Sparre’s first months of travel in the Low Countries are well documented in his surviving diary from 4 October–4 November 1768. He left London for Flanders on 4 October, travelling to Bruges, where he spent the better part of eight days visiting the city’s art treasures. Among the works he saw, he especially admired those by the Netherlandish 15th-century masters Jan van Eyck and Hans Memling, Baroque masterpieces by Rubens, and Michelangelo’s famous sculpture of The Madonna and Child in the Onze-Lieve-Vrouwekerk. He then left for Ghent, where he continued to seek out picture collections, noting works by Rubens and Anthony van Dyck, Gerard Seghers and Gaspar de Crayer. In the Michielskerk he admired Van Dyck’s Crucifixion. After a three-day stay in Ghent, Sparre then travelled to Antwerp, staying overnight in the Schelde city before continuing on to Amsterdam via Utrecht and Gouda. In Amsterdam he admired Rembrandt’s Nightwatch, along with pictures by the Rembrandt pupil Govaert Flinck and by Van Dyck. Of greatest interest from this short stay in Amsterdam is an entry in his diary noting that someone there had made arrangements for paintings he had purchased to be forwarded to Gothenburg.

After six days in Amsterdam, Sparre travelled to Haarlem on 22 October, then on to Leiden and The Hague. At The Hague he may have had introductions through Count Gustaf Philip Creutz, who had been Swedish ambassador there and who, as ambassador to France, was to become a close friend. Sparre visited the celebrated Cabinet of Willem V, largely formed in the 1750s and ’60s, and still being added to at the time of his visit. Here he made detailed notes of the pictures on display, and this collection clearly made a strong impression on him. He was most taken with Paulus Potter’s Bull and Gerard Dou’s The Young Mother, both now in the Mauritshuis. Other artists mentioned form a roll call of those he was to collect himself, among others Gabriel Metsu, Van der Werff, Jan Steen, Adriaen van Ostade, Teniers, Brouwer and Karel Dujardin. Sparre then travelled to Delft and to Rotterdam, where he visited the collection of Jan and Pieter van Bisschop, admiring an array of cabinet pictures of the kind his own collection would eventually comprise, works by Dujardin, Wouwerman, Mieris and Dou. From Rotterdam he went back to Antwerp, where he admired the Baroque altarpieces and sculptures in churches and monasteries. He singled out for praise Rubens’ Descent from the Cross in the cathedral. Seeing this work must have inspired him to purchase the...
We do not know when Sparre left Antwerp, certainly helped Sparre, along with many other young Swedes, to gain access to French where the ambassador, Count Creutz, held Siffred Duplessis. Like many young Swedes visiting Paris, these were for pictures. In treaties from his grandmother to return NTDTV not what his movements were in the last until small Ostade of a peasant smoking. noted a landscape by Teniers as well as a probably not, by its description, any of the mired a Teniers “extraordinaire” – though down prices, although his diary does not specify what he himself may have bought.

Sparre and his wife Elisabeth Ramel had only one child who survived infancy, Christina, who married Jacob Gustaf De la Gardie. It is not known precisely when Sparre’s widow Elisabeth moved the entire picture collection from the couple’s Gothenburg residence to Kulla Gunnarstorp, where she remained until her death in 1830. Upon her death, Kulla Gunnarstorp and its contents passed to her grandson Gustaf Adolf de la Gardie (1800–33). Gustaf Adolf remained childless, so that when he died in 1833 the estate passed to his father Jacob Gustaf de la Gardie (1768–1842). De la Gardie sold Kulla Gunnarstorp in 1837 to Count Carl de Geer, and a few years later, probably around 1840, the picture collection followed. Count De Geer kept the collection intact for a few years, but in 1855 he sent the vast majority of it to his granddaughter, who kept it on her estate of Wanäs.

The Nationalmuseum’s acquisition, made possible by a generous donation from the Wiros Fund, constitutes a significant addition to the collection of 17th-century cabinet paintings. At the same time, it provides a valuable insight into patterns of private collecting in 18th-century Sweden.

Notes:

1. Georg Göthe, Tafeliамningen på Wanäs, Stockholm 1895; Ingmar Hasselgren, Konstsamlingar Gustaf Adolf Sparre, 1746–1794, PhD diss., University of Gothenburg 1974; idem, ”Konstsamlingar Gustaf Adolf Sparre och Sparreska väningen i Göteborg”, in Konsthistorisk tidskrift 57, 1988, pp. 141–144. The details of Sparre’s biography and description of his collection given in the present article are based on Hasselgren’s seminal book unless otherwise noted.


4. The Rubens copy and Van Dyck’s ricordo both sold at auction in London, Sotheby’s, 5–6 December 2007, lots 6 and 110.

5. See most recently Carina Fryklund, ”The Apostle Paul at His Writing Desk”, in Art Bulletin of Nationalmuseum, Stockholm, 19, 2012, Stockholm, 2013, pp. 11–16, with earlier literature cited in n. 1 to that article.


8. The correspondence, kept in the De la Gardie Archive at the University of Lund, is quoted by Hasselgren 1974, pp. 21–22.

9. A picture by Adriaen van der Werff, Two Children Playing with a Cat Holding a Bird in Its Jaws, seems to have been purchased at auction in Amsterdam in 1769. See the sale catalogue, London, Sotheby’s, 5 December 2007, lot 14.

10. The collection was passed down through the Wachtmeister family and kept at Wanäs, where, until 1978, it was held as entailed property. Over the years, the original Sparre collection has been dispersed, most recently in 2007, when some 40 paintings were auctioned at Sotheby’s, London, and on 5 December 2012, when another four were sold at Bukowskis, Stockholm, including the three now acquired. In 2012 the Nationalmuseum was able to acquire The Apostle Paul at his Writing Desk directly from the owners.
When Fredrik Sparre left Paris in the summer of 1754, Alexander Roslin (1718–1793) had to take over various purchasing commissions entrusted to the young diplomat by his uncle, Count Carl Gustaf Tessin. These related to both a variety of luxury items and works of art, but above all to books. Payments were often made via the Grill trading house, which had numerous contacts in banking. Roslin admittedly found these recurring assignments tiresome, but for the sake of his career he needed powerful patrons. When Tessin’s protégé Henrik Wilhelm Peill arrived in Paris in the mid 1760s, Roslin and his wife received him with open arms. Peill, whose mother was a member of the Mijtens family of artists, was on an educational tour of Europe, in preparation for a future position with the firm of his cousin’s husband Carlos Grill.

As an outward sign of the close friendship that developed between them, the artist painted this portrait of himself and his wife Marie Suzanne Giroust (1734–...
Suzanne Giroust, has the same historical origins as the work the Museum has now acquired with the support of the Axel Hirsch Fund and the Sophie Giesecke Fund. The purchase of the Roslin family portrait would not have been possible, either, without a very substantial contribution from the Friends of the Nationalmuseum and Mr Stefan Persson and Mrs Denise Persson. It is gratifying to note that an important part of Sweden’s cultural heritage has now been saved and will in future be able to be shown as part of the permanent collections of the Museum.

Against this backdrop, it is easy to understand why Roslin felt called upon to paint the Grill Family Portrait (Fig. 2) before he left Sweden in September 1775. This picture of the widowed elder Anna Johanna Grill and her children Adolf Ulric and the younger Anna Johanna (married to Peill) readily tied in with the group portrait of the Roslins now acquired by the Nationalmuseum. It did not include the son-in-law Peill, however, but another individual, the deceased paterfamilias Claes Grill the Elder. As convention demanded, he is represented in a different degree of reality, in the form of Gustaf Lundberg’s well-known pastel portrait. The inscription, *Unis à jamais* ("United for ever"), closely echoes that of the companion painting, *Loin et près*, opening up a multiplicity of meanings. In the Österby Collection, moreover, these two works joined an older family portrait painted by Martin van Meytens the Younger during his stay in Stockholm forty years earlier, showing the elder Anna Johanna as a girl, with her parents Carlos Grill and his wife Hendriana, née Mijtens, who was also Henrik Wilhelm Peill’s maternal aunt.

The Roslin family portrait was the last painting in this trilogy still in private hands. For a long time it belonged to the descendants of the man who was the heir of Henrik Wilhelm Peill and his wife, the younger Anna Johanna Grill, namely her nephew, the ironmaster Baron Per Adolf Tamm. This unique work by Alexander Roslin from the Österby Collection eventually passed to Baroness Stina Nordenfalk, née Rålamb, whose heirs have now sold the portrait to the Nationalmuseum. Roslin’s perhaps best-known painting, *The Lady with the Veil*, another portrait of his wife Marie

1772) at her easel, working on a pastel of Peill (Fig. 1). The painting came into being in 1767, as Peill’s stay in the French capital was drawing to a close. The portrait within the portrait has not been found, though there are several extant copies of another version, made by Giroust a year earlier. The gold box with portrait miniatures which Roslin is pointing to adds to the rebus-like character of the picture, and may possibly have been a lavish farewell gift from Peill. That the portrait really was a token of friendship is made clear by the inscription on the frame – *Loin et près* ("Far away and [yet] close"). The motto of course takes on a somewhat comical note, given that the couple’s friend is always present in the form of the portrait on the easel. Peill most probably acquired the painting at the time or in the years immediately following. Quite soon after his return home he married the younger Anna Johanna Grill, daughter of the late director of the Swedish East India Company, Claes Grill the Elder, who had died in 1767. Most of the indications are that the younger woman portrayed on the gold box is Miss Grill, while the older woman is presumably her mother, the elder Anna Johanna, Peill’s cousin and future mother-in-law.

Fig. 2 Alexander Roslin (1718–1793), *Grill Family Portrait*, 1775. Oil on canvas, 131 x 100 cm. The Gothenburg Museum of Art, GKM 1027.
Adolf Ulrik Wertmüller (1751–1811) had trained under his second cousin Alexander Roslin in Paris and studied at the French Academy in Rome. Returning to the French capital in the spring of 1781, he found commissions difficult to come by and made a living as a copyist in Roslin’s studio instead. Here he was discovered by the Swedish ambassador Gustaf Filip Creutz, who placed several important commissions with him. As a result, the young artist also attracted the interest of Gustav III. Just before his departure from Paris after a month-long stay in the summer of 1784, the Swedish king managed to persuade Queen Marie-Antoinette to have Wertmüller paint her portrait as a gift to him.

Gustav had intended this to be Wertmüller’s ticket to a successful career in Paris. At first, all seemed to go well. A few weeks after the king’s return home, Wertmüller was elected a member of the French Royal Academy of Painting and Sculpture, giving him a kind of formal accreditation. Shortly afterwards, he painted the queen

Wertmüller’s Portrait of Henri Bertholet-Campan with the Dog Aline

Magnus Olausson
Director of Collections and the Swedish National Portrait Gallery

Fig. 1 Adolf Ulrik Wertmüller (1751–1811), Portrait of Henri Bertholet-Campan (1784–1821) as a Child, with the Dog Aline, 1786. Oil on canvas, 100 x 81.5 cm. Purchase: Hedda and N. D. Qvist Fund. Nationalmuseum, SM 7133.
Werthmüller, quite understandably, went into a deep depression, but after a while was able to summon up the strength to make the necessary adjustments before the portrait was sent to Sweden the following year. The person who came to Werthmüller's aid was his friend Henriette Campan, and it was largely thanks to her that he got paid at all. Mme Campan was a lady-in-waiting to the queen and closely acquainted with the private royal finances, having charge of Marie-Antoinette's privy purse. She defended Werthmüller to the queen on several occasions, including in August 1786. It was Mme Campan, therefore, who suggested the fee the artist should ask, and also the point in time at which he should submit his account. As a precaution, a mutual friend, Gabriel Lindblom, acted as an intermediary between the two. Lindblom had been a tutor to Mme Campan's younger brother Edmond Genet and now served as an interpreter at the French Foreign Ministry at Versailles. This explains both why Werthmüller was so well informed and how he came to paint almost a dozen portraits of various members of the Genet-Campan family.

In gratitude to his friend Mme Campan, Werthmüller painted a portrait of her 2-year-old son Henri Bertholet-Campan (1784–1821). This was in the autumn of 1786, when the large portrait of the queen had been completed and shipped to Sweden. The painting shows the little boy together with the dog Aline in the English landscape garden at the family's summer retreat at Croissy, outside Paris (Fig. 1). It was exhibited at the Salon of 1787, but with the somewhat anonymous title A Child Playing with a Dog. Perhaps this was out of discretion, to avoid spelling out too clearly how well acquainted Werthmüller was with one of the queen's closest confidantes. Later, he would also paint Mme Campan's brother Edmond Genet, and their sister Adélaïde Auguié. The latter, also a lady-in-waiting to Marie-Antoinette, was portrayed as a dairymaid in the royal dairy at Petit Trianon-Le Hameau. That picture was painted in 1787 and has been in the Nationalmuseum’s collections since 1951, a gift from the Friends of the Nationalmuseum (Fig. 2). Since then, a preliminary study for the portrait of the French dauphin Louis has also been acquired (Fig. 3). With this latest acquisition, another piece can be added to the fascinating story of the origins of Werthmüller’s portrait of Queen Marie-Antoinette.
Heimdall Returns Brísingamen to Freyja

Carl-Johan Olsson
Curator, Paintings and Sculpture

In the search for a national art, or an art that could form a key part of a national identity, Norse mythology became an important source of subject matter. Using stories from the Edda of Snorri Sturluson and other heroic tales, Scandinavian artists were able to stake out a pictorial world designed to reinforce a historical self-image of their own, more independent in relation to southern Europe. A significant factor behind this endeavour was the founding of the Gothic Society (Götiska förbundet) in 1811. Later, in 1846, the Artists’ Guild (Konstnärsgillet) was formed, with a particular concern to foster a patriotic outlook in Swedish visual art and literature. That was also the year when the Royal Swedish Academy of Fine Arts first chose an ancient Norse theme as the subject for its annual competition. Previously, there had been little enthusiasm for this type of history painting, but now it acquired a kind of official status. As an entry in this first competition with a Norse theme, Nils Andersson’s painting *Heimdall Returns Brísingamen to Freyja* (Fig. 1) is of particular interest to the Nationalmuseum. It can be seen as usher-

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Fig. 1 Nils Andersson (1817–1865), *Heimdall Returns Brísingamen to Freyja*, 1846. Oil on canvas, 84 x 67 cm. Purchase: Hedda and N. D. Quist Fund. Nationalmuseum, NM 7138.
When Freyja, goddess of fertility, saw it, she was unable to resist its beauty. She offered silver and gold in exchange for the necklace, but the dwarves refused to part with it unless she spent a night with each of them—which she agreed to do. Norse mythology includes several stories about Freyja and Brísingamen. The newly acquired painting represents the moment at which Odin’s son Heimdall restores the necklace to Freyja, after it has been stolen from her by Loki. In the work of the Icelandic writer Snorri Sturluson, we can read how Heimdall sees Loki stealing it, follows him and fights with him to recover it.

How, then, was an ancient Norse subject represented in 1846, by an artist who had yet to complete his training and who had spent no time abroad? Andersson’s version is of interest, not least, because it shows how, in their endeavour to create a national art, the artists of this period were still feeling their way towards a visual language of their own. The painting is as much French Classicism as Norse mythology. Freyja and Heimdall are classical beauties, with a statuesque perfection of form and faces that betray only carefully controlled emotions. Later in the 19th century, Norse themes in painting become darker, more powerful and psychologically more penetrating, not unlike modern-day cinema.

A comparison of the different paintings entered for the same competition tells us a good deal about how the individual artists tackled the subject in question. Like a theatre or film director, each of them, as their work progressed, weighed up different possibilities in terms of pose, gesture and facial expression. One question to consider was how the main figures were to be placed in the picture space and in relation to each other. Another was the use of props and other figures. The competition entries can also be viewed in the light of what was at stake for these young artists. An ambitious, highly detailed manner of painting was a way of showing off one’s skill. Nils Blommér’s version is now in the collection of the Malmö Art Museum (Fig. 2). It has much in common with Nils Andersson’s painting, as regards both composition and accessories. Blommér’s representation, though, strikes us as decidedly flat, in the sense of a relief-like French Neoclassicism. Andersson on the other hand, by rotating his figures somewhat and giving them a freer body language, imparts a different dynamic to the scene and greater expressiveness to its protagonists.

History painting was not something Nils Andersson would continue to pursue, however. Instead, he came to specialise in genre subjects. As a consequence, he made smaller waves than the history painters of his day, and would never experience a major breakthrough or become one of the leading lights of the Swedish art scene. But he was able to make a living from his art for the rest of his life, and from 1858 to 1864 he held a professorship at the Academy of Fine Arts.

Heimdall Returns Brísingamen to Freyja represents a genre which, for a long time, has not attracted a great deal of interest. In future, the Nationalmuseum intends to have on display more examples of 19th-century history painting, which was once an important strand of Swedish art. In 2012, the Museum acquired a series of paintings by August Malmström which formed the basis for illustrations to Esaias Tegnér’s Frithiof’s Saga, and which were the subject of an article by Professor Tomas Björk in the last issue of the Art Bulletin of Nationalmuseum, Stockholm.

Notes:
2. I am grateful to Eva-Lena Bengtsson, curator at the Royal Swedish Academy of Fine Arts, for information on the entrants in the 1846 competition.
Cat in a Summer Meadow

Carl-Johan Olsson
Curator, Paintings and Sculpture

Fig. 1 Bruno Liljefors (1860–1939), *Cat in a Summer Meadow*, 1887. Oil on canvas, 61 x 76 cm. Purchase: Sophia Giesecke Fund. Nationalmuseum, NM 7128.
In 1992 the Nationalmuseum acquired five paintings by Bruno Liljefors. Four of them—Red-Backed Shrike, Corncrake, Chaffinches and Willow Warbler—were mounted together, while the fifth, Nestlings of Red-Backed Shrike (Fig. 4), was purchased separately. Originally though, the last-mentioned painting was framed together with the newly acquired Cat in a Summer Meadow and the composition of four bird studies. To begin with, these six paintings constituted the largest known set of the kind of animal studies, mounted together, which Liljefors executed in the 1880s, and of which only a few intact examples now exist. The acquisition of Cat in a Summer Meadow (Fig. 1) is also important in the sense that it means that the painting Nestlings of Red-Backed Shrike (Fig. 2) can now be experienced in the way Liljefors intended (Fig. 3).

Cats and dogs are the only domesticated animals given a prominent place in Liljefors’ pictorial world. There are clear differences, though, between his images of the two. Dogs figure primarily in scenes related to hunting, and act at the hunter’s command. Cats, on the other hand, usually appear as independent predators. Liljefors’ love of felines is well documented, and the way he depicts them seems to reflect a painstaking process of observation that gives his representations of cats a subtle sensitivity compared with those of dogs.

From its position in the lower right-hand corner of the painting, our Cat in a Summer Meadow appears to have its gaze locked on a quarry outside the picture. Judging from its posture, it is moving very slowly. Although unconventional perspectives were something very much associated with Liljefors in the 1880s, it is difficult to find compositions from that period which place the most meaning-bearing element so far from the centre of the image.† What, then, can Liljefors’ intention with this arrangement have been? Allan Ellenius, in Liljefors: Naturens som livsrum (Nature as Living Space), recounts how the commissioner of another cat subject (Cat in a Flowering Summer Meadow, 1884) complained that

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Fig. 2 Bruno Liljefors (1860–1939), Nestlings of Red-Backed Shrike, 1887. Oil on canvas, 60.5 x 46 cm. Purchase: Axel Hirsch Fund. Nationalmuseum, NM 6874.
“there was ‘too little’ in the picture, making the surroundings desolate.” Ellenius adds that “Liljefors commented on this criticism in a letter to Zorn, explaining that the cat stalking its prey makes a ‘better impression’ without a lot of unnecessary details.” In the newly acquired painting, which is dated three years later, the artist has taken this idea a step further. In the 1884 painting, he placed the flowers in an even pattern across the entire picture surface. In the later one, the vegetation is painted with less emphasis on the representation of individual details and with no evident thought for the decorative effect that informed the earlier picture.

As in Cat in a Summer Meadow, the perspective of Nestlings of Red-Backed Shrike and the arrangement of its different elements strike us as unconventional. The young birds are perched high up in the picture, and below them we see a sandy bank over which a plant spreads its green leaves. The five nestlings are painted in great detail, while the vegetation is characterised by more economical brushwork. In the lower part of the canvas, the artist has used suggestive brushstrokes to represent an intricate mass of foliage.

Scanning the whole of the picture surface with our gaze, we notice a striking contrast between the birds, with the area around them, and the lower portion with the leaves. I have found no other example of Liljefors’ work from the 1880s in which the focus fades away as markedly as in Nestlings. Even on its own, a segment of the periphery in a painting like Cat in a Summer Meadow may be comprehensible to the viewer. But if the lower part of Nestlings were to be taken out of context, it is uncertain whether that would be the case. A conceivable explanation for the way the focus is made to dissolve downwards through the picture is that Liljefors wanted to use the optical disposition of the human field of vision as a starting point for both viewing and representing the subject. A simple test shows that, if that was his intention, he has succeeded. Focus on the birds and note at the same time how, without lowering your gaze in the slightest, you perceive the foliage below them. In all probability, your perception of the lower part of the image would have been identical even if the artist had painted...
the leaves with great attention to detail. Such an intention possibly also explains the arrangement of the picture. Placing the birds high up creates a single, larger periphery, rather than two smaller ones corresponding to a little less than the upper and lower halves of the painting. There are thus fewer parts for the eye to relate to.

What significance, then, does removing the pictures have for our understanding of them? Liljefors himself does not seem to have written or said anything about the thinking behind arrangements of this kind. Research has suggested that they may be modelled on Japanese Harimaze woodcuts – woodblock prints of several images on a single sheet, intended to be cut out and glued in an irregular order on screens, which are often gilt.

I have not found any example among the arrangements preserved where two pictures have counterparts in the other. Liljefors has, where necessary, balanced the individual hues. The blue patch of sky in Nestlings would probably, as the only element of blue, have been too luminous, but it is subtly balanced by blue accents in the form of flowers or dabs of pure colour scattered across the left-hand picture. On the inside edges of the paintings, a certain type of brushwork seems to transcend the boundary between them and make them parts of a single whole. Towards the top, the upper edges of a patch of soil in the left-hand picture and some greenery in the right-hand one form a diagonal that cuts across both images. Perhaps the most interesting device for getting the paintings to work together is the artist’s use of different degrees of focus. The meaning which these have when we examine each picture on its own remains when we view the two together, but now an additional explanation also emerges. The passages painted least sharply in the pictures turn out to be immediately to the right of the cat and to the left of the birds. Liljefors has thus made the images dependent on one another, without allowing them to encroach on each other. As far as the nestlings are concerned, the simply painted area in the upper right of the cat picture shifts the focus onto them. Even more importantly perhaps, this virtually “empty” area allows the branch the birds are perched on to seem to reach in across the other painting.

With the acquisition of Cat in a Summer Meadow, a work of art has been recreated and the two pictures now appear in a very different light. The ideas behind the compositions become clear, and the whole which they form constitutes perhaps the most interesting example of how Bruno Liljefors worked with varying degrees of focus. The two paintings demonstrate what an exceptional eye he had for nature and our perception of it. It is often noted how reluctant Liljefors was to represent animals anecdotally. Cat in a Summer Meadow, together with Nestlings of Red-Backed Shrike, shows how the “Harimaze principle” seems to have offered a logical solution to this. It makes it possible to depict species living in each other’s vicinity without imposing on the viewer a sequence of events that evokes associations with human stories, and to focus instead on different manifestations of the conditions in which the individual animals live.

**Notes:**

1. In Liljefors’ later work, the animals are often placed markedly outside the centre of the picture, but this should be linked to the concept of camouflage, which became one of his most important basic themes.
3. Ibid.
Une statuette en terre cuite de Jean-Baptiste Stouf au Nationalmuseum

Guilhem Scherf
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Le Nationalmuseum a brillamment acquis à Londres une admirable statuette française, *La fidèle Amitié* (Fig. 1). Non signée, mais incontestablement de la main de Jean-Baptiste Stouf (1742–1826) qui l’exposa au Salon de 1795, elle vient très opportunément enrichir la collection de terres cuites constituée autour des œuvres de Sergel.

On connaît mieux depuis plusieurs années l’art de Stouf, un des artistes les plus originaux de son temps. Si des pans importants de son activité restent toujours dans l’ombre, on en sait suffisamment pour pouvoir dégager, petit à petit, une personnalité artistique. Celle-ci se révèle tout particulièrement par le choix de nouveaux thèmes et l’utilisation d’un style très personnel, ce que montre de manière éloquente la statuette du Nationalmuseum. Le sculpteur restant aujourd’hui un artiste peu connu du public, il semble utile de rappeler ici les grandes étapes de son parcours au moins jusqu’à la fin des années 1790.

Jean-Baptiste Stouf naît à Paris, le 5 janvier 1742, d’un père menuisier. Élève de Guillaume II Coustou, il est admis à concourir au grand prix de sculpture de

Fig. 1 Jean-Baptiste Stouf (1742–1826), *La fidèle Amitié/The Faithful Friendship*, 1795.
Terracotta, 58.5 x 37.2 x 25.5 cm.
Purchase: Hedda and N. D. Qvist Fund.
Nationalmuseum, NMSK 2347.
l’Académie royale dès 1764 et est lauréat d’une première médaille à un prix de quartier en 1767.1 Après plusieurs échecs, il obtient en 1769 le deuxième prix. Grâce à une protection spéciale obtenue par Coustou auprès de Marigny, il part pour Rome, où il peut loger comme externe à l’Académie de France à partir de juillet 1770. Il obtient en 1771 un troisième prix au concours clémentin de l’Académie de Saint-Luc,3 et est cité dans une lettre du directeur de l’Académie, Natoire, en 1773. Il est de retour à Paris avant le 25 juin 1775, date d’un contrat avec l’avocat Elie de Beaumont: il doit exécuter, sous la surveillance artistique de son maître Coustou, deux bustes en marbre d’Henri IV et de Louis XVI (disparus).4 Une deuxième demande, le 9 octobre 1775, porte sur un buste décoratif d’homme noir.5 Ces œuvres étaient destinées au décor du domaine de Canon en Normandie. Stouf aurait aussi sculpté en pierre pour la cour d’honneur du château un groupe d’ «Henri IV montrant à Louis XVI les peuples qu’il va rendre heureux».6 En 1778 il achève un Torse de cerf en plomb pour l’abreuvoir des chiens dans la cour des chevaux de Chantilly, commandé par le prince de Condé.7 L’œuvre a disparu, mais elle est connue par un dessin à la sanguine qu’un élève de l’artiste, le Canadien François Baillargé, exécuta d’après un modèle dans son atelier.8 Stouf travaille ensuite pour la princesse de Monaco, maîtresse du prince de Condé. Il va orner de sculptures deux bâtiments dans le parc de son château de Betz: pour le Pavillon du Repos à l’extérieur, un bas-relief représentant une Dornmeuse, pour le Temple de l’Amité, dans des niches à l’extérieur, les statues de Castor et Pollux, et au-dessus de la porte intérieure un bas-relief représentant Oreste et Pylade se disputant l’honneur de se sacrifier pour Iphigénie.9 En 1783, le sculpteur achève une statuette en marbre, signée et datée (Fig. 2). Publiée comme représentant L’Etude,10 cette œuvre raffinée et très peu connue, dont on ne connaît pas le commanditaire (peut-être quelqu’un de l’entourage du prince de Condé) pourrait.

Fig. 1 Jean-Baptiste Stouf (1742–1826), La fidèle Amitié/The Faithful Friendship, 1795. Terracotta, 58.5 x 37.2 x 25.5 cm. Purchase: Hedda and N. D. Qvist Fund. Nationalmuseum, NMSK 2347.

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illustrer La Connaissance. L’allégorie féminine tient un livre ouvert, comme la Connaissance chez Ripa; la colonne, attribut usuel de la force d’âme, est aussi celui de la constance, toujours chez Ripa. Le style ici est original. Le corps féminin est assez plantureux, bien mis en valeur par un drapé molant dans le goût grec: il ne s’agit ici ni du type physique de Caffieri, ni de Clodion, ni de Boizot. Le petit visage aux paupières lourdes, muni d’une coiffure précieuse de petites boucles, se retrouvera dans bien des œuvres de Stouf. Le désir de rendre original un sujet—une tendance récurrente de l’artiste—est évident ici: l’action de feuilleter un livre est rare en sculpture. Le personnage ne se contente pas de lire des pages ouvertes, il est dans l’action de feuilleter les pages, de s’imprégnner avec constance du contenu du livre.

Le 27 mars 1784 Stouf est agréé à l’Académie royale de Peinture et de Sculpture. Il est reçu membre le 28 mai 1785 avec une statuette en marbre, Abel expirant. Devenu sculpteur du roi, il peut désormais montrer ses œuvres au Salon, et il va en profiter: il va exposer à tous les Salons de l’ancien régime, en 1785, 1787, 1789, 1791 (puis sous le Directoire en 1795, 1798…). En 1786 il obtient une commande majeure de la direction des Bâtiments du Roi, la statue d’un «Grand homme de la France», Saint Vincent de Paul, et sous le Directoire la statue de Montaigne.12 Actif sous l’Empire13 et jusqu’au début de la Restauration,14 il meurt à Charenton le 1er juillet 1826.

L’originalité de Stouf apparaît de manière éclatante avec son morceau de réception,15 lequel fut sculpté en marbre d’après un modèle de son choix,16 et qui emporte l’unanimité des suffrages (Fig. 3).17 Si la pose est inspirée des modèles d’académie,18 elle révèle aussi d’autres sources d’inspiration possibles.19 Mais l’essentiel est ailleurs: Stouf a voulu montrer autre chose qu’un corps sans vie. Le sujet de la figure en effet – unique exemple dans la série des morceaux de réception d’un sujet tiré de la Bible20 – n’est pas Abel mort, mais Abel expirant. Stouf a voulu

Fig. 2 Jean-Baptiste Stouf (1742–1826), La Connaissance (?) 1785. Marble. Wildenstein Gallery, New York.
transcrire le dernier souffle de vie de l’innocent, premier mort de l’espèce humaine. Avec son héros adolescent expirant la bouche ouverte, Stouf a admirablement rendu le caractère atroce de l’événement – la jeunesse souffrant –, la beauté résidant dans l’horreur selon l’esthétique du sublime. Si Abel expirant de Soufre a reçu un enthousiasme unanime à l’Académie, ce ne fut pas tout à fait le cas au Salon, quoique la statue, systématiquement remarquée, y soit généralement louée. Si le Journal de Paris apprécie dans la figure «une mollesse qui tient de la nature» et une tête qui «a de l’expression», le Journal général de France note que «les observateurs difficiles y ont remarqué peu du grand goût de l’antique», alors que l’artiste a réussi à rendre «toute la souplesse, l’aisance, la finesse de la nature».


Au même Salon de 1785, le sculpteur expose une Jeune fille affligée, «tête d’étude» en terre cuite, que l’on identifie avec celle du Louvre (Fig. 5). Elle est présentée avec un pendant masculin, une autre «tête d’étude» représentant Bélisaire. Si cette terre cuite a disparu, on conserve un marbre plus tardif du même sujet, signé au revers, acquis récemment par le musée J. Paul Getty de Los Angeles (Fig. 4). Ce marbre a été montré au Salon de 1791 où il était apparié avec une Jeune fille pleurant (déjà exposée au Salon de 1789 sous le titre Tête de femme en marbre. La Tristesse). Ce dernier marbre, conservé au Louvre, reprenant avec variantes la terre cuite de 1785, il est envisageable de considérer que le marbre du musée californien est resté fidèle à la composition d’ensemble du Bélisaire disparu en terre cuite de 1785.

Deux éléments ici nous interpellent: Bélisaire et tête d’étude. On sait que depuis la parution du récit de Marmontel, en 1767, le sujet de Bélisaire était apprécié des artistes. Si Stouf n’a pas connu le Bélisaire de Peyron, montré à Rome en 1779, il a pu voir les tableaux de Vincent (Salon de 1777) et, surtout, de David (Salon de 1781). Avec sa terre cuite de 1785, le sculpteur se montre ainsi en phase avec un des sujets les plus modernes du moment. De plus, il choisit de montrer une tête d’étude. Cet usage de la tête d’étude comme oeuvre d’art en soi, composée avec soin et subtilement achevée, que l’on peut montrer en public, pratiqué par les dessinateurs et des graveurs, l’est moins par les sculpteurs. On connaît de nombreuses études dessinées de têtes de vieillards, c’était un exercice courant, et quelques-unes ont été gravées. Demarteau notamment grava à la manière de sanguine plusieurs têtes de vieillard d’après Bouchardon (Fig. 7), et l’une d’entre elles fut exposée au Salon de 1771. Stouf était alors en Italie, mais grâce au portefeuille de
dessins et d’estampes rapporté de Paris par son élève Baillairgé, on sait que des estampes de Demarteau circulaient dans son atelier. Une autre preuve de l’intérêt que Stouf portait à ce type d’estampe est la présence dans le portefeuille de Baillairgé d’une copie dessinée d’une Tête de vieillard enturbanné de Michel Ange Slodtz: Baillairgé n’a probablement pas copié le dessin de ce dernier, qui était dans les collections royales, mais plutôt l’estampe spectaculaire à la manière de sanguine (Fig. 3) dont une épreuve devait se trouver dans l’atelier de Stouf. Il existe une parenté entre ces études de vieillard d’après les dessins de Bouchardon et de Slodtz, et le Bélisaire de Stouf tel qu’on le voit sur le marbre du Getty: même attention extrême portée au boucle des cheveux – une constante chez Stouf, que l’on trouve chez Bouchardon, à l’expressivité de la joue creusée, des yeux enfoncés, des rides… Au Salon de 1785, cette paire de sculptures représentant une jeune fille affligée et un vieillard aveugle devait offrir un effet de contraste saisissant: la jeunesse et la vieillesse, le regard implorant et les yeux vides, la peau délicate et la barbe avec les rides… On retrouve cet effet de contraste, ce sens de la terribilità, avec la dernière œuvre présentée au Salon de 1785, Hercule combattant les centaures (Fig. 8). La présentation du groupe sur un piédestal orné de bas-reliefs narratifs sur quatre côtés, est inhabituelle, comme s’il s’agissait d’un projet de coffret ou d’un monument. La composition présentant le combat d’Hercule contre deux centaures est habilement entortillée, «pénible, nous dirions presque tourmentée» écrit le Mercure de France. Il est possible que Stouf ait voulu se confronter aux grands sculpteurs florentins du XVIe siècle (Jean Bologne, Vincenzo de’ Rossi) en désirant composer en ronde bosse trois corps emmêlés, mélant l’homme et l’animal. Mais là encore il innove dans son choix iconographique: il ajoute, par rapport aux grands marbres de Jean Bologne et de son école (diffusés par des petits bronzes), un défi supplémentaire, celui d’un deuxième centaure. La présence dans son groupe de deux corps de chevaux entremêlés ajoute à la complexité incroyable de la composition. L’enjeu était de faire tourner dans l’espace des volumes complexes et de créer des figures appraisalables selon une multiplicité de points de vue. Mais à cette ambition de sculpteur, Stouf ajoute une note personnelle, son interprétation du motif. Il donne ainsi au centaure défait une expression de douleur alanguie qui est celle d’Abel ou de la jeune fille affligée, laquelle contraste avec la violence sauvage du visage d’Hercule.

Au Salon de 1787, Stouf présente notamment le modèle en plâtre de sa statue de saint Vincent de Paul, première version de sa composition connue par une terre cuite au musée de Minneapolis; au Salon
suivant le modèle en plâtre d’une figure d’Androclès pansant la blessure d’un lion; et quatre œuvres à celui de 1791, dont l’extraordinaire «esquisse d’un groupe, dont le sujet est allégorique à J. J. Rousseau: une mère et ses enfants rendent hommage à son buste, en déposant au bas une couronne civique» (Fig. 9). Si le sujet principal de ce petit monument est le couronnement du buste de l’écrivain par un génie, un motif utilisé fréquemment dans les frontispices d’ouvrages, il se distingue par l’originalité des personnages accessoires – la mère et ses deux enfants, l’enfant à la lyre posant son pied sur la figure terrassée de l’Envie – et leur style contorsionné et expressif. Stouf se révèle ici à son meilleur, multipliant les trouvailles plastiques.

Le prochain Salon où Stouf montra ses œuvres est celui de 1795, une fois passés les temps forts et douloureux de la Révolution. C’est le moment du Directoire, une période de réaction où la société est avide de légèreté et de pathétisme sensible. Les sculpteurs, espérant regagner une clientèle, exécutent à cette date quelques-unes de leurs plus belles terres cuites, multipliant les sujets plaisants et tendres: Bacchante tenant une coupe, portée par un satyre et un bacchant, avec deux enfants de Clodion, Psyché et Ariane abandonnée de Pajou, La Maternité représentée par une jeune femme et ses enfants de Marin, La Charité et L’Amour adolescent de Julien... Stouf expose dans ce contexte La fidèle Amitié, que l’on reconnaît dans la terre cuite nouvellement acquise par le Nationalmuseum de Stockholm. Cette statuette est montrée au Salon de 1795 avec une composition typique de l’esprit du temps, La Vérité se débarrassant du voile qui nous la dérobe, découvre l’Innocence opprimée.

Si l’Amitié est un des motifs les plus fréquents en sculpture au XVIIIe siècle, et, dans une moindre mesure, la Fidélité aussi, il est exceptionnel que les deux sujets soient traités ensemble, l’Amour étant considéré de facto comme fidèle (surtout par rapport à l’Amour...). C’est ce qu’indiquent les manuels d’iconographie usuels (Ripa parle, d’ «Amitié sincère», Gravelot de sentiment «invariable»): «Un parfait ami près ou loing de la personne aymée, en est en tout temps inseparable» (Ripa), «En quelqu’ état que nous soyons, l’amitié nous procure toujours le plaisir de rendre service à notre ami» (La-
combe de Prezel), "qu’en tous temps, qu’en quelque lieu que ce soit, dans la bonne ou mauvaise fortune, la véritable amitié est inaltérable" (Gravelot). La statuette de Stockholm mêle habilement les signes caractérisant les deux allégories. L’Amitié a une robe simple et la poitrine dénudée, elle est coiffée d’une guirlande de fleurs de grenadier, sa main droite montre son cœur, ses pieds sont nus; quant à la Fidélité, elle a un chien à ses pieds, et elle a pour attribut une tourterelle. On remarque en outre sur la statuette une corbeille de fruits et de fleurs disposée près des pieds de la jeune femme. Sur les pans coupés de l’autel les deux roseaux étroitement liés, d’une part, et ce que l’on peut identifier comme le tronc de l’ormeau autour duquel s’entoure une vigne, d’autre part, rappellent le thème de l’Amitié.

Mais la présence sur l’œuvre de signes iconographiques propres à l’Amour apporte une complexité nouvelle. En effet, l’ornementation de l’autel triangulaire à l’antique sur lequel La fidèle Amitié s’appuie est saturée de références à l’Amour. Les coings de l’autel sont ornés de colombes, animaux chers à Vénus, et on remarque sur la frise des anneaux entrelacés. Sur une face de l’autel, dans le médaillon, un Cupidon porte torche et cœur embrasé, et on reconnaît juste au-dessus son arc et son carquois; sous le médaillon se trouvent une massue croisée avec une quenouille, allusion aux amours d’Hercule et d’Omphale. Sur l’autre face, le médaillon est orné d’une lyre autour de laquelle s’enroulent des fleurs et des branches. Au-dessus se trouvent un papillon et, semble-t-il, un caducée. Si le papillon est le symbole de l’âme et le caducée celui de la félicité, la lyre est celui de «la parfaite Harmonie».

La fidèle Amitié, fortifiée par le chien qu’elle caresse et conseillée par la tourterelle avec qui elle dialogue, en tournant le dos à l’Amour et ses dangers, symbolisés par les excès de la passion d’Hercule envers Omphale, reflète l’harmonie et la félicité de l’âme.

L’analyse iconographique de la statuette ne laissant guère de place au doute
quant à son sujet, il convient à présent d’étudier le style de l’œuvre afin d’étayer son attribution et la rattacher au corpus des sculptures connues de Jean-Baptiste Stouf. La composition est d’une originalité absolue: l’attitude pleine de grâce et de désinvolture de la jeune femme assise sur l’autel, les jambes croisées et la main caressant le drapier, déplaçant sa couronne d’un coup d’aile, sur le côté de la tête. Un tel travail dans le traitement d’un sujet correspond aux meilleures recherches de Stouf: le dernier souffle de vie d’Abel expirant, la paire inquiète de la jeune fille affligée et de Bélisaire aveugle, les contrastes sublimes d’Hercule et des centaures ou des personnages du monument à Rousseau, et annonce directement le chef d’œuvre du Salon de 1798, l’insolite Femme effrayée d’un coup de tonnerre qui vient de rompre un arbre à côté d’elle du Salon de 1798 (Fig. 10).44 Plus précisément, le style de la statuette de Stockholm s’intercale parfaitement entre le monument à Rousseau daté de 1790 et la Femme effrayée de 1798. Si la pose des jambes croisées de l’Amitié évoque celle du Génie, la figure de la Femme effrayée rappelle en tout point notre Fidèle Amitié: même elongation du corps féminin, même visage au nez droit et pointu, à la petite bouche sensuelle, même draperie collante aux longs plis bien marqués, même subtile instabilité dans la pose.

La réapparition de La fidèle Amitié après le Salon de 1795,25 et son acquisition par le Nationalmuseum, est un événement. Elle contribue spectaculairement à une meilleure connaissance de cet artiste si original qu’était Jean-Baptiste Stouf, et à la reconstitution de son œuvre. Celle-ci demeure l’une des plus passionnantes de l’art français du dernier quart du XVIIIe siècle.

Notes:
10. Gustave Macon, Les jardins de Betz. Description inédite publiée pour le Comité Archéologique de Sensis,


L’Iconologie de Ripa (trad. française illustrée, 1643), le Dictionnaire iconologique de Lacombe de Prezel (éd. 1756, 1779) et l’Almanach iconologique de Gravelot (1766) décrivent l’Étude comme un jeune homme.


17. Mémoires et journal de J.-G. Willegraveur du roi…, Paris, 1857, t. II, p. 120: «Une figure, la Mort d’Abel, qui fut reconnue si belle qu’il fut reçu d’une voix unanime».


20. Stouf a sûrement connu le célèbre poème La mort d’Abel de Salomon Gessner, dont la première édition française est publiée en 1760. Une autre édition, également non illustrée, paraît, justement, en 1784.

Fig. 10 Jean-Baptiste Stouf (1742–1826), Femme effrayé d’un coup de tonnerre qui vient de rompre un arbre à côté d’elle, Salon de 1798, Terracotta. Musée du Louvre, Paris.
ACQUISITIONS/UNE STATUETTE EN TERRE CUITE DE JEAN-BAPTISTE STOF

21. «Tout ce qui traite d’objets terribles... est une source du sublime; ou, si l’on veut, peut susciter la plus forte émotion que l’âme soit capable de sentir»: Burke, Recherches philosophiques sur l’origine des idées que nous avons du beau et du sublime (première traduction française en 1765), Paris, 1803 (traduction de E. Lagenère de Lavaisse), p. 69.


27. Les tableaux représentant Bélisaire de Peyron, Vincent et David sont conservés respectivement aux musées de Toulouse, Montpellier et Lille.


29. Cat. exp. Builargé, cité supra, n° 38r.


32. Michel Ange Slodtz avait déjà conçu une paire analogue (Chryses et Iphigénie), dont l’esprit fut repris par Louis Simon Boizot à la manufacture de Sévres.


34. Cat. exp. L’esprit créateur, cité supra, n° 112.


39. Terre cuite, non datée, à Detroit, Institute of Arts, mais très probablement à identifier avec celle du Salon de 1795: cat exp. Clodion, cité supra, fig. 222.


41. Salon de 1795, n° 1086: La fidèle Amitié, comme esquisse en terre cuite.

42. Stouf présentait l’esquisse en terre cuite et le modèle en plâtre, tous deux disparus.


44. H. Lacombe de Prezel, Dictionnaire iconologique, t. I, Paris, 1779, p. 36.


46. «Elle est simplement vêtue d’une robe blanche; et peu s’en faut que son épaule gauche ne soit aussi nuë que sa belle gorge, qu’elle a toute découverte... La livrée de l’Amitié sincère est toujours blanche, et son habillement sans parure, pour une marque de sa franchise, qui ne peut souffrir ny artifice, ny déguisement» (Ripa, «Amitié»). Elle a «pour vêtement une simple tunique... pour désigner sa sincérité et sa candeur» (Lacombe de Prezel, «Amitié»).

47. «Sa guirlande est de feuilles de myrthe et de fleurs de grenadiers entrelacées... symbole de l’union des volontes» (Ripa, «Amitié»). Elle a «sur la tête une couronne de fleurs de grenade, dont la couleur de feu qui ne change point, et le symbole de l’ardeur et de la constance que doit avoir l’Amitié» (Lacombe de Prezel, «Amitié»).

48. «De sa main droite elle montre son cœur» (Ripa, «Amitié»), «la poitrine découverte jusqu’à l’endroit du cœur où elle portoit la main droite... parce que les véritables amis, présens ou absens, sont toujours également unis par le cœur» (Lacombe de Prezel, «Amitié»).

49. «Elle se plait à la nudité de ses pieds... pour qu’il n’est point d’incommodité qu’elle n’endure pour le service de son amie» (Ripa, «Amitié»; idem chez Lacombe de Prezel).

50. «L’expérience fait voir tous les jours, que c’est le plus fidèle de tous les animaux, et le plus aimé de l’homme» (Ripa, «Fidélité»). Elle a «un chien qui est à ses côtés» (Lacombe de Prezel, «Fidélité»). Gravelot note plaisamment que le chien est plus le «modèle» que «l’emblème» de la Fidélité...

51. «Pour attribuer une tourterelle, symbole de la Fidélité» (Lacombe de Prezel, «Fidélité»).

52. On lui fait «embrasser un ormeau sec, entouré d’un sep de vigne, afin de donner à connoître par là, que l’Amitié ne doit pas moins paroistre dans les disgraces que dans les sucess favorables...» (Ripa, repris par Lacombe de Prezel et Gravelot).

53. Lacombe de Prezel, 1779, p. 51, 103 et 131.


55. L’œuvre est décrite comme «esquisse en terre cuite» dans le livret du Salon (n° 1086), juste après l’esquisse de La Vérité se débarrassant de son voile (n° 1085). La «Liste des artistes qui doivent exposer au Salon divers objets d’art avec la notice de leurs ouvrages et mesures» (Archives des musées nationaux, X-Salon an 4 [1795–1796], folio 4) donne les dimensions des trois œuvres exposées par Stouf: «La Vérité se débarrassant du voile: 3 pieds [c. 97,5 cm], le même sujet en terre cuite: H. 16 pouces [c. 43,2 cm], La fidel amiti en terre cuite: 2 pieds de proportion [c. 65 cm].»
France, women artists were rarely found within the power centre of art, the Royal Academy of Painting and Sculpture in Paris. From the mid 18th century to the Academy’s abolition in 1793, only five women were elected as members. Despite this, the male power elite felt so threatened that, in 1770, a decision was taken to formalise the unwritten rule limiting the number of female academicians at any one time to four. Consequently, there was an unusually long delay in admitting two of the most prominent women artists of the period, Élisabeth Vigée-Lebrun (1755–1842) and Adélaïde Labille-Guiard (1749–1803). Finally though, in 1783, a combination of artistic virtuosity and royal patronage cleared the way for their election. Vigée-Lebrun was favoured by Queen Marie-Antoinette, while Labille-Guiard counted the king’s aunts among her patrons. At the same time, the two were each other’s rivals, though with slightly different specialities and circles of clients. Both of them worked in pastels and oils, but Labille-Guiard also emerged early on as a portrait miniaturist.
At the age of 25, Adélaïde Labille-Guiard was one of the first female artists to publicly exhibit a portrait miniature. This was at the Salon de Saint Luc in 1774, where, with evident pride, she presented a self-portrait. The choice of art form was strategic. It was possible to make a living from portrait miniatures, painting them required little space, and, as with pastels, there were no strong smells involved. What is more, they were quick to produce. Labille-Guiard’s teacher was a neighbour of her father’s fashion shop, the Swiss enamellist François-Elié Vincent. Admittedly, none of his work has been identified, but we can be fairly sure that it consisted of enamels reproducing paintings by the great portraitists of the day. The need for such miniatures was linked, not least, to perhaps the most exclusive form of official gift at this time, gold boxes bearing a portrait of the monarch or other members of the royal family. Public commissions abounded, creating considerable demand for royal portraits in miniature. Private clients, too, often wanted versions in a smaller format. In Labille-Guiard’s pre-Revolutionary output, we thus find several examples of such work.

Five years after her debut, Adélaïde Labille-Guiard produced an unusually interesting portrait miniature of Madame Lefranc Painting the Portrait of her Husband Charles Lefranc (Fig. 1). The work is of interest for its subject alone, in that it shows a woman, albeit an amateur, in the role of an artist. Labille-Guiard was previously unrepresented in the collections of the Nationalmuseum, which has now been able to acquire one of her very rare miniatures. One reason for their rarity is that, four years after being elected to the Academy of Painting and Sculpture, Labille-Guiard basically gave up painting portraits in this format. By then, she had attracted pupils such as Marie-Gabrielle Capet and Marie-Thérèse de Noireterre. It now fell to their lot to turn her portraits into miniatures, all to satisfy the varying wishes of her customers.

Quite apart from Labille-Guiard’s altruism in helping less well-to-do female art students, she no doubt also appreciated the advantages in having them copy her portraits in a small format. We know of several miniatures by Marie-Gabrielle Capet in particular, reproducing portraits painted by her teacher. Others are to be seen more as variations, as with Capet’s 1797 miniature of the Comtesse de Genlis (Fig. 2), which in turn alluded to Labille-Guiard’s portrait of the same sitter from 1790 (now in the Los Angeles County Museum).

Unlike her teacher, Marie-Gabrielle Capet remained unmarried. For the rest of her life, she was to be part of Adélaïde Labille-Guiard’s household, even after the latter was remarried to fellow artist François-André Vincent. The family, as the archetype of the artistic workshop, is central to an understanding of the role of women artists, and especially of those active as miniaturists. They were dependent for their position on their husbands or fathers. The degree of independence or even emancipation which they enjoyed was entirely contingent on their status within the family and on the workings of the market. In that sense, the household was a production unit comprising different specialists and capable of meeting the ever-changing wishes of customers. The interesting thing in the case of Labille-Guiard was that she, as a woman, headed the family studio and took only female pupils under her wing.

The acquisition of this spectacular work by Adélaïde Labille-Guiard, made possible by funding from the Hjalmar and Anna Wicander Foundation, fills an important gap in the Nationalmuseum’s world-famous collection of miniatures. At the same time, Madame Lefranc Painting the Portrait of her Husband Charles Lefranc is testament to an age in which women were emerging in earnest as significant artists and, in the field of miniature painting, finally became the leading exponents.

Fig. 2 Marie-Gabrielle Capet (1761–1818), Stéphanie Félicité Ducrest de St-Aubin (1746–1831), married Comtesse de Genlis. Purchase: Hjalmar and Anna Wicander Fund. Nationalmuseum, SMB 2501.
A Unique Plate Warmer

Anders Bengtsson
Curator, Applied Art and Design

Fig. 1 Rudolf Wittkopf, plate warmer, Stockholm 1709. Silver, H 12, W 20 cm. Purchase: Barbro Osher Fund. Nationalmuseum, SMK 102/2013.
The Nationalmuseum’s collection of Swedish silver from the early 18th century has acquired an addition that is probably unique, a plate warmer made by Rudolf Wittkopf in Stockholm in 1709 (Fig. 1). This is the only known preserved Swedish late-Baroque specimen of its kind, and consists of a tripod on cast feet and a removable burner with a holder for oil. The upper part of the burner has vents to allow the necessary air for the flame to burn, and the rim of the plate warmer has three volute-shaped handles to support the plate with food while being kept warm.

The new, refined table manners that were introduced in the Swedish nobility in the early 18th century emulated French society. The Nationalmuseum’s large collection of drawings includes two pictures of contemporary French réchaudes or plate warmers (Figs. 2 and 3). The purpose of these pictures was to serve as models for the Swedish royal court and nobility when ordering modern silver tableware. We know from the household accounts of dowager queen Hedvig Eleonora, that this fashion-conscious royal personage bought “a silver plate hob that could also be used as a brazier” (“en silverfatsring att ock kunna bruka till fyrfat”) from the silversmith Petter Henrik in 1705. Very few pieces of royal silverware from this period are preserved. Apart from the plate warmer acquired by the Nationalmuseum there are no known Swedish examples, indicating that objects of this kind were unusual even at the time, and that only a few were made. From the late 18th century, however, there are several preserved réchauds, mainly for teapots and serving dishes, showing that they had successors. These were also produced in plainer materials such as copper and brass, and became more common in the 19th century.

The maker of the plate warmer, Rudolf Wittkopf (active as a master in Stockholm in 1687–1722) immigrated to Sweden from Germany and became one of the leading and most skilled silversmiths of the period, and his customers included the Queen Dowager of the Realm Hedvig Eleonora. He was made an alderman of the guild in 1711. His sons Henrik the Elder and Johan both later became master silversmiths, the former with large commissions for the royal court.

The new acquisition is a valuable addition to the Nationalmuseum’s collection of Swedish late Baroque silver, demonstrating how up-to-date the Swedish court and nobility were with contemporary, especially French, trends.

The Nationalmuseum’s purchase of Rudolf Wittkopf’s plate warmer was made possible by a generous donation from the Barbro Osher Fund.

Notes:
1. NM THC 807 and NM THC 840 respectively.
A new piece, of royal provenance, has been added to the Nationalmuseum’s collection of furniture. The chair was made when the royal family moved into the Royal Palace in Stockholm in 1754, an occasion when great efforts were made to create a modern interior for official occasions. The Palace was decorated mainly with Swedish furniture made by Stockholm’s best craftsmen.

The chair that has now been acquired, a “rygglänstol” (a chair with a backrest but no armrests), is believed to have been created for the royal dining room, the so-called Pillar Hall. It was intended for one of the children of the royal couple, the future kings Gustav III or Karl XIII, or their younger brother Prince Fredrik Adolf. In the strict hierarchy of the royal court, the design of a chair was not left to chance. King Adolf Fredrik and Queen Lovisa Ulrika sat on gilt armchairs with exquisite carvings, their offspring had gilt chairs with similar carvings, and guests who were permitted to sit down were given one of the 24 yellow-painted chairs with simpler carvings.


A Chair Fit for a Prince

Anders Bengtsson
Curator, Applied Art and Design
that made up the rest of the suite. One feature that demonstrated the rank of the chairs used by the royal children was that the backs were also adorned with carvings. Such niceties were usually considered unnecessary, since 18th-century chairs stood with their backs against the wall according to the interior fashion.

To comprehend the difference in rank between the royal children’s chairs and those of the other guests, we can compare the respective prices for production and gilding. The carved frame for a princely chair cost 46 Silver Thaler, while the chair frames for guests cost less than a quarter, 9 Silver Thaler. In addition, gilding cost 40 Silver Thaler per chair. All chairs in the royal dining room were upholstered in silk damask woven in Sweden and supplied by Barthelemé Peyron. The silk had a crown pattern.

According to the preserved accounts, the chair frames were probably made by Lorentz Nordin, and the decor carved by one of the French or Swedish ornamental wood-carvers employed in the Palace workshops. The “designer” of the chair is unknown, but it is characteristic of the palace architect Carl Hårleman’s stylistic ideals. Hårleman died in 1753, the year before the chair was made, but his taste continued to influence the commissions carried out after his death.

The subsequent provenance of the chair (according to word of mouth, it stood in the Gustavian Opera House until this was demolished in 1892) indicates that its ceremonial role was eventually forgotten. A further indication of this is that arm rests were added some time in the 19th century, to increase its status; the chair still has marks from this adjustment.

The Nationalmuseum’s purchase of this fine piece of furniture of royal provenance was made possible by a generous contribution from the Barbro Osher Fund.

Notes:
2. Bukowskis catalogue 574, spring 2013, lot no. 490.
Sylvia Stave (1908–1994) is one of the great mysteries of 20th-century design history. Born in Växjö as Sylvia Gadd, she came to Stockholm at the age of 21. By her own account, she went there after running away from her father and stepmother in Kristianstad. This also explains why she quickly adopted the name her mother had taken on remarrying – Stave. She was drawn to Stockholm and the Royal Academy of Fine Arts by strong artistic ambition, although the direct cause was an advertisement placed by the firm of C. G. Hallbergs Guldsmedsaktiebolag, seeking new artistic talent. She submitted samples in the form of drawings, and was taken on. This was in 1929. The following year, the great Stockholm Exhibition was held. Her contributions to it were a chessboard in pewter and ebony, and an enamelled silver box. The latter was acquired by the Nationalmuseum, and with that her success was assured. Aged just 23, Sylvia Stave became artistic director at C. G. Hallbergs. What training she had and who served as her models, though, remains unclear.

Fig. 1 Sylvia Stave (1908–1994),
cocktail shaker.
Silver plate.
In February 1933, Stave held her first major exhibition. It was in the atrium of the NK department store in Stockholm, and her fellow exhibitors were Folke Arström and Rolf Engström, two great names among the designers of the day. The following year she contributed a larger collection of objects in silver and silver plate to Liljevalch’s Bostad och Bohag (House and Home) exhibition. When Crown Prince Gustav Adolf (later Gustav VI Adolf) purchased an inkwell in connection with the display, her reputation went from strength to strength. In parallel with her successes at home, Stave also exhibited abroad. Along with several other Swedes, she participated in exhibitions in Chicago in 1933, Leipzig in 1934–1935 and finally Paris in 1937.

Someone who had his eye on Sylvia Stave from early on, and who was directly responsible for the early acquisition of work by her for the Nationalmuseum, was Åke Stavenow. He immediately noticed her distinctive qualities as a designer. Stavenow was fully aware that her ambitions lay, not primarily in mass production, but in a narrow segment of exclusive and artistically avant-garde production of silver and pewter. The vogue material silver plate (electroplated silver), not least, was among those she favoured. Her designs were minimalist and unadorned. Additions in the shape of decorative elements were, it seems, either a concession to Hallbergs or something that was simply tacked on as a selling point. Although the firm’s output was not dominated by objects drawn by Stave, her design work did confer prestige. Various exhibitions, in particular, contributed to this.

The forms she presented while at C. G. Hallbergs are marked to a large degree by a sculptural, geometrical idiom. She was...
In 1930–1934, Stave participated in an exhibition of Nyttkonst (Useful Art) at the National museum, together with a number of fellow designers, but quite clearly as a representative of C. G. Hallbergs. The same was true of the World Expo in Paris that year. There, in what would prove a turning point in her career, she showed a series of works in silver. Evidently, she now wanted to try her wings internationally, having felt obstructed, as a young woman, by superiors and colleagues alike. A conflict with Folke Arström over a question of authorship was no doubt a contributory factor. Arström accused
Stave of having stolen his work in her design for the royal tennis cup, which was won by the superstar of the day, Jean Borotra. When she applied to and was accepted by the École des Beaux-Arts in Paris, it was in answer to a desire for both artistic and personal development. The management of C. G. Hallbergs Guldsmedsaktiebolag were furious, clearly knowing nothing of her French plans. After a year in Paris, Stave returned home to design the NVPV collection, but would not stay long. She had now met her husband-to-be, the doctor René Agid, whom she married in 1940. At the age of 31 she gave up a flourishing career, never again to turn her hand to design. Sylvia Stave became a housewife and died in Paris in 1994.

The revival of interest in Stave internationally is linked to Alessi, who in 1989 began manufacturing a variant in stainless steel of her jugs and cocktail shakers. The Alessi shaker has different proportions and lacks the braided rattan handle of the originals. It was launched as a design of one of the great names of the Bauhaus movement, Marianne Brandt.

The German-Swedish collector Rolf Walter however, who had rediscovered Stave in the 1980s and started collecting her work, was able to correct this misattribution. Today, the cocktail shaker is marketed by Alessi as a design of Sylvia Stave. Close contact with Walter resulted in his selling a shaker to the Nationalmuseum in 2007 (Fig. 1), drawn from his unique collection. Now, thanks to the Barbro Osher Fund, the Museum has been able to acquire the whole of Rolf Walter’s collection of 40 items in all (Figs. 2–5). These objects demonstrate the high quality of Stave’s short but intense career as one of the fixed stars of the interwar years. She is to be the subject of both book and exhibition projects at the Nationalmuseum in the near future.
Bengt Julin (1911–2005) made a generous donation in 1983 establishing the Bengt Julin Fund, which operates within the Friends of the Nationalmuseum. The Fund’s primary purpose is to assist with the purchase of works of modern applied art. Since its inception, it has enabled the Nationalmuseum to maintain a high level of ambition as regards contemporary acquisitions. Without the Fund, the Museum would have been unable to keep abreast of developments in this field and acquire examples of the Swedish applied art of recent decades.

The Board of the Bengt Julin Fund has the same composition now as when the Fund was created, although the individuals involved have changed over the years. Today, the donor’s family is represented by Rolf Julin. Representatives of the Friends of the Nationalmuseum are Ann Westin (chair), Elsebeth Welander-Berggren and, as a co-opted member, Oscar Magnuson. The Nationalmuseum itself is represented by Micael Ernstell and the Friends of a Design Museum (Formmuseets vänner) by Adine Grate.

Gifts from the Bengt Julin Fund in 2013

Micael Ernstell
Curator, Applied Art and Design

The Fund collaborates closely with the Nationalmuseum in its efforts to acquire good-quality works of contemporary applied art. It also awards a “Young Applied Artists” scholarship, candidates for which are nominated by a jury appointed by the Board. Since the first award in 2001, 15 young applied artists have received this scholarship.

Among the gifts made to the Museum in 2013, there were interesting examples of both contemporary and somewhat older design. The latter category included three women designers active in the 1930s. One of them, Sylvia Stave (1908–1994), worked for ten years for the firm of C.G. Hallbergs Guldsmedsaktiebolag (Fig. 2). Apart from one object acquired in 1930, the Nationalmuseum did not begin collecting Stave’s work until 2007, but has since made several acquisitions, in particular in 2013 (see separate article on p. 43). The other two, Wilhelmina Wendt (1896–1988), who designed for Perstorp AB (Fig. 3), and Kitty von Otter (1910–1991), a designer with Guldsmedsaktiebolaget (Fig. 4), had previously not been represented at all in the Museum’s collections. Their formal idiom indicates that they were closely attuned to their times. Wendt, moreover, used the modern plastic isolite in combination with silver. A feature these three female designers have in common is that they were active for only a limited period and subsequently fell into oblivion.

Among contemporary acquisitions, mention should be made of the urn *Maeldstrom V* from 2011 (Fig. 1), by the British designer Michael Eden (b. 1955). It was bought from the London art dealer Adrian Sas- soon, and is the first object in the Nationalmuseum’s collections that is printed in 3D. The material is nylon, coloured with a blue mineral coating. Eden’s background is as a conventional ceramic artist, but from 2006 to 2008, at the Royal College of Art, he explored new digital technologies for the production of three-dimensional objects. His urn represents an encounter between craft and digital tech-

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ology, with a shape that alludes to classical forms used in ceramic art since antiquity. The technique of 3D-printed objects is something that has caught the interest of Swedish design school students in recent years, and we can expect more in this area in years to come.

Marie-Louise Reinius’s (b. 1941) embroidered work *Academic Paths New Karolinska* is the product of a time-consuming process (Fig. 6). Several layers of silk fabric have been fastened with minimal stitches in silk thread. Reinius makes preliminary studies for her subjects in collage or watercolours. As the motifs are slowly transferred to embroidery in her own very specific technique, a tension arises. This particular piece, showing a plan of a hospital, brings traditional male, politically centralised and economically demanding architecture face to face with traditionally female and undervalued textile art. The work is one of several time-consuming objects in a variety of materials acquired by the Nationalmuseum in recent years and shown in 2012 in the exhibition *Slow Art*.

For Stockholm, 2013 was something of a year of silver, marking the 50th anniversary of the Association for Contemporary Swedish Silver, founded in 1963 with the Nationalmuseum as one of the prime movers. It is gratifying, therefore, that the Bengt Julin Fund has donated three very exciting examples of Swedish silver, demonstrating that it remains a vigorous art form capable of presenting new expressions and techniques.

Åsa Lockner (b. 1973), in her silver bowl *A Body of Work*, offers an example of her own personal “scribble technique” (Fig. 8). Here, we sense an affinity with the unconventional silversmithing methods of 1960s Sweden. Lockner has abandoned traditional tools and implements and found inspiration in ballpoint scribbles on paper, where thick ink marks can bring up weals in the paper. In the same way, she has worked a thin, circular sheet of silver with a ball punch. The pressure on the metal, applied

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**Fig. 3** Wilhelmina Wendt (1896–1988), brush, 1935. Probably produced by Perstorp AB. Silver, plastic (Isolit), H 8 cm, L 9 cm, W 0.7 cm. Donated by the Friends of the Nationalmuseum, Bengt Julin Fund. Nationalmuseum, NMK 74/2013.

**Fig. 4** Kitty von Otter (1910–1991), candlesticks. Produced by GAB, Guldsmedsaktiebolaget, Stockholm 1937. Silver, black wood, H 7, W 11 cm. Donated by the Friends of the Nationalmuseum, Bengt Julin Fund. Nationalmuseum, NMK 75A–B/2013.
Fig. 5 Petronella Eriksson (b. 1969), jug, *Next Time I Will Be a Tree*, 2013. Silver, H 22.5, L 18, W 24 cm. Donated by the Friends of the Nationalmuseum, Bengt Julin Fund. Nationalmuseum, NMK 41/2013.
in linear movements, produces the square bowl shape. The material forms itself. The bowl was subsequently blanched and left unpolished on the inside, but polished on the outside, imparting an exciting contrast to the object.

Petronella Eriksson’s (b. 1969) silver jug seems to tell a story (Fig. 5). The body is in the form of a seed that will hopefully grow into something big, but which for now is surrounded and defended by thorny branches – somewhat dangerous, yet also protective. The object, called Next Time I Will Be a Tree, consists of a spherical vessel with a handle in the shape of branches. The designer, who previously worked mainly in a small format, has now managed the transition to a larger one, while retaining the balanced proportions and strong expression characteristic of her work. For her exhibition with the same name as the jug, held at the Contemporary Swedish Silver gallery in March 2013, Eriksson drew inspiration from the plant kingdom, in particular from trees and water lilies.

Divisible Object Reminiscent of a Jug (Fig. 7) was designed in 2013 by the silversmith Magnus Liljedahl (b. 1975). In a clear critique of the classical aesthetics of silver, Liljedahl shapes his objects and leaves them unfinished in a traditional sense: after blanching, they are left unpolished, laying bare their construction.

Holloware, and not least the coffee pot, has long enjoyed considerable status in Sweden. With his jugs, Liljedahl is asking the question: What will become of the classic silver jug or coffee pot, given the contem-
Temporary fascination with automatic espresso machines? Buying an expensive appliance does not seem to be a problem, while an object in silver has greater difficulty attracting customers. Liljedahl is seeking to visualise the issues at stake by designing a series of jugs that do not work in practical terms. Their function as works of art, as aesthetic objects – as sculpture – is underlined. The principal discussion, though, is about our material culture and lack of knowledge and understanding of older craft traditions.

The idea of a dividable object was one Magnus Liljedahl put forward as early as 2009, in his first solo exhibition as a new member of the Association for Contemporary Swedish Silver. In that instance, the objects in question were boxes that could be divided by pulling a tab, in the same way as with the Divisible Object Reminiscent of a Jug, acquired for the Nationalmuseum. If you opened the box, it ceased to be art and became two containers that could be put to practical use. The tab, attached to a band, that is used to open these objects bears the hallmarks. Once these marks are removed from the object, it loses part of its identity, in that they inform us that this is silver and tell us about the maker and when and where the object was made. The two parts that remain after it is opened are thus “undressed”. It is up to the owners of these artworks whether or not they want to open them, and so far only one has chosen to do so.

Fig. 8 Åsa Lockner (b. 1973), bowl, A Body of Work, 2011. Silver, H 9, L 31, W 31 cm. Donated by the Friends of the Nationalmuseum, Bengt Julin Fund. Nationalmuseum, nmk 171/2013.
A Portrait of Gertrud Fridh as Medea, by Rolf Winquist

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

The photographer Rolf Winquist (1910–1968) was the director for many years of the popular studio Ateljé Ugglà in Stockholm. Best-known for its portraits, Stockholmers flocked here to have their 50-year-olds, wedding couples and tiny tots immortalised. The display window on Kungsgatan attracted both professionals and amateurs. Several generations of photographers sought out Winquist, but he did not offer any formal classes. Instead, his young assistants learnt through practical work. For instance, Hans Gedda related how he would enter the studio after Winquist had left, to examine his settings and how he had positioned the lights and camera, etc. Although the Swedish National Portrait Gallery already had works by several prominent photographers who have been employed at Ateljé Ugglà (including works by Hans Gedda and Hans Hammarskiöld), there were no works by Winquist himself. Therefore, the acquisition this year of one of his portraits of Gertrud Fridh is especially noteworthy.

Rolf Winquist (1910–1968),
Portrait of Gertrud Fridh (1921–1984),
as Medea, 1951.
Gelatin silver photograph, 36 x 28.5 cm.
Nationalmuseum, Swedish National Portrait Gallery, NMG RH 4894.
Like many others, Winquist became interested in photography in his youth.\(^1\) In the 1910s and 1920s, pictorialism was a major trend in Swedish photography. Photographers such as Herman Hamnqvist, Ferdinand Flodin and Henry B. Goodwin wanted to improve the status of photography and to have it recognised as an art form. Winquist was not apprenticed to any of these, however, but attended the Slöjdföreningen (a crafts college) in Gothenburg, and later studied for the portrait photographer David Sorbon. Around 1930, Winquist’s works began to appear in various publications. In the 1930s, he worked for several studios, and as the official photographer on the Swedish American Line’s ships Gripsholm and Kungsholm. He also developed an interest in street photography in those years, a genre he continued to pursue parallel with portrait photography throughout life. Whereas his later street pictures are more documentary, his earlier work demonstrates a greater social pathos. The contrasts were enormous between the elegant passengers on the liners and the impoverished, outcasts on the streets of Leningrad.

Before Winquist ended up at Ateljé Ugglan, where he stayed for nearly 30 years, he worked for some time with Åke Lange. Around 1940, the portraits by the two photographers, who were roughly of the same age, were stylistically very similar, with suggestive lighting, and contours that were often soft. Later, in the 1950s and 1960s, Winquist progressed towards stronger, clearer light and sharper lines.

In 1951, the director Ingmar Bergman made a production of the French writer Jean Anouilh’s Medea for Swedish Radio.\(^2\) The female lead was played by Gertrud Fridh (1921–1984), and Anders Ek played Jason. Fridh was an actress with a broad repertoire in both tragedy and comedy, but is now mainly remembered for her roles in Bergman’s stage dramas and films. Her first major film role was as the variety singer in the Bergman tragedy A Ship to India from 1947, and her last role for the director was in the stage production of August Strindberg’s play To Damasus in 1974. Gertrud Fridh was usually intense in her interpretations. Her large, soulful eyes contributed to this, especially on film, with its potential for close-ups.

Rolf Winquist executed a series of portraits of Gertrud Fridh as Medea the year she played this part in Bergman’s radio drama. They differ radically in character from his equally suggestive but usually elegant, aloof portraits of women. The tragic role as Medea, the Greek princess who is betrayed by Jason the Argonaut and has her own children killed, is characterised by incredibly strong feelings. In these portraits, Winquist has captured Fridh’s interpretation of Medea, with its combination of smouldering rage and bottomless despair. Here we find the entire range from wild fury to the collapse after her total defeat. Some of the portraits are dominated by violent gestures. In the photo that the Swedish National Portrait Gallery has now acquired, Medea’s fury has passed the phase of violent wrath and is locked into sequestering and introverted anguish. Her arms are wrapped tightly around her body. Her mouth has stiffened into an aggressive, almost bestial grin with teeth bared. Her eyes are filled with hatred. They stare into the distance but she is blinded with unfathomable fury. Medea/Fridh is locked into eternity in her never-ending, raging desolation.

Exceedingly few female portraits reveal an aggressive intensity such as that which Winquist and Fridh together have achieved in this interpretation of the ravaging Medea. On the whole, expressions of anger are rare in portraiture. When they do appear, they are usually associated with male subjects, such as military men. In history painting and in role portraits, Medea has been an intriguing figure for artists wanting to represent strong emotions. In many of these works, Medea is shown as guileful, despairing or seductive, rather than furious. To find an expression as intense as that in Winquist’s picture, we must go to photos of the opera singer Maria Callas’ interpretation of Medea for the stage, or Pier Paolo Pasolini’s film from 1969.

The acquisition of this portrait of Gertrud Fridh as the raging Medea has enriched the National Swedish Portrait Gallery with one of Rolf Winquist’s most powerful works.

Notes:
1. Rolf Winquist's life and work are summarised in Rune Hassner, Minnesutställning – bilder ur fotograf Rolf Winquists produktion under trettioåtta år, exh. cat. Liljevalchs Konsthall, together with the Association of Swedish Professional Photographers and the Friends of Fotografiska Museet, Stockholm 1970. The information on Winquist’s education and the rough outline of his career are from this publication.
2. Jean Anouilh’s Medea was published in his Nouvelles pièces noires: Jézabel; Antigone; Roméo et Jeannette; Médée, Paris 1946. Médée is based on both Euripides and Seneca. Anouilh’s version, however, is only loosely based on the classical dramas – see Charles R. Lyons, “The Ambiguity of the Anouilh ‘Medea’”, in The French Review, published by The American Association of Teachers of French, vol. 37, No 3 (January), Champaign 1964, p. 312.
The Nationalmuseum’s Artists Archive has received as a gift some thirty documents originating from Ernst Josephson (1851-1906), mostly letters and poems from different periods in the artist’s life. A few fragments of this material are presented below.

Josephson grew up in a Jewish family in Stockholm and became active in the circle of artists who, in the 1880s, made clear their opposition to the prevailing academic norm. A contemporary witness recounts how he spoke at an art exhibition in Copenhagen in 1883: “I cannot remember a word of what he said, I just remember the youth, the passion, the fever, the bright optimism and the rhetorical splendour of his speech, which filled the room with wonder and atmosphere and drove a wave of heat through the hearts of his listeners.” Josephson’s success was fragile, however, and his career would be split into two periods, before and after his mental breakdown in 1888.

In 1887, following a series of setbacks, Josephson had taken refuge on the Île de Bréhat on the north coast of Britanny. During his stay there he took part in spiritualist experiments, and in 1888 he produced a series of notes and images with features of “automatic” writing. In this “spiritual protocol”, Josephson has dealings with spirits of various kinds, including that of the mystic Emanuel Swedenborg. On 10 July 1888, he wrote to his sisters:

Fig. 1 “Dear Sisters”, letter by Ernst Josephson, 1888. Nationalmuseum Archives.
I am much changed since I last wrote to you. A deep and solid piety has seized hold of me … I have received the most wonderful revelations through Swedenborg [sic], through the art of drawing as well as through the art of writing and the organ of hearing. Indeed, I can even sense the spirits' presence through the peculiar odour. And I have been visited by all kinds of people, from the greatest to the lowest, by both kings and moneylenders, and through all this God has, in a simple and powerful way, sought to proclaim to me his will, and the meaning of my task in life.'

A few days after this letter came the collapse that brought Josephson back to Stockholm. His condition deteriorated, and after walking, in great confusion, the many tens of miles to Uppsala, he was admitted to the city’s mental hospital. From there, Josephson wrote to his sisters (Fig. 1):

I thank you for the shameless way in which you have thrown me into a lunatic asylum, pretending that I am mad, because you surely don’t expect me to imagine that you believe me to be mad. It is, I admit, a good way of getting rid of someone. But the three gentlemen who perpetrated this outrage of forcibly throwing a peaceable wanderer into prison – for a madhouse is a prison, and a dreadful one at that for someone who is sane – will soon no doubt get a taste of the policemen’s whip, if there is any law and justice at all in this country …
He concludes:

*I thank you for the parcels and odds and ends—
I spend my time drawing figures and walking around whistling, and take the whole thing calmly—thinking about my old proposition that the sane are locked up—and the mad walk free.*

After his time in hospital, Josephson returned in 1889 to Stockholm, where he was looked after at home. In February 1888, unsure of his future as a visual artist, he had asked the writer Gustaf af Geijerstam for help in getting his poems published. In the autumn of the same year, *Svarta rosor* (Black Roses) was issued by the Bonniers publishing house. By the time a new selection of poetry entitled *Gula rosor* (Yellow Roses) appeared in 1896, Josephson’s art had been shown at a retrospective exhibition in 1893 and his artistic creativity had entered a new, productive phase. When *Svarta rosor och gula* (Roses Black and Yellow) was published in 1901, in a luxury edition with a cover design by the artist Nils Kreuger, Josephson was acknowledged as a trailblazer in both visual and verbal art.

Josephson’s visual art came very much to reflect the introspective approach of a younger generation, and yet does not have the same obviously biographical character as his verbal art. There are, though, clear links between the figures in his poems and the subjects of some of his portraits. Josephson’s own childhood resurfaces in the song cycle “To Little Gelly when She Lay Ill”, dedicated to the daughter of the artist’s deceased favourite sister Gelly. It was for her, too, that he wrote the poem “Tale of an Elf and a Snail”, in which the elf’s “bluish belt” is contrasted with the snail, which has attached its dwelling to the “moosy rock” by the rushing water (Fig. 2). To his sister Hilma he dedicated a childhood memory in sonnet form (Fig. 3). This poem introduces the “paper-doll musician”, a symbolic figure that would recur in Josephson’s pictorial world, including as the Water Sprite and the crucified Christ. And for his nephew Carl he composed an unrhymed

![Image](https://example.com/figure4.jpg)

**Fig. 4 “St John’s Eve”, poem by Ernst Josephson, 1872. Nationalmuseum Archives.**
fairy tale in which Carl, in a dream, makes the following reflection: “How often does it not happen to us in this world that, though we faithfully remain inside the gate, our dreams take us beyond the stars!”

Several poems testify to Josephson’s love of folk song and his reading of different poets. During a visit to Norway in 1872, he wrote a nature poem whose first stanza runs (Fig. 4):

St John’s Eve, floral feast of the North, Lightest of light nights, When waterfalls roar from the fell, And in the valley fiddles and dancing cast their spell.

The contrast motif of the final stanza recalls Josephson’s painting The Water Sprite (1884), in which a dipper—a bird associated with streams and waterfalls—leans out over the edge of the rock:

The closed eye finally grasps Some flowers, godparents of dreams, And a snow-white butterfly flutters Over the depths of the abyss—Good night!

The musical quality of “St John’s Eve” recurs in several other poems, including the lullaby-like “To the Newborn Child” and the musical manuscript Festive Cantata with a Prayer, to be sung at the 90th birthday celebration of Mrs Hanna Marcus (née Schlesinger), with words and music by Josephson. Josephson’s poems have also attracted the interest of several composers, and among the material given to the Nationalmuseum is Henry Marcus’s setting of the title poem “Black Roses”, published as sheet music in 1907. The first stanza reads:

Tell me, why are you so sad today, You who are always so merry and gay? No, I am no more sad today Than when I seemed to you merry and gay; For grief has roses black as night.

The gift now received further enriches the Nationalmuseum’s already extensive docu-

mentation of Ernst Josephson’s artistic career. Several of the texts have previously been published, but the original material, in the artist’s shifting handwriting, brings us closer to the biographical context so essential to an interpretation of his art.

Notes:
1. Nationalmuseum Archives, Ernst Josephson, Biographica, Ej: 6. The material includes certain documents not in Josephson’s own hand, among them the poem “At Fredric Marcus’s grave, from a friend of his youth” and a list of material borrowed by the Josephson scholar Erik Blomberg from the estate of Josephson’s niece Gelly Marcus.
2. Karl Wåhlin, Ernst Josephson: en minnestudie, d. 2, 1879–1906, Stockholm 1912, Sveriges allmänna kunstförenings publikation. p. 85. Wåhlin later worked as an art critic and editor, and in 1890 was appointed to the staff of the Nationalmuseum. His encounter with Josephson in 1885 decisively shaped his approach as a critic. Wåhlin was also the author of the first major monograph on Josephson.
3. Josephson’s “Spiritual Protocol” (“Andeprotokollen”), which is included in the Nationalmuseum’s drawings collection, was published in 1988 under the title Vid himmelrikets portar: andeprotokollen från Bréhat sommaren 1888 (At the Gates of Heaven: The Spiritual Protocol from Bréhat, Summer 1888), with a foreword by Peter Cornel. The connection between art and occultism was a phenomenon typical of this period, and Josephson can be described as one of the pioneers of automatism.
4. “Moneylenders” is Josephson’s term for his fellow Jews.
6. Gula rosor was published in parallel editions, in 1896, by Jacob Dybwads Forlag in Kristiania and the Stockholm publishers Wahlström & Widstrand. A fly in the ointment of Josephson’s comeback as a visual artist was the Nationalmuseum’s decision to decline The Water Sprite (Prins Eugens Waldemarsudde), which it had been offered by Prince Eugen.
7. The combined volume was published by Gernandits förlag.
8. The poem was published in Gula rosor. From 1865 to 1868, Gelly Josephson was married to Fredric Marcus. After her death in childbirth, Marcus married her sister Hilma. The younger Gelly Marcus is portrayed by Josephson in Girl in Blue (1883, Nationalmuseum, NM 3121).
9. This poem appeared in Gula rosor with the title “The Elf and the Snail”.
10. Published in Svarta rosor (Stockholm, 1888), under the heading “Two Sonnets”, and later in Svarta rosor och gula as “Christmas Eve”. Hilma Marcus, née Josephson, is portrayed by Josephson in Mrs Hilma Marcus (1885, Nationalmuseum, NM 1871).
12. Hilma Marcus’s son Carl is portrayed by Josephson in Boy with a Wheelbarrow (1892, Nationalmuseum, NM 2144).
13. The poem was published in Gula rosor as “St John’s Eve”. In the material presented to the Nationalmuseum, it is titled simply: “To Fredrik and Hilma on their wedding day [or anniversary]”. Fredrik Marcus was Ernst Josephson’s brother-in-law, Hilma his sister. Blomberg 1945, pp. 19 f.
14. The poem “To the Newborn Child” was published in Gula rosor. Hanna Marcus is portrayed in Josephson’s painting Mrs Hanna Marcus (1880, Nationalmuseum, NM 3120). Josephson wrote several musical compositions of his own. An example of his boundary-crossing creativity is the verse drama Peter Smed, which was intended as an opera libretto. One part of it was published in Karl Wåhlin’s journal Ord & Bild in 1893, another in Gula rosor.
15. The poem was also set to music by Jean Sibelius and Frederick Delius. Other composers drawn to Josephson’s lyric poetry include Hugo Alfvén, Emil Sjögren and Ture Rangström.
16. See, for example, Nationalmuseum Archives, Ernst Josephson, Biographica, 1–5.
The Joy of Giving

Eva Qviberg

Chair, The Friends of the Nationalmuseum

Nicolas Régnier (1591–1667), Sleeper Awakened by a Young Woman with Fire. Oil on canvas, 101 x 133 cm. Purchased with funds donated by the Friends of the Nationalmuseum on their centennial 2011. Nationalmuseum, NM 7077.
The Friends of the Nationalmuseum have continued, in their second century, to perform what is their most important role: purchasing works of art for the Nationalmuseum. Since the organisation’s inception in 1911, we have been by far the largest donor to the Museum. The reason the Friends came into being was the Nationalmuseum’s lack of resources for acquiring art objects – a state of affairs which unfortunately remains unchanged to this day. More than a hundred years of commitment, risk-taking and generosity mean that visitors are able to enjoy a Nationalmuseum with considerably more objects than would have been the case without the gifts made by our organisation.

Thanks to the income from the capital accumulated in our funds and foundations, the Friends of the Nationalmuseum have been able to contribute a substantial sum towards the purchase of the 18th-century master Alexander Roslin’s painting of himself and his wife Marie Suzanne Giroust portraying Henrik Wilhelm Peill (see article on p. 17). Between them, the Barbro and Henry Montgomery Endowment, the Gustaf VI Adolf Fund, the Max Dinkelspiel Fund, the Brita and Nils Fredrik Tisell Endowment, the Marit and Herbert Bexelius Fund and the Axel Melander Endowment Fund Foundation contributed a total of SEK 6,100,000. The Friends’ involvement was a crucial factor in securing this acquisition.

In the winter of 2013/14, the Nationalmuseum’s Hans Gedda exhibition, with a historical commentary entitled Masters of Darkness, was shown at the Royal Swedish Academy of Fine Arts (see articles on pp. 101 and 105). Several of the royal portraits in the Gedda display were a gift from the Friends to HM The King on his 60th birthday. Masters of Darkness, which presented a selection of the Museum’s fine collection of Caravaggisti, included the painting Sleeper Awakened by a Young Woman with Fire, by Nicolas Régnier. It was given to the Nationalmuseum to mark the Friends’ centenary in 2011.

The Bengt Julin Fund, with its focus on applied art and design, has as usual helped to augment the Nationalmuseum’s collections in this field (see article on p. 47). Among the gifts it has made possible, mention may be made of a silver dish titled A Body of Work by Åsa Lockner, Petronella Eriksson’s silver jug Next Time I Will Be a Tree, and Bulb IV 2012, a one-off piece in blown glass by Ann Wåhlström.

Under our constitution, one of the objectives of the Friends is to promote and enhance interest in the Nationalmuseum and its activities among members and the general public. We therefore offer our membership of around 5,000 a rich and well-developed programme of guided tours, lectures, outings and foreign travel. The aim is to give members opportunities to extend their horizons, as knowledge often begets an interest in more knowledge.

The Nationalmuseum’s exhibition Carl Larsson: Friends & Enemies was naturally of interest to many of our members (see article on p. 97). In 2013, the Friends also visited exhibitions at Prins Eugens Waldemarsudde for example, enjoyed a combined tour of Gustaf III’s Museum of Antiquities and the Royal Academy of Fine Arts, which formed part of the Castles Series along with a trip to Läckö Castle, and much more besides. We visited such widely differing places as the De Geer Palace – the Finnish Ambassador’s residence – and the studio of silversmith Sebastian Schildt. Our spring outings are always much appreciated, and in 2013 the Friends visited Hôja and Goksbo manors.

During the year the Friends of the Nationalmuseum also travelled further afield, including to the Netherlands, to Oslo on the occasion of the Edvard Munch anniversary, to Paris to follow the Museum’s collections out into the world, and to Canada. For 2014, several trips are planned to museums where members will be able to study objects lent by the Nationalmuseum for a variety of exhibitions.

Nationalmuseum curator Linda Hinners was the holder of the Friends’ centenary-year research scholarship. Based on her doctoral thesis, on “French Sculptors and Painters at the Royal Palace in Stockholm 1693–1713: Roles, contexts and practices”, she gave members an in situ talk about the French artists and craftsmen involved in the interior decoration of the palace around the turn of the 18th century.

For a good many years, scholarships from the Friends of the Nationalmuseum have provided welcome support for research, study travel and the like for the Museum’s curators. In 2013 the Max Dinkelspiel Fund contributed SEK 100,000, divided between two research scholarships. Travel grants totalling SEK 90,000 were provided from the Axel Melander Endowment Fund. In addition, the Theodor Ahrenberg Endowment and the Sten Westerberg Memorial Fund contributed travel funding of SEK 25,000 each.

The Friends of the Nationalmuseum and its members take great pleasure and satisfaction in being able to contribute towards purchases of artworks for the Museum, and in the opportunities our scholarships offer staff to further develop their expertise in their respective fields. We are most grateful when the wealth of knowledge that exists within the Nationalmuseum can be shared with our members through our travel programme and on other occasions. Such encounters between individual members and representatives of the Museum will, we hope, form the basis for a continuing and deeper exchange in the future.
Acquisitions 2013

Paintings by Swedish artists

Nils Andersson (1817–1865)
*Heimdall Returns Brisingamen to Freya*, 1846
Signed “Nils Andersson”
Oil on canvas, 84 x 67 cm
Hedda and N. D. Qvist Fund
NM 7158

(See article on p. 21)

Fig. 1

Johan Christoffer Boklund
(1817–1886)
*Soldier Memories*, 1860
Signed “Johan Boklund 1860”
Oil on canvas, 51.5 x 40 cm
Ulf Lundahl Fund
 NM 7140

Boklund’s painting is a fine example of the sentimentally humorous trait in 19th century genre and vernacular painting. The aging soldier lets the young boy wear his coat from the Finnish War while he tells his old soldier memories.

Fig. 2

Nils Forsberg (1842–1954)
*Nils Forsberg Jr in the Artist’s Paris Studio*, c. 1900
Signed “Nils Forsberg”
Oil on canvas, 73 x 55.5 cm
Magda and Max Ettler Fund
NM 7129

Nils Forsberg’s portrait of his son in the studio has been interpreted as an allegory on the clash with the Royal Academy’s conservative ideals and values. His son is seated on an overturned cast of an antique sculpture in the artist’s Paris studio. Youth, or the new generation, triumphs in this personal interpretation of the antiquated ideals. Previously it has been dated 1886–88 but recently the urn of the foreground was identified as executed by Nils Barck around the year 1900. Coincidentally, this urn is in Nationalmuseum’s collection (NMK 30/2005).

Fig. 3, see p. 62

Stefan Johansson (1876–1955)
*Portrait Study of a Woman*
Mixed media on wooden panel, 20.2 x 17.2 cm
Transferred from the Nationalmuseum Archive
NMB 2637

Fig. 4, see p. 62

Carl Larsson (1853–1919)
*Portrait of Thorsten Laurin*
Signed “CL, Nov. 1908”
Charcoal and watercolour on paper, 50.8 x 35.5 cm
Axel Hirsch Fund
NMB 2656

Thorsten Laurin was a publisher and art collector and had a strong influence on the Swedish art scene in the early 1900s. He was, for instance, chairman of Föreningen för Grafisk Konst (the Graphic Art Society) and initiated the Friends of the Nationalmuseum. Carl Larsson’s portrait of Laurin shows him surrounded by books and art, and bears the dedication, “To my dear friend Thorsten Laurin”. The portrait was featured in 2013 in the exhibition *Carl Larsson: Friends &
Enemies at the Nationalmuseum’s temporary premises at the Royal Academy of Fine Arts in Stockholm.

Bruno Liljefors (1860–1939)
Cat in a Summer Meadow, 1887
Signed “Bruno Liljefors”
Oil on canvas, 61 x 76 cm
Sophia Giesecke Fund
NM 7128
(See article on p. 23)

Fig. 5, see p. 63

Anna Nordgren (1847–1916)
Woman on a Train, 1877
Signed “Anna Nordgren 1877”
Oil on canvas, 89 x 61 cm
Hedda and N. D. Qvist Fund
NM 7134
Anna Nordgren’s painting of a woman at a train window represents the fascination with modern life in late-19th century art. This category of motifs is comparatively scarce in the Nationalmuseum collection, since few of the most famous artists devoted themselves to it to any great extent. The painting was probably originally commissioned by King Oscar II.

Fig. 6, see p. 63

Jenny Nyström (1854–1946)
The Convalescent. Study, c. 1884
Oil on canvas mounted on panel, 32.3 x 24.3 cm
Axel Hirsch Fund
NM 7135
The Convalescent is one of Jenny Nyström’s most ambitious paintings, created with her hopes set on the Paris Salon, where it was shown in 1884. This previously unknown study of one of the modelling girls provides an excellent opportunity to follow the development from sketch to finished work. Here, the girl’s facial expression seems entirely artless; although she has probably been instructed, her appearance has none of the artifice or accentuation of the completed painting.

Fig. 7, see p. 64

Edvard Perséus (1841–1890)
Cityscape with a Harbour. Study
Signed “E. Perseus”
Oil on panel, 19 x 32.2 cm
Bequest of Edvard Perséus, executive director
NM 7130

Fig. 8, see p. 65

Edvard Perséus (1841–1890)
Study of a Roman Boy
Signed “Perséus Roma”
Oil on canvas, 28.5 x 24 cm
Bequest of Edvard Perséus, executive director
NM 7131

Fig. 9, see p. 65

Edvard Perséus (1841–1890)
Study of a Boy. Profile
Signed “Perséus Roma”
Oil on panel, 25.9 x 19.5 cm
Bequest of Edvard Perséus, executive director
NM 7132

These three studies by Edvard Perséus are a welcome and important addition to the Nationalmuseum collection. Perséus had a
strong impact on many of the artists who would become the greatest names among the generation who opposed the Royal Academy of Fine Arts. At his school of painting, he offered a complement, and in some respects an alternative, to the Royal Academy. His summer school at Gripsholm Palace is legendary, attracting students such as Carl Larsson and Eugène Janson.

**Alexander Roslin (1718–1793)**
The Artist and his Wife Marie Suzanne Giroust Portraying Henrik Wilhelm Peili, 1767
Signed “Roslin à Paris 1767”
Oil on canvas, 131 x 98.5 cm

Donated by the Friends of the Nationalmuseum, Sophia Giesecke Fund, Axel Hirsch Fund and Mr Stefan Persson and Mrs Denise Persson

NM 7141
(See article on p. 17)

Fig. 10, see p. 66

**Gunnar Gsson Wennberberg**
(1863–1914)
Autumn Flowers, Sneezeweed and Autumn Asters, 1910
Signed “G Wennberberg”
Oil on canvas, 130 x 70 cm
Transferred from the Manilla School
NM 7136

Fig. 11, see p. 64

**Gunnar Gsson Wennberberg**
(1863–1914)
Oak Trees, Evening, 1899
Signed “G Wennberberg”
Oil on canvas, 51.5 x 122.5 cm
Transferred from the Manilla School
NM 7137

**Adolf Ulrik Wertmüller**
(1751–1811)
Portrait of Henri Bertholet-Campan
(1784–1821) as a Child, with the Dog Aline, 1786
Signed “A Wertmüller S[uedoise] à Paris 1786”
Oil on canvas, 100 x 81.5 cm

Heelda and N. D. Qvist Fund
NM 7135
(See article on p. 19)

**Kilian Zoll** (1818–1860)
Portrait of Jonas Jonsson, Spannhult.
Father of Peter Wieselgren, 1847
Signed “K CZ”
Oil on canvas, 16 x 14 cm
Magda and Max Etler Fund
NM 7139

Kilian Zoll’s small portrait is an appreciated addition to the Nationalmuseum collection, partly as a sensitive portrait of a farmer, and also as an example of Kilian Zoll’s technique which has similarities with miniature painting.
Fig. 7 Edvard Perséus, *Cityscape with a Harbour. Study*, NM 7130.

Fig. 11 Gunnar Gsson Wennerberg, *Oak Trees, Evening*, NM 7157.
Sculptures by Swedish artists

Fig. 12, see p. 67

Unknown artist

*Death Mask of the Artist Ivar Arosenius (1878–1909) with a Wreath of Flowers,* 1909

Plaster and dried flowers

Transferred from the Nationalmuseum Archive

NM SK 2548

After Johan Tobias Sergel (1740–1814)

*Mrs Anna Sofia Swartz, née Skoge* Cast after NM SK 599

NM SK AV 651

Paintings by foreign artists

Gijsbrecht Leytens (1586–1642/57)

*Wooded Mountain Landscape with Waterfall and Travellers,* first half of 17th century

Signed “G. L. fec.”

Oil on wooden panel, 68.4 x 101.5 cm

Wiros Fund

NM 7124

(See article on p. 11)

Fig. 15, see p. 67

Nicolas Maes (1634–1693)

*Portrait of a Woman,* 1670s

Oil on wooden panel, 36.8 x 30.7 cm

Axel and Nora Lundgren Fund

NM 7127

This is the first painting by Nicolas Maes acquired by the Nationalmuseum, and thus complements the collection with an important artist and an excellent example of small 17th-century portrait painting.

David Teniers the Younger (1610–1690)

*Tavern Interior with Peasant Lighting his Pipe,* 1648

Signed “D. TENIERS”

Oil on wooden panel, 25.9 x 19 cm

Wiros Fund

NM 7125

(See article on p. 11)

Jacob Toorenvliet (1640–1719)

*Man Holding a Jug (The Sense of Taste),* c. 1679

Oil on copper, 16.4 x 15.4 cm

Wiros Fund

NM 7126

(See article on p. 11)
Sculptures by foreign artists

Jean-Baptiste Stouf (1742–1826)
La fidèle Amitié/The Faithful Friendship, 1795
Terracotta, 58.5 x 37.2 x 25.5 cm
Hedda and N. D. Qvist Fund
NMK 2347
(See article on p. 27)

Icons

Unknown Russian craftsman, active 2nd half of 18th century
Rizza for NMI 162, probably 18th century
Copper, 35 x 30 x 5 cm
Gift of Olof Aschberg 1933
NMI 162b

Unknown Russian painter
The Resurrection (Anastasius)
Tempera on panel,
43.5 x 39 x 2.9 cm
Bequest of Stig Johanson
NMI 323

Unknown Greek painter
Deesis, 18th century
Tempera on panel,
37.2 x 31.1 x 2.1 cm
Bequest of Stig Johanson
NMI 324

Unknown Greek painter
Christ Healing a Blind, 18th century
Tempera on panel,
46 x 32.5 x 2.1 cm
Bequest of Stig Johanson
NMI 325

Unknown Greek painter
St George and the Dragon
Tempera on panel,
24.9 x 22 x 2.5 cm
Bequest of Stig Johanson
NMI 326

Unknown Greek painter
The Holy Panteleimon, 18th century
Tempera on panel,
25.4 x 20.5 x 3.0 cm
Bequest of Stig Johanson
NMI 327

Unknown Greek painter
The wings for a triptych depicting the four Church Fathers and below them the saints George and Demetrios, 18th century
Tempera on panel 1:
29.7 x 11.5 x 1.1 cm
Tempera on panel 2:
29.6 x 11.6 x 1.1 cm
Bequest of Stig Johanson
NMI 328.1, NMI 328.2

Unknown Greek painter
Triptych icon with Simeon and Hanna with the Child, Christ’s parents and Constantine and Helena, 18th century
Tempera on panel,
31.5 x 27 x 2 cm
Bequest of Stig Johanson
NMI 330

Unknown Greek painter
Whitsun, 18th century
Tempera on panel,
20.2 x 17 x 2.9 cm
Bequest of Stig Johanson
NMI 331

Unknown Greek painter
Four Saints Standing, 18th Century
Tempera on panel,
22.5 x 17.5 x 1.9 cm
Bequest of Stig Johanson
NMI 332

Unknown Greek painter
The Holy Stylianos carrying a Swaddled Child, 18th century
Tempera on panel,
27.5 x 19.5 x 1.5 cm
Bequest of Stig Johanson
NMI 333

Unknown Greek painter
Deesis, 18th century
Tempera on panel,
23.7 x 18.7 x 1.9 cm
Bequest of Stig Johanson
NMI 334

Fig. 10 Gunnar G:son Wennerberg, Autumn Flowers, Sneezeweed and Autumn Asters, NMM 7136.

Art Bulletin of Nationalmuseum Stockholm Volume 20 2013
Unknown Russian painter
*God’s Mother and Child Courted by Vladimir the Great and Princess Olga*, 18th century (panel) and 21st century (painting)
Tempera on panel, 31.2 x 26.5 x 2.6 cm
Bequest of Stig Johanson
NMI 335

Unknown craftsman
*Riza* for unknown icon, *Madonna and Child*
Textile, Pearls and Sequins, 27 x 23.5 cm
NMI 336

Unknown, possibly Russian
Craftsman
*Riza* in the shape of a Madonna halo and seven smaller halos, probably late 19th century
Silver-plated copper, 27 x 21.5 x 1 cm
NMI 339

Unknown craftsman
*Riza* in the shape of a Madonna with aureola, probably 19th century
Gilt copper, 53.5 x 41.5 x 5.8 cm
NMI 340

Unknown craftsman
*Riza* belonging to St Nicholas, probably late 19th century
Copper, possibly gilt, 30 x 26.5 x 4.5 cm
NMI 341

Miniatures by Swedish artists

Fig. 14, see p. 68
**Johan Erik Bolinder** (1768–1808), copy after **Giovanni Domenico Bossi** (1767–1853, Italian)
*Vilhelmina Beck-Friis (1775–1856 [1859?]), Baroness, married to Baron Voldemar Vilhelm Wraneg van Brehner*
Signed “Orig. af Bossi Cop. af Bolinder”
Gouache on ivory, Diam. 6.5 cm, metal mounting
Hjalmar and Anna Wicander Fund
NMB 2650

Johan Erik Bolinder worked for many years in a style inspired by the French, but when Giovanni Domenico Bossi came to Sweden in
1797, he immediately adapted to the new manner that grew popular with this Italian miniaturist. The portrait of Baroness Wrangel von Brehmer is, in fact, a copy of a miniature by Bossi.

Leonhard Örnbeck (1736–1789)
Gustav III (1746–1792), King of Sweden
Watercolour and gouache on ivory, H 9.2 cm, gilt metal and silver mounting
Hjalmar and Anna Wicander Fund NMB 2646

Miniatures by foreign artists

Louis-Ami Arlaud-Jurine
(1751–1829)
Swiss
Fanny Uginet, married Mercier
(1796–1828)
Signed “Arlaud”
Watercolour on ivory, 7.6 x 6.5 cm,
frame of gilt wood, pastiglia, 18.5 x 17.3 x 4.5 cm
Hjalmar and Anna Wicander Fund NMB 2634

Anonymous artist, possibly Richard Cosway (1742–1821) or his manner
English
Eye Miniature, Ann Fryer (born probably 1768), 1787
Watercolour on ivory, 3.8 x 2.1 cm, gold mounting with pearls, 5 x 3 cm
Hjalmar and Anna Wicander Fund NMB 2639

Mauro Gandolfi (1764–1834)
Italian
 Allegory of the Ages of Man
Graphite and watercolour on vellum, Diam. 8.4 cm, giltwood frame, 12 x 12 x 1.5 cm
Hjalmar and Anna Wicander Fund NMB 2638

The Nationalmuseum’s rich collection of miniature portraits has previously been sadly lacking in eye miniatures, a genre that grew popular in England in the 1780s. Deeply personal in nature, eye miniatures are alternately sentimental and erotic. Nothing is known about the young Ann Fryer, who died aged 19, and whose eye has been immortalised by an unknown artist. In style, it resembles that of Robert Cosway, who created the first example of eye miniature, the eye of Ms Fitzherbert, commissioned by her royal lover, Prince Regent George [IV].
Adélaïde Labille-Guiard
(1749–1803)
French
_Madame Lefranc Painting a Portrait of her Husband Charles Lefranc_, 1779
Signed “Labille Guiard 1779”
Watercolour and gouache on ivory, 12.7 x 11 cm, ormolu mounting, Hjalmar and Anna Wicander Fund NMB 2624
(See article on p. 37)

Jacques-Claude Le Masne (active early 19th century)
French
_Self-portrait_, 1836
Signed “Le Masne 1836”
Watercolour and gouache, 12.7 x 11 cm, giltwood frame, 24 x 22 cm
Hjalmar and Anna Wicander Fund NMB 2642
Jacques-Claude Le Masne is not one of the best-known French miniaturists, but his self-portrait is especially intriguing, since it also offers a lesson in the techniques and utensils of miniature painting.

Frédéric Millet (1786–1859)
French
_Unknown Woman_
Watercolour on ivory, 9.2 x 7.5 cm, black lacquered wood frame, brass mounting, 15.1 x 12.6 x 1.1 cm
Hjalmar and Anna Wicander Fund NMB 2642
Frédéric Millet was one of Isabey’s most successful students and a dominating name in the first half of the 19th century in France. With broad soft brush strokes, forming a pointillé, he exquisitely rendered different textures and materials, as in this portrait of an unknown woman. He started a school exclusively for women miniaturists, but none of his students are known. He was not previously represented in the collection.

Andrew Robertson (1772–1845)
Scottish
_Jenny Robertson, the Artist’s Wife_
Watercolour on ivory, 10.5 x 8.3 cm, dark glazed wood frame, 21 x 15.6 cm
Hjalmar and Anna Wicander Fund NMB 2641
Andrew Robertson is considered one of the foremost modernisers of British miniature painting in the first half of the 19th century, and also had a profound influence on Sir William Charles Ross and Frederick Cruickshank as their teacher. In this portrait of his first wife, Jenny, he has used the rectangular format he recommended. She poses gracefully and the artist has enhanced the effect with realistic shadows.

Fig. 16
_Pierre-Joseph Sauvage, known as Piat-Joseph Sauvage_ (1744–1818)
French
_Ring with a Miniature in Camaïeu, Allegory in Memory of the Storming of the Tuileries on 10 August, 1792_
Watercolour and gouache on ivory, gold ring
Hjalmar and Anna Wicander Fund NMB 2653
Piat-Joseph Sauvage belonged to a generation of popular French miniaturists who appeared in the decades before the French Revolution. He specialised in emulating cameo-like bas-reliefs with an illusory grisaille technique. In 1783, Sauvage was accepted into the Académie royale in Paris, and was consequently available for commissions from Louis XVI and the Prince of Condé. During the Revolution he was an officer of the National Guard. This explains the choice of motif for the ring miniature, an allegory on the storming of the Tuileries on 10 August, 1792, where the National Guard played a part.

Fig. 17, see p. 70
_Carl Gottlob Schmeidler_ (1772–1838)
German
_Unknown Woman in a Landscape_
Signed “Schmeidler”
Gouache on ivory, 11.5 x 10 cm, metal mounting
Hjalmar and Anna Wicander Fund NMB 2629
Carl Gottlob Schmeidler from Silesia was one of the finest miniaturists in German-speaking Europe in the early 19th century. This female portrait is typical of Schmeidler’s pointillism combined with soft contours. Another characteristic feature of this artist is his strong colours.

Fig. 18, see p. 70
French
_Unknown Woman, c. 1850_
Signed “Mme Besnard”
Watercolour and gouache on ivory, 5.3 x 4.3 cm, base metal mounting
Hjalmar and Anna Wicander Fund NMB 2634
Louise Besnard, née Vaillant, is one of the many successful women miniaturists in 19th-century France, who eventually dominated the market. She studied for one of the greatest miniaturists of all – Mme de Mirbel. She has not formerly been represented in the collection.

Friedrich Weise (born c. 1775, still active in 1822), attributed to
German
_Magdalena Ulrica Falkenberg of Trystorp_ (1784–1845), Baroness, married to 1. Major Aelf Herman Anrep, 2. Councilor of War Gustaf Dahlfelt, 1814 (1810?)
Signed “Weise Berlin 1814” (1810?)
Pastels by foreign artists

Elisabeth Louise Vigée-Lebrun (1755–1842)
French
Assumed Portrait of the Artist’s Daughter Louise Lebrun (1780–1819), 6 January, 1782
Signed “Louise Lebrun pinx. 6 janvier 1782”
Pastel on paper, relined on canvas, 29.5 x 24 cm, giltwood frame
Ulfslundh Memorial Fund
NMB 2627

Anonymous artist

Carl Gustaf Dahlfelt (1781–1830), Councilor of War, married to Baroness Magdalena Ulrica Falkenberg af Trystorp
Watercolour and gouache on ivory, 5.5 x 4.5 cm, blackened wood frame, brass mounting
Hjalmar and Anna Wicander Fund
NMB 2632
Counter piece of NMB 2631
(Anonymous artist, Carl Gustaf Dahlfelt).

Fig. 17 Carl Gotlob Schneidler, Unknown Woman in a Landscape, NMB 2629.

Drawings by foreign artists

Matthäus Merian the Younger (1621–1687)
Switzerland/Germany
Portrait of Adolf Herman Wrangel af Lindeberg (1628–1656)
Black chalk on vellum, 50 x 26 cm
Inscriptions: Math: Merian Junior / fecit Ao 1649 [inscription by Erik Wrangel af Lindeberg in black chalk below left]; Imago Dni Baronis Adolphi / Hermanni Wrangel avi mei / carissimi. / E:Wrangel [inscription by Erik Wrangel af Lindeberg in black chalk à tergo top]
Lundahl Memorial Fund
NMB 1/2013

In the Skokloster collections is a painted portrait (oil on canvas, 131 x 106.5 cm; inv. Sko 701) traditionally thought to represent Adolf Herman Wrangel. This is corroborated by the recently acquired portrait drawing of Wrangel aged 21. The Skokloster painting is one of circa 40 portraits of military men who participated in the Thirty Years’ War, executed by Merian and his studio sometime between the late 1640s and 1660s, and today in the Skokloster collections. Fourteen of these portraits are signed by the master. The majority are associated with the never-completed publishing project, “Schwedisches Heldenbuch,” a large volume of engraved portraits, accompanied by biographies of the military heroes of the war. Initiated
by Carl Gustaf Wrangel, the volume was to be printed by Merian’s publishing company in Frankfurt. The newly acquired portrait drawing could be a study for one of the planned engravings to be included in the “Schwedisches Heldenbuch.” The painted portrait is reversed compared to the drawing and differs somewhat in pose and costume.

Ceramics

Fig. 20, see p. 72

Terrace urn
Faience
Unknown, probably Delft, Netherlands 1650–1700
H 35, D 36.5, W 60 cm
Anna and Ferdinand Boberg Foundation
NMK 2/2013
This urn originally adorned the terrace of Rosersberg Palace. When the landscape architect André Mollet modernised the park around 1697, a delivery was made from Amsterdam, which probably included the urn.

Plate
Sunnuntai
Earthenware
Birger Kaipiainen (1915–1988)
Produced by Arabia, Finland 1971–1974
H 3.9, L 21.4, W 19.2 cm
Donated by Stig Johansson
NMK 12/2013

Plate
Sunnuntai
Earthenware
Birger Kaipiainen (1915–1988)
Produced by Arabia, Finland 1971–1974
H 2.8, L 20.6, W 19.2 cm
Donated by Stig Johansson
NMK 13/2013

Bowl
Sunnuntai
Earthenware
Birger Kaipiainen (1915–1988)
Produced by Arabia, Finland 1971–1974
H 5.3, L 17.3, W 16 cm
Donated by Stig Johansson
NMK 14/2013

Fig. 19 Matthäus Merian the Younger, Portrait of Adolf Herman Wrangel af Lindeberg (1628–1656), NMH 1/2013.
Bowl
*Knoppande stil* (Budding Style)
Stoneware
**Axel Salto** (1889–1961), 1952
Produced by Royal Copenhagen, Denmark
H 8.5, Diam. 10.3 cm
Donated by Stig Johansson
NMK 15/2013

Sculpture
Stoneware
**Harald Salomon** (1900–1990)
H 14, Diam. 9.5, L 9.5 cm
Donated by Stig Johansson
NMK 19/2013

Tea caddy
Earthenware
**Stig Lindberg** (1916–1982)
Produced by Gustavbergs Porslinsfabrik, 1950s
H 18, Diam. 4.6, L 13.7 cm
Donated by Stig Johansson
NMK 24/2013

Flower pots
Porcelain
**Bertil Vallien** (b. 1938)
Produced by Rörstrand, 1970s
Diam. 19.5, L 14.7 cm
Donated by Stig Johansson
NMK 25–26/2013

Fig. 21
Teapot
Earthenware
**Jacob Örn** (1731–1799)
Produced by Rörstrand, 1770s
H 15, L 19.5, W 10.5 cm
Axel Hirsch Fund
NMK 33/2013
Jacob Örn (aka Öhrn) was a faience painter who worked as a supervisor at Rörstrand from around 1703. During his period as supervisor in the 1770s, earthenware was becoming more popular than faience on the Swedish market. This teapot is inscribed with Örn’s signature.

Dish
Earthenware
Produced by Marieberg, c. 1770
H 4. L 35, W 25 cm
Axel Hirsch Fund
NMK 34/2013

Dish
Earthenware
Unknown, United Kingdom c. 1770
H 4.5, L 47.5, W 33.5 cm
Axel Hirsch Fund
NMK 35/2013

Tureen
Earthenware
Unknown, United Kingdom c. 1740
H 14.5, L 34, W 28 cm
Axel Hirsch Fund
NMK 36/2013

Vase
*Vridning* (Twisting)
Stoneware
**Marie Beckman** (b. 1960), 2013
H 51, Diam. 17 cm
Donated by the Friends of the Nationalmuseum, Bengt Julin Fund
NMK 39/2013

Glaze tests
Stoneware, glazed
**Berndt Friberg** (1899–1981)
Produced by Gustavbergs Porslinsfabrik, 1950s
H 9, Diam. 3.6 cm
Peter and Malin Beijer Foundation
NMK 56a–q/2013

Sculpture, Self-Portrait
Stoneware
**Tyra Lundgren** (1897–1979), 1933
Arabia, Finland
H 21, L 19.5, W 16.5 cm
Peter and Malin Beijer Foundation
NMK 69/2013

Dishes
Earthenware
Produced by Gustavbergs Porslinsfabrik, 1880
H 4.5, Diam. 38 cm
Anna and Ferdinand Boberg Foundation
NMK 148–149/2013

Fig. 20 Terrace urn, NMK 2/2013.

Fig. 21 Jacob Örn, Teapot, NMK 33/2013.
Dishes
Porcelain
Hugo Tryggelin (1846–1925)
Produced by Rörstrands Porcelainfabrik, 1882
H 7.5, Diam. 51 cm
Anna and Ferdinand Boberg Foundation
NMK 169–170/2013

Glass

Brooch
Glass, silver
**Mona Morales-Schildt** (1908–1999)
Produced by Kosta Glassworks, 1962
H 1.5, L 6, W 3.8 cm
Weber Foundation
NMK 59/2013

Pendant
Glass, silver
**Mona Morales-Schildt** (1908–1999)
Produced by Kosta Glassworks, 1962
H 0.6, L 6.5, W 3 cm
Weber Foundation
NMK 60/2013

Lamps
*Saturnus* (Saturn)
Glass, metal
Unknown, Sweden 1930s
H 75, Diam. 75 cm
J. H. Scharp Foundation
NMK 61–62/2013

Decanter
*Kremlins Bells*
Glass
**Kaj Franck** (1911–1989), 1957
Produced by Notsjö Glassworks, Finland
H 35.5, Diam. 14.5 cm
Anna and Ferdinand Boberg Foundation
NMK 66/2013

Fig. 22

Vase
*Bulb IV*
Glass
**Ann Wåhlström** (b. 1957), 2012
H 70, W 33 cm
Donated by the Friends of the Nationalmuseum, Bengt Julin Fund
NMK 70/2013
Ann Wåhlström was recognised already in 1999 for her tall, thin so-called bubble vases, which she

Fig. 22 Ann Wåhlström, Vase *Bulb IV*, NMK 70/2013.
designed for Kosta Boda. This vase was featured in the “Threads” exhibition in 2013, together with several other vases. It is hand-blown at the Museum of Glass in Tacoma, where Ann Wåhlström was previously an artist in residence.

### Drinking glasses, 6 glasses in the original package
- **Bengt Edenfalk** (b. 1924)
  - Produced by Skruf Glassworks, 1968
  - H 7, B 22.5, D 30 cm
  - Donated by Ulla and Lars From
  - NMK 92/2013

- **Sven Erik Skawonius** (1908–1981)
  - Produced by Kosta Glassworks, 1934
  - Donated by Anders Reihnér
  - NMK 155–161/2013

### Set of glasses

<table>
<thead>
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<th>Service No.</th>
<th>Material</th>
<th>Producer</th>
<th>Date</th>
<th>Dimensions</th>
<th>Donated By</th>
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<tbody>
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<td>40</td>
<td>Glass</td>
<td>Bengt Edenfalk (b. 1924)</td>
<td>1968</td>
<td>H 8, Diam. 3.5 cm</td>
<td>By Ulla and Lars From</td>
</tr>
</tbody>
</table>

### Boxes for refrigerator
- **Göte Augustsson** (b. 1917)
  - Produced by Ruda Glassworks, 1940–1960
  - Donated by Anders Reihnér
  - NMK 166A–7/2013

Jars with lids, where the lids were not too airtight. Initially only supplied with the luxury models, the jars were soon supplied with all refrigerator types. Electrolux’s glass jars were designed in collaboration with Eda glassworks and were later modified at Limmareds glassworks. In Germany, the designer Wilhelm Wagenfelt was inspired to create the glass series Kabus in 1938.

### Gold and silver

Fig. 24, see p. 75

**Cipher for a First Lady of the Court**
- **Silver, gold, enamel, diamonds, pearls, silk**
- **Unknown**, Stockholm 1872–1913
  - H 5.8, B 3, D 1.3 cm
  - Donated by Anders Reihnér
  - NMK 1/2013

A cipher is worn by a lady in service at the court. It serves as identification and guidance to others, and showed which member of the royal family the lady worked for. This cipher belonged to Countess Elisabet Sofia Lovisa Charlotte Wachtmeister af Johannishus (1834–1918), first lady of the court of Queen Sofia (1836–1913). It is an excellent piece of workmanship, incorporating symbolic and historical references. From the late-19th century to the early 1970s, the cipher was mounted on a seraphim-blue silk rosette.

Fig. 25, see p. 75

**Butter dish with lid and underplate**
- **Silver, partly gilded**
- **Simson Ryberg** (1741–1807), Stockholm 1794
  - H 9.8, W 13.8 cm
  - Donated by Anders Reihnér
  - NMK 9/2013

This is a silver version of a wooden staved vessel. Transforming rustic objects into accessories for the rich man’s table was a popular way of playing with boundaries in the 18th century. It also represents a form of recycling that was popular among noblewomen. Silver from...
old dresses and uniforms was salvaged and used to make new objects.

**Beaker**
Silver
**Erik Wallenius** (d. 1742),
Stockholm 1740
H 9, W 7.7 cm
Donated by Stig Johansson
NMK 16/2013

**Beaker**
Silver
**Lorens Stabeus** (d. 1778),
Stockholm 1749
H 15.5, W 12.2 cm
Donated by Stig Johansson
NMK 17/2013

**Cream jug**
Silver
**Unknown**, Stockholm 1811
H 11.5, L 14.4, W 6.6 cm
Donated by Stig Johansson
NMK 18/2013

**Sugar bowl**
Silver, glass
**Henry Chawner** (1764–1851),
London 1787–1788
H 16, L 14, W 10.3 cm
Donated by Stig Johansson
NMK 20/2013

**Sugar bowl**
Silver, glass
**Thomas Chawner** (1754–1802/11),
London 1785–1786
H 12, L 17.5, W 8.5 cm
Donated by Stig Johansson
NMK 21/2013

**Pair of sugar tongs**
Silver
**Olof Hellbom** (1758–1818),
Stockholm 1812
L 14.5, W 2.1 cm
Donated by Stig Johansson
NMK 22/2013

**Spoons**
Silver
**Unknown.** Produced by A. Dragsted A/S, Denmark 1913
L 22, W 5.2 cm
Donated by Stig Johansson
NMK 23A–8/2013

![Fig. 24 Cipher for a First Lady of the Court, NMK 1/2013.](image)

![Fig. 25 Simson Ryberg, Butter dish with lid and underplate, NMK 9/2013.](image)
Fig. 26 Hakon Ahlberg, Candlesticks, NMK 76A–B/2013.

Jug
_Nästa gång blir jag ett träd_ (Next Time I Will Be a Tree)
Silver
Petronella Eriksson (b. 1969), Stockholm 2013
H 22.5, L 18, W 24 cm
Donated by the Friends of the Nationalmuseum, Bengt Julin Fund
NMK 41/2013
(See article on p. 47)

Bowl
Silver, black wood
Sylvia Stave (1908–1994)
Produced by C. G. Hallbergs, Stockholm 1936
H 11, W 14.8 cm
Donated by the Friends of the Nationalmuseum, Bengt Julin Fund
NMK 73/2013
(See article on p. 43)

Brush
Silver, plastic (Isolit)
Wilhelmina Wendt (1896–1988), 1935
Probbaly produced by Perstorp AB
H 8, L 9, W 0.7 cm
Donated by the Friends of the Nationalmuseum, Bengt Julin Fund
NMK 74/2013
(See article on p. 47)

Candlesticks
Silver, black wood
Kitty von Otter (1910–1991)
Produced by GAB, Guldsmedsaktiebolaget, Stockholm 1937
H 7, W 11 cm
Donated by the Friends of the Nationalmuseum, Bengt Julin Fund
NMK 75A–B/2013
(See article on p. 47)

Fig. 27 Christian Hammer, Ewer, NMK 81/2013.

Candlesticks
Silver
Hakon Ahlberg (1891–1984)
Produced by C. G. Hallberg, Stockholm 1930
H 21, L 9.3, W 9.3 cm
Anna and Ferdinand Boberg Foundation
NMK 76A–B/2013
Hakov Ahlberg was one of Sweden’s first functionalist architects. His works are characterised by terse, rational simplicity. These candlesticks were presented at the Stockholm Exhibition in 1930, where Functionalism was launched on a broad scale. The design still shows traces of 1920s taste.

Candlestick
Silver
Dan Göran Gustavsson (b. 1946), 1979
H 45, L 5.2, W 5 cm
Transferred from Manillaskolan, Stockholm
NMK 79/2013

Flower stand
Silver, glass
Produced by Firma Gustaf
Möllenhorg, Stockholm 1872
H 40, W 25.8 cm
Transferred from Manillaskolan, Stockholm
NMK 80/2013
In 1864, the Manillaskolan School moved into new premises designed by the architect Johan Adolf Hawerman on Djurgården in Stockholm. The school, which was started in 1817, was run on a voluntary basis. A new law in 1889 made schooling compulsory for the deaf. It was a boarding school, and included many facilities for life in the rural settings. Boarding ceased in 1979. The communion silver is from the school’s chapel. It was manufactured and donated to Manillaskolan in connection with the inauguration of the new building. In 2013, the school moved to smaller premises in Stockholm, and the Nationalmuseum was able to choose objects from the school’s inventory, including the communion silver (see also NMK 77–91/2013, NMGRH 4918–4920, NM 7136–7137).

**Fig. 27, see p. 76**

**Ewer**

Silver

**Christian Hammer** (1818–1905), Stockholm 1865

H 29, L 22.5, W 14.5 cm

Transferred from Manillaskolan, Stockholm

NMK 81/2013

In 1864, the Manillaskolan School moved into new premises designed by the architect Johan Adolf Hawerman on Djurgården in Stockholm. The school, which was started in 1817, was run on a voluntary basis. A new law in 1889 made schooling compulsory for the deaf. It was a boarding school, and included many facilities for life in the rural settings. Boarding ceased in 1979. The communion silver is from the school’s chapel. It was manufactured and donated to Manillaskolan in connection with the inauguration of the new building. In 2013, the school moved to smaller premises in Stockholm, and the Nationalmuseum was able to choose objects from the school’s inventory, including the communion silver (see also NMK 77–91/2013, NMGRH 4918–4920, NM 7136–7137).

Chalice

Silver

**Pehr Fredrik Palmgren** (1820–1878), Stockholm 1865

H 22, W 12.3 cm

Transferred from Manillaskolan, Stockholm

NMK 82/2013

**Paten**

Silver

**Unknown**, Stockholm 1865

H 0.5, W 14.2 cm

Transferred from Manillaskolan, Stockholm

NMK 83/2013

**Wafer box**

Silver

**Christian Hammer** (1818–1905), Stockholm 1865

H 7.5, W 10.2 cm

Transferred from Manillaskolan, Stockholm

NMK 85/2013

**Vase**

Silver

**Christian Fredrik Heise**, Denmark 1916

H 22.6, W 15 cm

Transferred from Manillaskolan, Stockholm

NMK 86/2013

**Writing set**

Silver, glass

**Gustaf Möllenburg**, Stockholm 1843

H 29, L 22.5, W 14.5 cm

Transferred from Manillaskolan, Stockholm

NMK 87/2013

**Candlesticks**

Silver

**G. Th. Folcker** (1811–1877), Stockholm 1874

H 25.5, W 15 cm

Transferred from Manillaskolan, Stockholm

NMK 89a–b/2013

**Fruit knife**

Silver

**Gustaf Möllenburg**, Stockholm 1844

H 0.8, L 21.5, W 2.2 cm

Transferred from Manillaskolan, Stockholm

NMK 90/2013

**Plate warmer**

Silver

**Rudolf Wittkopf**, Stockholm 1709

H 1.2, W 20 cm

Barbro Osher Fund

NMK 102/2013

(See article on p. 39)

**Fig. 28**

Frame

Silver, enamel

**Produced by Firma W. A. Bolin**, Stockholm 1919

H 12.5, W 9.8 cm

Barbro Osher Fund

NMK 103/2013

This frame is an example of the luxury range introduced by Firma W. A. Bolin on the Swedish market in 1916, around the time of the First World War and the Russian Revolution. The same year, the jewellery company also established itself in Stockholm. Firma W. A. Bolin had been one of the leading jewellers in Russia since the mid-1800s, enjoying large commissions from the Russian court. The frame is influenced by the Russian range which the Bolin family produced in St Petersburg and Moscow, and also resembles Fabergé’s frames.

**Bowl**

*A Body of Work*

Silver

**Åsa Lockner** (b. 1975), Stockholm 2011

H 9, L 31, W 31 cm

Donated by the Friends of the Nationalmuseum, Bengt Julin Fund

NMK 171/2013

(See article on p. 47)

**Teapot**

Silver, black wood

**Sylvia Stave** (1908–1991)

Produced by C. G. Hallbergs, Stockholm 1936

H 13.5, L 20, W 14 cm

Anna and Ferdinand Boberg Foundation

NMK 240/2013

(See article on p. 43)

**Jug**

*Delbartobjekt som påminner om en kanna* (Divisible Object Reminiscent of a Jug)

Silver

**Magnus Liljedahl** (b. 1975), Stockholm 2013

H 20, L 12, W 7.6 cm

Donated by the Friends of the Nationalmuseum, Bengt Julin Fund

NMK 247/2013

(See article on p. 47)
Clocks and watches

Fig. 29 Table clock
Gilt wood
Le Matelot
Case: Unknown. Clock: Peter Henrik Beurling (1758–1866), Stockholm 1810–1820
H 36.5, L 31, W 10.5 cm
Anna and Ferdinand Boberg Foundation
NMK 57/2013

The clock complements the Museum’s collection, which previously lacked examples where the gilt bronze was replaced with gilt wood. This type of clock is modelled on French table clocks. The original inspiration for this particular piece, called “Le Matelot”, was a drawing signed Michel and dated August 1808, now in the Bibliothèque Nationale in Paris.

Base metal

Fig. 30, see p. 79

Floor candelabra
Cast iron
Harald Wadsjö (1883–1945)
Produced by Nåveqyarns bruk, c. 1925
H 183, L 58, W 48 cm
Barbro Osher Fund
NMK 7–8/2013
Cast iron, with its references to industrial technology and modernity, was a highly popular material in the 1920s. In architecture, for instance, cast iron could be used to create slender, elegant structures. The fascination for the material also influenced design, as seen here in Harald Wadsjö’s man-sized floor candelabra, which adorned the Swedish Pavilion in Paris in 1925.

Service; teapot, coffee pot, cream jug, sugar bowl
Silver plate, teak
Unknown. Produced by AB Sjernknist metallfabrik, 1930s
Coffee pot: H 17, L 19, W 11.2 cm
Donated by Count Fredrik Posse
NMK 28–31/2013

Service; coffee pot, cream jug, sugar bowl
Silver plate
Unknown. Produced by AB Sjernknist metallfabrik, 1930s
Coffee pot: H 21.5, L 24, W 11.5 cm
Donated by Count Fredrik Posse
NMK 42–44/2013

Hand Mirror
Pewter
Produced by Firma Svenskt Tenn, Stockholm 1920–1930
H 2, L 41, W 12.5 cm
Peter and Malin Beijer Foundation
NMK 55/2013

Candle sticks
Pewter
Sylvia Stave (1908–1994), 1933
Produced by C. G. Hallberg, Stockholm
H 6.2, W 13 cm
Peter and Malin Beijer Foundation
NMK 54A–B/2013
(See article on p. 45)
Vase
Pewter

Sylvia Stave (1908–1994), 1936
Produced by C. G. Hallberg, Stockholm
H 6.2, Diam. 13 cm
Peter and Malin Beijer Foundation
NMK 55/2013
(See article on p. 43)

Dressing table set
Pewter

Estrid Ericson (1894–1981)
Produced by Firma Svenskt Tenn, Stockholm 1930s
Weber Foundation
NMK 57A–C/2013

Box with lid
Pewter

BJÖRN TRÄGÅRDH (1908–1998)
Produced by Firma Svenskt Tenn, Stockholm 1936
H 12, W 8.5 cm
Weber Foundation
NMK 58/2013

Fig. 31, see p. 80

Reliefs
Copper

Anna Petrus (1886–1949)
Produced by Ragnar Myrsmeden
(1889–1989), 1928
Barbro Osher Fund
NMK 63–64/2013
Two of four reliefs created by Anna Petrus for the First-Class Library on the liner M/S Kungsholm in 1928. The motif was the four elements, but the reliefs were probably never installed as intended. MS Kungsholm was one of the most ambitious interior decorating projects in Sweden in the 1920s, incorporating the best of the Swedish arts and crafts industry in salons designed by the architect Carl Bergsten. The interiors were destroyed during the Second World War, however, when the ship was confiscated by the American government and used for army troop transportation.

Service; coffee pot, cream jug, sugar bowl
Pewter, brass

Nils Fougstedt (1910–1961)
Produced by Firma Svenskt Tenn, Stockholm 1925

Fig. 30 Harald Wadsjö, Floor candelabras, NMK 7–8/2013.
Coffee pot: H 13, L 23.2, W 9.5 cm
Anna and Ferdinand Boberg Foundation
NMK 65a-c/2013

Tobacco jar
Pewter
*Tage Fougstedt* (1890–1959), 1923
H 15, Diam. 12 cm
Anna and Ferdinand Boberg Foundation
NMK 67/2013

Box with lid
Pewter, textile
*Sylvia Stave* (1908–1994), 1954
Produced by C. G. Hallberg, Stockholm
H 4.5, Diam. 14.6 cm
Peter and Malin Beijer Foundation
NMK 68/2013
(See article on p. 45)

Font
Silver plate
Produced by C. A. Kjernäs
*Nysilverfabrik*, Göteborg c. 1865
H 4.5, W 27.6 cm
Transferred from Manillaskolan, Stockholm
NMK 84/2013

Flower-Stand
Silver plate
*Unknown*, Stockholm c. 1900
H 27.5, L 40, W 22 cm Transferred from Manillaskolan, Stockholm
NMK 88/2013

Candlesticks
Pewter, brass
Produced by Firma Svenskt Tenn, Stockholm, 1929
H 22, Diam 12.5 cm
Transferred from Manillaskolan, Stockholm
NMK 91 A-E/2013

Fig. 32, see p. 81

Mirrors
Copper, gilded
*Unknown*, Northern Europe 1600–1650
H 38, W 34 cm
Barbro Osher Fund
NMK 105–106/2013
This mirror with the coat of arms of the De la Gardie’s was commissioned by a member of the family. This was one of the most
influential aristocratic families when Sweden was a great power, and played a crucial part in introducing the latest fashions in art and interior decorating. The mirrors were made in Northern Europe and replicate a French model. A similar mirror was donated to the Nationalmuseum in 1973 by the De la Gardie family (NMK 20/1973).

Badges
Steel, etched, gilt
Unknown, Sweden 1880–1900
B 6.1 cm, L 10.8
Donated by Carl Johan Lamm
NMK 107–108/2013

Mirror plateau
Silvered brass, glass
Unknown, Stockholm 1800–1825
Transferred from the Ministry for Foreign Affairs
NMK 133/2013

Fig. 32 Mirrors, NMK 105–106/2013.

Fig. 33, see p. 82
Mirror plateau in three parts
Ormolu, glass
Unknown, France 1810–1850
Transferred from the Ministry for Foreign Affairs
NMK 134/2013
This mirror plateau was used for entertaining guests at the Utrikesministerhotell (Foreign Minister Hotel) at Blasieholmstorg until it was evacuated in the early 1960s. It is unusually small and was probably used for dinners with fewer guests.

Fig. 34, see p. 82
Mirror plateau
Ormolu, glass
Unknown, probably France c. 1860
Transferred from the Ministry for Foreign Affairs
NMK 136/2013

This large, oval plateau is the middle section of a three-part centrepiece which includes two round plateaux (NMK 136–137/2013). They were all used for entertaining guests at the Ministry for Foreign Affairs.

Mirror plateau
Ormolu, glass
Unknown, probably France c. 1860
Transferred from the Ministry for Foreign Affairs
NMK 136/2013

Wall sconces
Gilt metal, glass
Unknown, probably France c. 1860
Transferred from the Ministry for Foreign Affairs
NMK 138A–B/2013

URN
Pewter
Rolf Engström (1882–1970), 1934
Produced by Fabriksaktiebolaget Kronsilver
H 31.5, B 15.5, L 17 cm
Anna and Ferdinand Boberg Foundation
NMK 150/2013

Candlesticks
Pewter
Edvin Ollers (1888–1959), 1936
Produced by Schreuder and Olsson, Stockholm
H 20, Diam. 11 cm
Anna and Ferdinand Boberg Foundation
NMK 151A–B/2013
Writing set  
Pewter  
**Sylvia Stave** (1908–1994)  
Produced by C. G. Hallbergs, Stockholm 1935  
H 4.5, L 31, W 18.5 cm  
Anna and Ferdinand Boberg Foundation  
NMK 152a–c/2013  
(See article on p. 43)  

Candlesticks  
Pewter  
**Sylvia Stave** (1908–1994)  
Produced by C. G. Hallbergs, Stockholm 1934  
H 5.5, L 8.5, W 8.5 cm  
Anna and Ferdinand Boberg Foundation  
NMK 153a–b/2013  
(See article on p. 43)  

Ice bucket  
Cork, metal  
**Signe Persson-Melin** (b. 1925)  
Produced by Boda Nova, 1971  
H 24, Diam. 19 cm  
Donated by Anders Reihnér  
NMK 162/2013  

Coffee pots  
Stainless steel, plastic  
**Bernadotte & Björn: Sigvard Bernadotte** (1907–2002)  
Produced by Moderna Kök, Stockholm, 1955  
H 19.5, L 19, W 16.5 cm  
Donated by Anders Reihnér  
NMK 164–165/2013  

Donated by Anders Reihnér  
NMK 163/2013  

Coffee pot  
_Mansell* (Mademoiselle)  
Stainless steel, plastic  
**Sigurd Persson** (1914–2005)  
Produced by AB Silver and Stål, 1965  
H 22, L 20, W 15 cm  

Fig. 33 Mirror plateau in three parts, NMK 154/2013.  
Fig. 34 Mirror plateau, NMK 135/2013.
**Cutlery in original package**  
Stainless steel, plastic  
*Nils Nisbet (b. 1932)*  
Produced by GAB, Stockholm 1957  
Donated by Anders Reihnér  
NMK 1674–1/2013

**A collection of objects by Sylvia Stave**  
Silver plate  
*Sylvia Stave (1908–1994)*  
Produced by C. G. Hallbergs, Stockholm 1930–1934  
Barbro Osher Fund  
NMK 172–204/2013  
(See article on p. 45)

**Candlesticks**  
Silver plate  
*Rolf Engström (1882–1970)*, 1930s  
Produced by Fabriksaktiebolaget Kronsilver, Stockholm  
H 16.7, L 9.4, W 9.4 cm  
Anna and Ferdinand Boberg Foundation  
NMK 205A–B/2013

**Cocktail shaker**  
Silver plate  
*Folke Arström (1907–1997)*  
Produced by GAB, Stockholm 1930s  
H 16.7, L 9.4, W 9.4 cm  
Anna and Ferdinand Boberg Foundation  
NMK 206/2013

**Pot on stand**  
Cast iron  
*Jens H Quistgaard (1919–2008)*  
Produced by De fôrenade Jernstöberier, Denmark 1954  
H 18, L 28, W 28.5 cm  
Barbro Osher Fund  
NMK 234/2013

**Writing set**  
Pewter, brass  
*Björn Trägårdh (1908–1998)*  
Produced by Firma Svenskt Tenn, Stockholm 1928–29  
Barbro Osher Fund  
NMK 241A–C/2013

**Mirror**  
Pewter, glass  
*Björn Trägårdh (1908–1998)*  
Produced by Firma Svenskt Tenn, Stockholm 1939–34  
Barbro Osher Fund  
NMK 242/2013

Fig. 35 Axel Einar Hjorth, Chairs Lovö, NMK 4–5/2013.

Fig. 36 Axel Einar Hjorth, Bookshelf Lovö, NMK 6/2013.
Health and fitness were high on the agenda in NK’s Europe, and when statutory vacation was introduced in 1938, this increased the demand for holiday cottages also among the lower classes. NK’s sports cabin furniture was made of more humble materials, such as acid-stained pine, and often had names associated with the Stockholm archipelago and lake Mälaren, like Sandhamn, Blidö, Torö and Lovö.

Fig. 36, see p. 83

**Bookshelf**

*Lovö*

Pine, iron, cotton

**Axel Einar Hjorth** (1888–1959), 1930
Produced by Nordiska Kompaniet AB, 1930
H 110, L 185, W 36 cm
Barbro Osher Fund
NMK 6/2015

The sports cabin furniture combined Axel Einar Hjorth’s simple, modernist style with Swedish rural traditions, to create a unique, almost primitive, modernism. The distinctly-revealed construction and hand-forged nails enhance the link to furniture traditions from old times and simple backgrounds.

**Armchair**

Wood, leather

**Arne Norell** (1917–1971)
Produced by Möbel AB Arne Norell
H 71.5, L 68, W 66 cm
Donated by Stig Johansson
NMK 27/2013

**Lounger**

Iron, cotton

**Gustaf Clason** (1893–1964), 1930
Produced by Stockholms Nya Järnsvangsfabrik
H 92, D 100, W 62 cm
Anna and Ferdinand Boberg Foundation
NMK 32/2013

**Chair**

*DSX*

Steel, plastic, fabric

**Charles Eames** (1907–1978) and **Ray Eames** (1912–1988), 1948
Produced by Nordiska Kompaniet, Stockholm 1961
From the Nationalmuseum auditorium
NMK 38/2013

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**Tray**

Silver plate

**Rolf Engström** (1892–1970)
Produced by Fabriksaktiebolaget Kronsilver, Stockholm 1930
Barbro Osher Fund
NMK 243/2013

**Dish**

Pewter

**Björn Trägårdh** (1908–1998)
Produced by Firma Svenskt Tenn, Stockholm 1928–1929

**Furniture**

Fig. 35, see p. 85

**Chairs**

*Lovö*

Pine, iron, cotton

**Axel Einar Hjorth** (1888–1959), 1932
Produced by Nordiska Kompaniet AB, 1930
H 80, W 52 cm
Barbro Osher Fund
NMK 4–5/2013

From the Nationalmuseum auditorium
NMK 38/2013

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Table
*Quaderna*
Wood, laminate

**Superstudio**
Produced by Zanotta
H 72, L 110, W 110 cm
Barbro Osher Fund  
**NMK 71/2013**

Fig. 37, see p. 84

**Chair**
*Rover Chair*
Metal, leather

**Ron Arad (b. 1951), 1981**
Produced by One Off
H 75, L 90, W 65 cm
Barbro Osher Fund  
**NMK 72/2013**

Rover Chair was the first piece made by the English industrial designer Ron Arad. It combined two existing parts, a car seat and a tube frame, in a so-called ready-made. The car seat is from a Rover 200, and the seats for Arad’s fusions were purchased from scrap yards and mounted on frames by Kee Klamp, a system designed in 1934 for scaffolding.

**Chair**
Wood, fabric

**Unknown, Stockholm c. 1840**
H 116, L 72, W 62 cm
Transferred from Manillaskolan, Stockholm  
**NMK 78/2013**

**Chair**
Gilt wood, fabric

**Attributed to Carl Hårleman (1700–1753)**
Probably produced by Lorentz Nordin (1708–1786), Stockholm c. 1754
H 101, L 56, W 70 cm
Barbro Osher Fund  
**NMK 104/2013**
(See article on p. 41)

**Sofa**
Gilt wood, silk

**Unknown, Stockholm c. 1840**
Transferred from the Ministry for Foreign Affairs  
**NMK 116/2013**

**Sofa**
Gilt wood, silk

**Unknown, Stockholm c. 1840**
Transferred from the Ministry for Foreign Affairs  
**NMK 116/2013**

**Fig. 39, see p. 86**

**Armcars and chairs**
Gilt wood, silk

**Unknown, Stockholm c. 1840**
Transferred from the Ministry for Foreign Affairs  
**NMK 118–129/2013**

Chair from the 16-part neo-Rococo drawing room suite (NMK 116–131/2013) made for the Utrikesministerhotell (Foreign Ministers Hotel) on Blasieholmstorg. The suite is an unusual example of Swedish Empire style, being entirely gilt. The nearest parallel is the furniture of the lantern room at Rosendal Palace. The original upholstery is French silk damask of the same kind as the Rosendal furniture. The satin wall coverings are preserved in the room where the chairs originally stood. The premises are now used by the Royal Academy of Music. The furniture has been in storage since the Foreign Ministers Hotel moved out in the 1960s.

**Banquette**
Gilt wood, silk

**Unknown, Stockholm c. 1850**
Transferred from the Ministry for Foreign Affairs  
**NMK 114/2013**

**Table**
Mahogany

**Unknown, Stockholm c. 1840**
Transferred from the Ministry for Foreign Affairs  
**NMK 130–131/2013**

**Footstools**
Gilt wood, silk

**Unknown, Stockholm c. 1840**
Transferred from the Ministry for Foreign Affairs  
**NMK 130–131/2013**

**Console tables**
Gilt wood, marble

**Unknown, Stockholm c. 1840**
Transferred from the Ministry for Foreign Affairs  
**NMK 139–140/2013**

**Trumeau mirrors**
Gilt wood

**Unknown, Stockholm c. 1840**
Transferred from the Ministry for Foreign Affairs  
**NMK 141–142/2013**

**Pelments**
Gilt wood

**Unknown, Stockholm c. 1840**
Transferred from the Ministry for Foreign Affairs  
**NMK 144A–C/2013**

**Pelments**
Gilt wood

**Unknown, Stockholm c. 1840**
Transferred from the Ministry for Foreign Affairs  
**NMK 144A–C/2013**

**Pelments**
Gilt wood

**Unknown, Stockholm c. 1840**
Transferred from the Ministry for Foreign Affairs  
**NMK 145A–C/2013**

**Corner cupboard**
Wood, marble

**After Georg Haupt (1741–1784)**
Produced by unknown, Sweden
1900–1950
H 91, L 97, W 53 cm
Anna and Ferdinand Boberg
Foundation  
**NMK 108/2013**

**Chairs**
*TrivisBygg*
Wood

**Elias Svedberg (1913–1987), 1943**
Produced by Nordiska Kompaniet
H 75.5, L 41, W 49 cm
Donated by Thomas Lindblad  
**NMK 235–256/2013**

**Textiles**

**Textile**
*Gul blomma med bi* (Yellow Flower with Bee)
Linen, wool

**Ann-Mari Forsberg (1916–1991), 1959**
Produced by AB Märta Måås-Fjetterström
H 29, W 28 cm
Donated by Stig Johansson  
**NMK 10/2013**

**Textile**
*Spåttan Röd* (The Red Plaice)
Linen, wool

**Barbro Nilsson (1899–1983), 1943**
Produced by AB Märta Måås-Fjetterström
H 29, W 28 cm
Donated by Stig Johansson  
**NMK 11/2013**

**Fabric**
*Creek*
Linen

**Maya Kessler (b. 1965)**
Produced by Firma Svenskt Tenn, Stockholm 2010
L 110, W 150 cm
Donated by Firma Svenskt Tenn  
**NMK 40/2013**

**Male costume; waistcoat and trousers**
Velvet, silk

**Märta Heje-Blom (b. 1930), 1970s**
West: H 56, W 50 cm
Donated by Åke Livstedt  
**NMK 48/2013**
**Textiles**

**Linen**

**Ingrid Dessau** (1925–2000)
Produced by Klässbols Linneväveri, 1992
H 45, W 50 cm
Transferred
NMK 49–52/2013

**Antependium**

Wool, silk, gilt silver thread

**Annie Frykholm** (1872–1953)

Produced by Tyra Grafström, Nordiska Kompaniet, Stockholm
C. 1900
H 115, L 350 cm
Transferred from Manillaskolan, Stockholm
NMK 77/2013

**Embroidery**

Linen, cotton

**Sonja Reinfeldt** (b. 1917), c. 1950
H 22, L 51.5 cm

**Stage curtain**

Textile

**Sven Xjet Erixson** (1899–1970)
Produced by AB Ditzinger, Stockholm 1962
H 495, W 870 cm
From the Nationalmuseum auditorium
NMK 245A–B/2013

**Embroidery**

*Akademiska stråk nya Karolinska*
(Academic Paths New Karolinska)
Silk, gold thread

**Marie-Louise Reinius** (b. 1941), 2012
H 38.5, W 31.5 cm
Donated by the Friends of the Nationalmuseum, Bengt Julin Fund
NMK 256/2013
(See article on p. 47)
Industrial design

**Telephone with five covers in different colours**

diavox

**Carl-Arne Breger** (1923–2009), 1975
Produced by L M Ericsson, Stockholm 1978–1989
H 9.5, L 22, W 17 cm
Donated by Thomas Lindblad
NMK 237A–F/2013

**Telephone**
diavox

**Carl-Arne Breger** (1923–2009), 1975
Produced by L M Ericsson, Stockholm 1978–1989
H 9.5, L 22, W 17 cm
Donated by Thomas Lindblad
NMK 238/2013

**Headphone with microphone**
Plastic, metal

**Ralph Lysell** (1907–1987), 1939
Produced by L M Ericsson, Stockholm 1939–1945
H 15, L 14, W 20 cm
Donated by Thomas Lindblad
NMK 239/2013

Graphic design

**Poster**

*ALLES IST DEINE SCHULD* (THIS IS ALL YOUR FAULT)
Paper

**Lars Fuhre** (b. 1965), 2012
H 70, W 50 cm
Donated by Lars Fuhre
NMK 97/2013

**Poster**

*TOUS EST DE TA FAUTE* (THIS IS ALL YOUR FAULT)
Paper

**Lars Fuhre** (b. 1965), 2012
H 70, W 50 cm
Donated by Lars Fuhre
NMK 98/2013

**Poster**

*THIS IS THIS*
Paper

**Lars Fuhre** (b. 1965), 2012
H 70, W 50 cm
Donated by Lars Fuhre
NMK 100/2013

**Poster**

*THIS IS YOU*
Paper

**Lars Fuhre** (b. 1965), 2012
H 70, W 50 cm
Donated by Lars Fuhre
NMK 101/2013

**Miscellaneous**

**Vase**

*Maelstrom V*
Nylon, blue mineral

**Michael Eden** (b. 1955), Great Britain 2011
H 30, L 17.5, W 16 cm
Donated by the Friends of the Nationalmuseum, Bengt Julin Fund
NMK 3/2013

One of the advantages of 3D printing is that people can create works that would otherwise be impossible to produce. This is the first object of its kind in the Museum’s collections.

(See article on p. 47)

**Nationalmuseum uniform; blazer and cap**
Fabric, brass

**Unknown**. Produced by Rörström & Co and C. Sporrong, Stockholm 1960s
Blazer: H 81, W 60 cm
Donated by Eva Karlsson
NMK 45A–B/2013

**Nationalmuseum uniform; blazer and cap**
Fabric, brass

**Unknown**. Produced by Rörström & Co and C. Sporrong, Stockholm 1960s
Blazer: H 77, W 55 cm
Donated by Eva Karlsson
NMK 45A–B/2013

**Buttons for a Nationalmuseum uniform**
Brass

**Unknown**. Produced by C. Sporrong, Stockholm 1960s
Blazer: H 1, Diam. 2.5 cm
Donated by Eva Karlsson
NMK 45A–B/2013

**Ceremonial staff**
Wood, brass, fabric

**Unknown**, 1840–1890
Transferred from the Ministry for Foreign Affairs
NMK 146/2013

**Candle lighter and snuffer**
Wood, metal

**Unknown**, 1800–1900
Transferred from the Ministry for Foreign Affairs
NMK 147/2013

Swedish National Portrait Gallery
Gripsholm Castle

**Fig. 40, see p. 88**

**Johan Johansson Aurell the Elder** (1626–1696)
Swedish

**Olaus Christophori (Olof Kristofferson)**
Aurivillus (1603–1668), vicar in Knutby and Vendel, dean in Gävle, provost in Uppsala, member of parliament, Gävle 1661
Oil on canvas, 95 x 75 cm
Axel Hirsch Fund
NMGRH 4892

**Companion piece to NMGRH 4892**
The Swedish National Portrait Gallery’s collection of 17th century works is dominated by portraits of royalty and nobility, most of which were made by artists active in Stockholm. In view of this, the acquisition of the portraits of the vicar Aurivillus and his wife from their time in Gävle is particularly valuable. The couple are dressed in black – a fitting colour for clergy and scholars – and both are resting one hand on a book, probably a Bible and a hymnbook respectively. The two portraits express deeply earnestness. The artist Johan Johansson Aurell the Elder painted the vicar’s wife in 1654. He then left Gävle for a few years, and the husband was painted seven years later. Nevertheless, the paintings are obviously intended as companion pieces. Aurell’s mainly painted portraits and religious scenes. Despite being a masterly artist, he is fairly unknown since he did not work in the capital.
Oscar Björk (1860–1929), attributed to Swedish
Edward Perséus (1841–1890), artist Signed “OB” Plaster, H 62 cm Gift of Edward Perséus, executive director NMGH 4900

Erik Cornelius (b. 1944)
Swedish Dick Bengtsson (1936–1989), painter, sculptor, filmmaker, Råka at Voxnan 6 July, 1970, reprint 18 June, 2015 Signed “Erik C. 1970” Photograph, digital print, 42.5 x 60 cm Gift of the photographer Erik Cornelius NMGH 4929 Dick Bengtsson was one of the most original representatives of the US-inspired wave of Swedish pop art. He had a studio in Stockholm and one in the vast forests of Hälsingland. This is where Erik Cornelius’ camera captured the artist, on the shore of the river Voxnan, surrounded by his own works. It was Dick Bengtsson’s idea to be portrayed in that spot. In the middle is his enigmatic painting Richard in Paris (1970, Moderna Museet, Inv. No 6355). The other objects were later destroyed in a fire. At the time, Erik Cornelius was working at Moderna Museet, where he, among other things, portrayed some of Sweden’s most famous artists. This photo was made for the exhibition Alternative Suédois at the Musée d’Art Moderne de la Ville de Paris.


Photograph, digital print, 42.1 x 34.5 cm
Gift of the photographer Erik Cornelius
NMGRH 4924
Photograph from behind Moderna Museet, Stockholm.

Signed “Erik C. 1970”
Photograph, digital print, 30.3 x 42 cm
Gift of the photographer Erik Cornelius
NMGRH 4926
Photograph from the artist’s studio in Stockholm, with his painting Mountain (Berg, 1970) in the background.

Björn Springfeldt (b. 1941), art museum director, Stockholm, March 1969, reprint 18 June, 2013
Signed “Erik C. 1969”
Photograph, digital print, 42 x 27 cm
Gift of the photographer Erik Cornelius
NMGRH 4927
Photograph from Moderna Museet, Stockholm, with Erro’s painting Foodscape (1964, NM 6059) in the background.

From left: Olle Kåks (1941–2003), painter, graphic artist, sculptor; Björn Springfeldt (b. 1941), art museum director; Sonja Martinsson (b. 1941), director of Centre Culturel Suédois in Paris, Stockholm, 21 April, 1970, reprint 18 June, 2013
Signed “Erik C. 1970”
Photograph, digital print, 29.6 x 42 cm
Gift of the photographer Erik Cornelius
NMGRH 4923
Photograph from the studio of Olle Kåks, Stockholm.

Artists who participated in the exhibition “Alternative Suédois” (Musée d’Art Moderne de la Ville de Paris)
Signed “Erik C. 1970”
Photograph, digital print, 42.5 x 60 cm
Gift of the photographer Erik Cornelius
NMGRH 4928
Photograph from behind Moderna Museet, Stockholm. The exhibition Alternative suédois was also shown there, as Svenski alternativ.

Claudius Couton (active 1865–1892)
French
Joseph Nathanael Michaeli (1825–1902), wholesale dealer, ironworks owner, bank founder, married to Osca Fredrika Leopoldina Wahlström
Singed in print “EXPOSITIONS UNIVERSELLES // 1867 & 1878 // À // PARIS // CLAUDIUS COU- TON // PHOTOGRAPHE // de S.M. le ROI de SUÈDE et de NORWÈGE // et de la Mon // de S.A. le VICE ROI D’EGYPTE // VICHY // ET // CLERMONT-FERRAND // en face la Prefecture”
Albumen print mounted on paperboard, 16.4 x 10.6 cm
Gift of Lennart Wahlström
NMGRH 4917

William Fleetwood (1915–1993)
Swedish
Karl Eriksson (1878–1965), woodworker, editor in chief, member of the board of Kooperativa Förbundet, politician, 1948
Signed “W. Fleetwood // 1948.”
Oil on canvas, 82 x 64 cm
Gift of Bo Anulf and Inga Lundberg, grandchildren of Karl Eriksson
NMGRH 4934

**Per Forsell (1898–1979)**
Swedish
**Unknown man, 1947**
Signed “P. Forsell // 1947.”
Gelatin silver print, 42.5 x 35 cm
Gift fund of Gripsholmsföreningen
NMGRH 4914

**Hans Gedda (b. 1942)**
Swedish
**Anne Sofie von Otter (b. 1935), opera singer, 2006**
Signed “HANS GEDDA”
Gelatin silver print, 40.5 x 40 cm
Gift fund of Gripsholmsföreningen
NMGRH 4931

**Henry Baergel Goodwin, born Heinrich Bürgel (1878–1931)**
German, active in Sweden
**Unknown woman and unknown boy, 3 March, 1930**
Signed “GOODWIN 1930”
Gelatin silver print, 26 x 19 cm
Gift fund of Gripsholmsföreningen
NMGRH 4906

**Unknown man, 1919**
Signed “GOOD // WIN // 1919”
Gelatin silver print mounted on paperboard, 36.5 x 28.7 cm
Gift fund of Gripsholmsföreningen
NMGRH 4907

**Unknown woman, 1923**
Signed “GOOD // WIN // 1923”
Gelatin silver print mounted on paperboard, 29.5 x 23 cm
Gift fund of Gripsholmsföreningen
NMGRH 4908

**Erik Gustaf Göthe (1779–1858)**
Swedish
**Desideria (1777–1860), b. Desireé Clary, Queen of Sweden and Norway, married to Karl XIV Johan, King of Sweden and Norway, c. 1826**
Signed “Göthe s. 18[–]”
Plaster, H 74, B 48.5, D 27.5 cm
Transferred from Manillaskolan, Stockholm, National Agency for Special Needs Education and Schools
NMGRH 4919

**Herman Hamnqvist (1865–1946)**
Swedish
**Anne-Marie Strindberg (1902–2007), daughter of the author August Strindberg and the actress Harriet Bosse, Stockholm 1904**
STOCKHOLM BIBLIOTEGSKATAN 11”; “H.K.H. KRONPRINSENS // HOFFOTOGRAF:”; “HERM. HAMNQVISTS // [FOTOGRAFI-ATELIER]
Albumen print mounted on paperboard, 16.5 x 10.7 cm
Gift fund of Gripsholmsföreningen
NMGRH 4902

**Mathias Hansen (1823–1905)**
Norwegian, active in Sweden
**Oscar Fredrika Leopoldina Wahlström (1828–1913), married to the wholesale dealer and banker Joseph Nathanael Michaelis, Stockholm**
Albumen print mounted on paperboard, 16.4 x 9.6 cm
Gift of Lennart Wahlström
NMGRH 4916

The Swedish NationalPortrait Gallery previously received an oil painting depicting Mrs. Michaelis, by Analia Lindegren, from the same donor (NMGRH 4753, Art Bulletin of Nationalmuseum, Stockholm, vol. 17 [2010], Stockholm 2011, pp. 51f.).

**Axel Helsted (1817–1907), (portrait) and Karl Nordström (1855–1923), (ornaments on mount)**
Helsted Danish, Nordström Swedish
**J.F. (Jens Peter) Jacobsen (1847–1885), Danish author, 1885**
Signed, the portrait “Axel Helsted 1885”; the mount “Till G. af G. med vänskap och tack // Karl Nordström
Etching on paper (portrait), ink on paperboard (mount), 29 x 23 cm
Gift fund of Gripsholmsföreningen
NMGRH 4933

**Fig. 43**

**Pehr Köhler (1784–1810)**
Swedish
**Eva Magdalena Ekeblad (1747–1824), Countess, chamber maid at the court of Duchess Hedvig Elisabet Charlotte, 1807**
Signed “P.K. v”
Watercolour and gouache on ivory, Diam. c. 5.5 cm
Frame of gilt wood, velvet, imprinted paperboard
Hjalmar and Anna Wicander Fund
NMGRH 4896

Pehr Köhler died young. One of his teachers was Lorenz Sparreng. This miniature of Countess Eva Magdalena Ekeblad, chambermaid to Duchess Hedvig Elisabet Charlotte, gives a distinct example of the artist’s characteristic portrait style. It combines a sharp power of observation with charming naïveté.

**Visilieva Krukovskaja, m. 1. Kilbom, 2. Lagerkrans, known as Zoia (1905–1999)**
Russian, active in Sweden
**Karín Söder (b. 1928), the first woman to be party leader (Centerpartiet) and Minister for Foreign Affairs in Sweden, 1978**
Oil and gold leaf on plywood, 87 x 100 cm
Transferred from the Ministry for Foreign Affairs
NMGRH 4913

**Åke Lange (1909–1975)**
Swedish
**Ingrid Bergman (1915–1982), actress, 1935**
Gelatin silver print, 22 x 16 cm
Gift fund of Gripsholmsföreningen
NMGRH 4905

Unknown woman
Signed “Lange”
Gelatin silver print, 39 x 29 cm
Gift fund of Gripsholmsföreningen
NMGRH 4930

**Fig. 44**

**Urban Larsson (b. 1966)**
Swedish, active in the Netherlands
**Silvia (b. 1943), b. Sommerlath, Queen of Sweden, married to Carl XVI Gustaf, King of Sweden, Drottningholm**
February – March 2015
Signed “URBAN L. 2015”
Oil on canvas, 153 x 100 cm
Gift of Robert Andréen, Per Edholm, Peje Emilsson, Elisabeth Fernström Edholm, Salvatore Grimaldi, Barbro E. Heinz, Birgitta and Magnus Härenstam, Robert af Jandnick, Lage Jonason, Jane Olsson Thornburn, Erik Penser, Stefan Persson, Sophie Steinbeck, Anders Wall, ABB AB Sverige through Johan Söderström, Bukowski through Michael Storakers, Telia Sonera AB through Lars Nyberg
NMGRH 4912

In 2015, a new portrait of HM Queen Silvia was unveiled, a gift from private individuals and businesses on the occasion of the Queen’s 70th birthday. The artist chose to emphasise her humanitarian commitment by depicting books on the table to the right, the spines of which show names of organisations supported by the Queen. The artist Urban Larsson has studied at various schools, including the Florence Academy of Art, founded in 1991 by the American painter Daniel Graves. Both are representatives of a style that started in the USA, called Ideal Realism, which combines a fascination for traditional painting with studies of the surrounding reality. Larsson lives and works in Amsterdam, where he has received many official portrait commissions over the years.
Fig. 44 Urban Larsson, Silvia (b. 1943), b. Sommerlath, Queen of Sweden, married to Carl XVI Gustaf, King of Sweden, NMGRH 4911.

Peter Linde (b. 1946)
Swedish
Bronze, H 46, B 25, D 32 cm
Gift of Gripsholmsföreningen (Axel Hirsch Fund)
NMGRH 4911
Hans Blix’s international work has been politically controversial. He has maintained his own integrity as an impartial inspector, appointed by the UN, in international conflicts. This portrait bust was created by the sculptor Peter Linde, who defied the prevailing trends by remaining faithful to the figurative tradition. This is not a question of style, he claims, but of something profoundly existential in each individual. His everyday realism does not feel trivial, however, but is often delicately balanced. One excellent example is this informal portrait of Hans Blix as an elderly man with a friendly face. There is little evidence that he has stood eye to eye with leaders of mighty nations and infamous dictators. Thus, this is an unusual and paradoxical portrait, in the sense that it earnestly captures the private character of an erudite, kind-hearted man, far from the heated sphere of international politics in which he worked.

Pehr Lindberg (1785–1868)
Swedish
Josefina (1807–1876), Princess of Leuchtenberg, Queen of Sweden and Norway, married to Oskar I, King of Sweden and Norway, 1833
Signed “P Lindberg // pxt 1833.”
Pastel on vellum, c. 48 x 38 cm
Transferred from Manillaskolan, Stockholm, National Agency for Special Needs Education and Schools
NMGRH 4918

Fig. 45 Pehr Köhler, Eva Magdalena Ekblad (1747–1824), Countess, chamber maid at the court of Duchess Hedvig Elisabet Charlotte, NMGRH 4896.

Fig. 46, see p. 92
Robert Lundberg (1861–1903)
Swedish
Carl Johansson (1863–1944), painter, 1884
Signed “Rob. Lg // 84.”
Oil on canvas mounted on paperboard, 33.5 x 24 cm
Hedda and N. D. Quist Fund
NMGRH 4921
In 1884, Robert Lundberg and Carl Johansson were both students at the Royal Academy of Fine Arts. Lundberg’s informal portrait of his friend conveys the mood of a carefree moment outside their studies. While modelling, Johansson can relax and devote himself to the pleasure of smoking a cigarette. The painting is a veritable sketch,
in which the head is the main focus. The monotony of the black-and-white figure and the greyish-brown background are perfectly balanced against the lively red fabric behind the head of the man and the trail of blue cigarette smoke. The following year, Johansson left the Academy to join the opponent movement. Lundberg remained for another three years, before continuing his studies abroad. He became famous mainly for his cityscapes and landscapes with genre features. His career was cut short, however, by a respiratory disease and he died in his early forties.

Fig. 47, see p. 93

Elisabeth Ohlson Wallin (b. 1961)
Swedish
From left: Bertil Wassén (b. 1992), student; Magnus Bostrom (b. 1968), CEO; Astrid Wassén (b. 1994), student; and Erik Wassén (b. 1961), lawyer, politician, Stockholm 2013
Photograph, digital print, 90 x 90 cm
Gift of Erik Wassén, lawyer
NMGRH 4952

When Elisabeth Ohlson Wallin was asked to portray the lawyer Erik Wassén’s family, she chose to paraphrase and create a personal interpretation of one of the most famous Swedish group portraits: John-Erik Franzén’s painting of King Carl XVI Gustaf with his family (1984–1985, NMGRH 3916). Both families are arranged in front of a woven tapestry with a lush green landscape. Together with the furniture, it indicates a traditional setting, full of beautiful antiques. The arrangement and poses of the Wassén-Bostrom family distinctly echo Franzén’s composition. Even the royal Labrador Charlie has his counterpart in a small, yellow caged bird. Despite all the similarities between the two family portraits, Ohlson Wallin’s photo also intentionally challenges the concept of the traditional nuclear family. In her portrait, classical tradition is combined with the new contemporary definition of family.
Bernhard Österman (1879–1938)
Swedish
Gustav V (1858–1950), Crown Prince of Sweden and Norway, King of Sweden, married to Viktoria, Princess of Baden
Signed “Bernhard Österman”
Oil on canvas, 155 x 90.5 cm
Transferred from the Public Art Agency Sweden
NMG RH 4935
The twin brothers Bernhard and Emil Österman were two of the major Swedish portraitists at the previous turn of the century. With the exception of the master colourist Anders Zorn, few parallels can be found other than among British and Continental socialite portraits of the same period. Royal portraits became more bourgeois in style in the 19th century. With photography came the mass-distribution of pictures, and it was no longer necessary for regents to be portrayed in full regalia or with other attributes. The public recognised the royal personages from newspapers or other reproductions. The role of the monarchy had also changed, and King Gustav V was the first Swedish monarch who chose not to be crowned. In Bernhard Österman’s painting, the Royal Order of the Seraphim is the only detail indicating the rank of the sitter. Its pale-blue ribbon also forms a centrally-placed eye-catching accent in this serenely elegant portrait.

Edvard Perséus (1841–1890)
Swedish
Self-portrait with the artist’s wife Maria Agnes Claesson (1843– after 1903), interior from their home in Paris, sketch
Oil on canvas mounted on paperboard, 27.5 x 31 cm
Gift of Edvard Perséus, executive director
NMG RH 4897
Self-portrait as a hunter
Signed “Perséus”
Oil on canvas, 61 x 50 cm
Gift of Edvard Perséus, executive director
NMG RH 4898

Anna Riwkin (1908–1970)
born in Russia, active in Sweden, died in Israel
Wilhelm Kögé (1889–1960), painter, graphic artist, ceramist, in his studio at Gustafsberg
Signed “RIW // KIN”; stamp “COPYRIGHT // RIWLIN // STOCKHOLM SWEDEN”
Gelatin silver print, 15.9 x 11.2 cm
Transferred from the Photo Archives of the Nationalmuseum
NMG RH 4903

Maria Röhl (1801–1875)
Swedish
Carl Henrik Gyllenhaal (1788–1857), Baron, governor of the palaces of Ulriksdal and Haga
Signed “Maria Röhl”
Pencil and charcoal on paper, 10.8 x 9 cm
Transferred from the Public Art Agency Sweden
NMG RH 4939

Carl Ferdinand Stelzner (1805–1894)
German
Fredrik Wendt (1828–1896), member of the Magistrates’ Court in Ystad,
Hamburg 22 May 1849
Daguerreotype, c. 7.2 x 6.2 cm
Gift fund of Gripsholmsföreningen
NMG RH 4901
Johan Erland Stenberg
(NUPU ÓNUVS)
Finnish, active in Sweden
Karl XV (NUOS ÓNUTO), King of Sweden and Norway, married to Lovisa, Princess of the Netherlands, Queen of Sweden and Norway,
Manilla
Signed "J.E. Stenberg // Manilla NUTP.", Plaster, H 76.5, B 36, D 34.5 cm
Transferred from Manillaskolan, Stockholm, National Agency for Special Needs Education and Schools
NMGRH 4930

David Tägtström (1894–1981)
Swedish
Reproduction on paper, c. 36 x 49 cm
Transferred from the Ministry for Foreign Affairs
NMGRH 4910

Hans Thorwid (b. 1948)
Swedish
Ulf Linde (1929–2013), professor, art museum director, art critic, musician
Photograph, digital print, 46.5 x 46.5 cm
Gift of the photographer Hans Thorwid
NMGRH 4915
Photograph from Moderna Museet, Ulf Linde is holding his replica of Marcel Duchamp’s ...plan, ...de voyage (Moderna Museet, NMSK 1885).

Sissel Wibom (b. 1962)
Swedish
Birgit Friggebo (b. 1941), Minister for Housing, Minister for Culture, 1996
Signed "SW", "SISSEL WIBOM 1996"; "SISSEL WIBOM 1996" Oil on canvas, 55 x 47 cm
Transferred from the Public Art Agency Sweden
NMGRH 4938

Rolf Winquist (1910–1968)
Swedish
Gertrud Frith (1921–1984), actress, as Medea in Jean Anouilh’s ‘Médée’, 1951
Gelatin silver print, 36 x 28.5 cm
J. H. Scharp Fund
NMGRH 4894
(See article on p. 53)

Unknown photographer
Royal persons from the 1860s and 1870s, c. 70 portraits
Albumen print mounted on paperboard, c. 8.5 x 5.2 cm
NMGRH 4909:1

Martin Josephson (1821–1885), attributed to, after lithographs
Swedish
Swedish regents from the 16th centuries, 10 portraits
Albumen print mounted on paperboard, c. 8.5 x 5.2 cm
NMGRH 4909:2

Unknown photographer, after lithographs
Swedish
From the Thirty Years’ War, 11 portraits
Albumen print mounted on paperboard, c. 8.5 x 5.2 cm
NMGRH 4909:3

Unknown photographer, after lithographs
Swedish
The era of Gustav II Adolf and Queen Kristina, 37 portraits
Albumen print mounted on paperboard, c. 8.5 x 5.2 cm
NMGRH 4909:5

Unknown photographer, after lithographs
Swedish
The era of Karl X, Karl XI and Karl XII, 32 portraits
Albumen print mounted on paperboard, c. 8.5 x 5.2 cm
NMGRH 4909:6

Unknown photographer, after lithographs
Swedish
The era of Gustav III, 35 portraits
Albumen print mounted on paperboard, c. 8.5 x 5.2 cm
NMGRH 4909:7

Unknown photographer
Swedish
From the Thirty Years’ War, 11 portraits
Albumen print mounted on paperboard, c. 8.5 x 5.2 cm
NMGRH 4909:4

Sissel Wibom (b. NVSO), Swedish
Birgit Friggebo (b. NVQN), Minister for Housing, Minister for Culture,
Signed "SW"; "SISSEL WIBOM 1996"; "SISSEL WIBOM 1996"
Oil on canvas, RP x QT cm
Transferred from the Public Art Agency Sweden

Fig. 48 Bernhard Österman, Gustav V (1858–1950), Crown Prince of Sweden and Norway, King of Sweden, married to Viktoria, Princess of Baden, NMGRH 4935.
Unknown photographer
The British Royal Family surrounded by more than 100 portraits from different European countries, photo-mosaic
Albumen print mounted on paperboard, c. 8.5 x 5.2 cm
NMGR 4909:8

Unknown photographer
William I (1797–1888), King of Prussia, Emperor of Germany, married to Augusta, Princess of Sachsen-Weimar
Albumen print mounted on paperboard, c. 8.5 x 5.2 cm
NMGR 4909:9

Unknown photographer
Montage, a head consisting of a.o.; William I (1797–1888), King of Prussia, Emperor of Germany, married to Augusta, Princess of Sachsen-Weimar; Otto von Bismarck-Schönhausen (1815–1898), Count, Prince, Duke of Lauenburg, Lord High Chancellor
Albumen print mounted on paperboard, c. 8.5 x 5.2 cm
NMGR 4909:10

Unknown photographer
From left: Victor Emmanuel II (1820–1878), King of Sardinia, King of Italy, married to 1. Adelheid, Archduchess of Austria; 2. Rosa Veronella; Camillo Benzo di Cavour (1810–1861), Italian statesman; Giuseppe Garibaldi (1807–1882), Italian patriot
Albumen print mounted on paperboard, c. 8.5 x 5.2 cm
NMGR 4909:11

Unknown photographer
Sofia (1836–1913), Princess of Nassau-Weilburg, Queen of Sweden and Norway, married to Oscar II, King of Sweden and Norway
Albumen print mounted on paperboard, c. 8.5 x 5.2 cm
NMGR 4909:12

Unknown photographer
Oscar II (1829–1907), King of Sweden and Norway, married to Sofia, Princess of Nassau-Weilburg
Albumen print mounted on paperboard, c. 8.5 x 5.2 cm
NMGR 4909:13

Unknown photographer
Mathias Hansen (1825–1905), attributed to
Norwegian, active in Sweden
Josephina (1807–1876), Princess of Leuchtenburg, Queen of Sweden and Norway, married to Oscar I, King of Sweden and Norway
Albumen print mounted on paperboard, c. 8.5 x 5.2 cm
NMGR 4909:14

Unknown photographer
Loësa (1828–1871), Princess of the Netherlands, Queen of Sweden and Norway, married to Karl XV, King of Sweden and Norway
Albumen print mounted on paperboard, c. 8.5 x 5.2 cm
NMGR 4909:15

Unknown photographer
Oscar II (1829–1907), King of Sweden and Norway, married to Sofia, Princess of Nassau-Weilburg
Albumen print mounted on paperboard, c. 8.5 x 5.2 cm
NMGR 4909:16

Unknown photographer
Sofia (1836–1913), Princess of Nassau-Weilburg, Queen of Sweden and Norway, married to Oscar II, King of Sweden and Norway
Albumen print mounted on paperboard, c. 8.5 x 5.2 cm
NMGR 4909:17

Unknown photographer
Franck (pseudonym for François Marie Louis Alexandre Gobinet de Villecholle) (1816–1906)
French
Karl XV (1826–1872), King of Sweden and Norway, married to Lovisa, Princess of the Netherlands, Paris 1855(?)
Albumen print mounted on paperboard, c. 8.5 x 5.2 cm
NMGR 4909:18

Unknown photographer
Karl XV, King of Sweden and Norway, and contemporary European monarchs, 19 portraits
Albumen print mounted on paperboard, c. 8.5 x 5.2 cm
NMGR 4909:19

E. Farrington Melville
French, active in Sweden
The Swedish establishment during the reign of Karl XV and Lovisa,
photo-mosaic, probably Stockholm 1863
Albumen print mounted on paperboard, c. 8.5 x 5.2 cm
NMGR 4909:20

Unknown photographer, after lithograph
Collage, the head of Napoleon III, born Louis Napoleon Bonaparte (1808–1873), Emperor of France, composed of several people and events, a.o.:
Pope Pius IX, born Giovanni Maria Mastai-Ferretti (1792–1878); Giacomo Antonio (1806–1876), Cardinal Secretary of State; Eugène Louis Napoleon Bonaparte (1856–1879), Prince of France, Prince Imperial; Eugène de Montijo de Guzmán (1826–1900), Countess, Empress of France; Félix Orsini (1819–1858), Italian Count, lawyer, revolutionary; Maximilian I (1832–1867), Archduke of Austria, Emperor of Mexico
Albumen print mounted on paperboard, c. 8.5 x 5.2 cm
NMGR 4909:21

Various artists – all photographers unknown, drawings and watercolours by Ida Gosling, Count Holstein, Palle Rosenkrantz, ARIZ, Arild Røsenkrantz, Mimi Isolski/Isvolski/Izvolsky(?), F.D. Marshall, Ch. Marandetti, J.S. Pature, V.N., A. Ritz, Emily Piper, Martha (family name unknown), and others
Album from the 1880s with photographs, watercolours and drawings, 48 photographic portraits of people and dogs from Hungary, Great Britain, Germany, Denmark, Sweden, and other places.
Leather binding, closed 37.5 x 30.5 x 6 cm, open 37.5 x 63.5 cm
The Swedish Portrait Archives Fund
NMGR 4910

Unknown photographer
Possibly Swedish
Group portrait with artists in a studio
Standing from left: Ivar Nyberg (1855–1925), painter; Carl Wilhelm Jornesson (1853–1931), painter, graphic artist, conservator at the Nationalmuseum, drawing-master; Massa or Masse(?), Lundgren, artist; Johan Tiren (1853–1911), painter; Edward Rosenberg (1858–1934), painter
Seated from left: Alfred Thörne (1850–1916), painter; Axel Fahlerantz (1851–1925), painter; Herman Feychting (1865–1901), painter,
The portrait of King Gustav II Adolf with his hair arranged in a mullet is slightly puzzling. There is no other portrait in which he has this hairstyle. In other pictures of him, his hair is characteristically short and well-groomed. The details, such as the shining armour, are painted by someone with great experience in depicting materials and surfaces. The composition also indicates that the unknown artist knew what a regal portrait should look like. The king’s head, however, gives the impression of not belonging to the rest of the painting. It seems to have been executed by a different hand. The armour is also rather antiquated – shouldn’t the Swedish monarch be portrayed in a more up-to-date costume? This is obviously a recycled painting. A portrait depicting a totally different person was given a new identity by another artist who added the head of the Swedish king.

**Unknown artist**, active during the first half of the 20th century
Possibly Swedish

Fredrik Thorsson (1865–1925), shoemaker, Minister for Finance, Minister for Trade

Oil on canvas, 95 x 86.5 cm
Transferred from the Ministry for Finance
NMGRH 4957
IN EARLY FEBRUARY 2013, the Nationalmuseum closed its main building on Blasieholmen in Stockholm for several years of refurbishment. In June, the first of a number of exhibitions in the Museum’s temporary premises opened. The exhibition, *Carl Larsson: Friends & Enemies*, was shown in three large galleries at the Royal Academy of Fine Arts on Fredsgatan in Stockholm.

The subject of the exhibition was chosen partly in view of the summer visitors and the vast number of Swedish and foreign tourists who usually come to the Nationalmuseum during the holidays. Carl Larsson is one of the most popular artists in the collection, and Swedish and Nordic art from around the turn of the 19th century is generally loved by the summer audience. The theme – a presentation of Carl Larsson as a proponent of fin de siècle art and traditions – seemed to be perfect for Stockholm in the summer of 2013. The exhibition featured Carl Larsson’s own works together with several works by famous Swedish artists from the period, including Anders Zorn, Hanna Pauli and Karl Nordström.

The focus was on Carl Larsson as a leading figure on a highly dynamic arts scene. In Swedish cultural history, the late 1800s are often described as a golden era, and the 1890s appear to have been a pivotal decade when several prominent artists and writers were at the zenith of their careers. The most internationally famous of these was, of course, August Strindberg, who was a close friend of Carl Larsson for many years, but

Fig. 1 Carl Larsson (1853–1919), *August Strindberg*, 1899. Charcoal and oil on canvas, 56 x 39 cm. Nationalmuseum, SMB 398.
eventually became one of his worst enemies. In 1908, Strindberg viciously attacked Carl Larsson and his wife in *A New Blue Book*, under the heading “Fabricated Characters”. Carl Larsson was deeply offended. A small section of the exhibition was devoted to the relationship between Carl Larsson and August Strindberg. It featured Carl Larsson’s portrait of Strindberg (Fig. 1), along with one of Strindberg’s paintings.

The exhibition was largely arranged according to themes, based on Carl Larsson’s personal relationships and his influence on the arts scene around 1900. But it also presented Carl Larsson’s life and oeuvre and covered his life and artistic development from his impoverished childhood in Stockholm, his studies at the Royal Academy of Fine Arts and his time in Grez-sur-Loing, to the portrait painting and prestigious public commissions in later years. Visitors thus had an opportunity to see a number of Carl Larsson’s most famous works, including many pictures of his home and family at Sundborn in Dalarna. These are the images that made him so immensely popular (Fig. 2).

In 1883, Carl Larsson married the Swedish painter Karin Bergöö. They had met in France, and Karin eventually had a crucial impact on Carl Larsson’s artistic career. Karin Bergöö studied art in Stockholm and Paris, but stopped painting after marrying Carl, who had voiced negative opinions regarding women artists in general in several contexts. Karin found other outlets for her creativity, however. She played an important part in designing the unique interiors of the family home, which grew into their joint artistic project. It comprised not only the interior design but an approach to family life and various lifestyle choices. One particular theme in the exhibition concerned Carl’s many portraits of Karin (Fig. 3).

Despite his success, Carl Larsson occasionally encountered obstacles, for instance in connection with the commissions he received for public embellishments, such as the one for the Nationalmuseum staircase.

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Fig. 2 Carl Larsson (1853–1919), *A Day of Celebration*, c. 1989. Watercolour, 32 x 43 cm. Nationalmuseum, NMB 280.

Fig. 3 Carl Larsson (1853–1919), *Azalea*, 1906. Thielska Galleriet, Stockholm, inv.no. 251.
A conservative establishment headed by King Oscar II were opposed to his art, while some of his politically radical artist friends found him too right-wing. The exhibition included several sketches for Carl Larsson’s commission for the Nationalmuseum. Oscar II was represented by a portrait painted by Oscar Björck.

Carl Larsson’s success was based partly on the support of a small group of patrons who bought his art at exhibitions and commissioned new works. Portraits of the more important of these patrons featured in the exhibition. At the time of Larsson’s breakthrough, the merchant and art collector Pontus Fürstenberg and his wife Göthilda were undoubtedly his most important patrons. Later, they were joined by the banker Ernest Thiel and Prince Eugen.

The exhibition comprised some 120 works, almost 100 of which were by Carl Larsson. Other artists who were represented included Julia Beck, Hugo Birger, Oscar Björck, Eva Bonnier, Per Hasselberg, Ernst Josephson, Karl Nordström, Hanna Pauli, Georg Pauli and Anders Zorn. The Nationalmuseum’s own collection of Swedish fin de siècle art and works by Carl Larsson was complemented by loans of key works from several other Swedish and Nordic museums and private collections in Sweden. The exhibition had 61,633 visitors and was accompanied by a richly-illustrated catalogue in Swedish, English and German, with essays by Martin Olin, Görel Cavalli-Björkman, Torsten Gunnarsson and Per I. Gedin.

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Exhibition catalogue
Carl Larsson: Friends & Enemies (English edition);
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Interiors from the exhibition Carl Larsson: Friends & Enemies.
Hans Gedda

Eva-Lena Karlsson
Curator, Swedish National Portrait Gallery and Royal Castles Collections
5 December 2013 – 30 March 2014

Interior from the exhibition Hans Gedda, the entrance.

**Hans Gedda** (b. 1942) is one of the most innovative Swedish portrait photographers of the 20th century. Over more than a decade of actively collecting photographic portraits, the Swedish National Portrait Gallery has incorporated 39 works by Gedda in the collection. The earliest acquisition was made in 2006, for the exhibition *Kings in Black and White* at Gripsholm Castle, and consisted of ten photos from the series made by Hans Gedda for King Carl XVI Gustaf’s 50th birthday in 1996. It was donated by the Friends of the Nationalmuseum. These photographs include both the official image of His Majesty, and Gedda’s own compositions. The latter include the most radically innovative Swedish royal portraits from the 1990s, such as the photo showing the King’s hand firmly grasping the hilt of his sword. The series was exhibited again in 2010, this time in *The Bernadottes in Black and White* at the Nationalmuseum. In the years leading up to the current exhibition, these photographs have been complemented with a representative selection of other portraits by Hans Gedda. The emphasis has been on people...
who are active in the arts, but the collection also includes a few politicians and industrialists. Four self-portraits demonstrate the artist’s playfulness and experiments in staging himself in a variety of roles.

The exhibition *Hans Gedda* would have been impossible without the photographer’s great generosity. The Nationalmuseum has had free access to his photo archives, his correspondence, press cuttings and other documentation. Gedda’s agent, Mia Bengtson Plynnig, has also given us invaluable assistance. The perception of Gedda’s photographic imagery has been both broadened and deepened in the process. Previously-published monographs were written either by authors of fiction (Lars Forssell and Bodil Malmsten) or journalists (Björn Nilsson). These books are obviously crucial to understanding Gedda; in the case of Forssell and Malmsten, the texts are literary works of art in their own right. Hans Gedda himself has also published articles on his work, mainly focusing on the practical aspects of photography. However, until now, we have lacked a more comprehensive art historic interpretation. Access to the material in Gedda’s archives resulted in a catalogue with the potential for a life after the exhibition. But that obviously does not mean that the last word has been said about Gedda’s multifaceted oeuvre. Hopefully, it will inspire even more studies.

The main emphasis of the exhibition was on Hans Gedda’s portraits. Frequently published photos such as that of the author Tove Jansson (1967) and Nelson Mandela (1990) were mixed with less well-known images. The pictures of Mandela appeared on the covers of magazines and newspapers all over the world after his death, which, coincidentally, was the day Hans Gedda’s exhibition opened. Among the more unknown faces was a series of sensitive, charismatic portraits of anonymous older men, who were photographed by Gedda in connection with a commercial shoot for Dockers Jeans in the mid-1990s, shown here for the first time. In these portraits, Gedda shows a particular kinship with the paintings of the
Caravaggists in the parallel exhibition *Masters of Darkness*. As with the 17th-century masters, the individual person emerges through the pictorial surface of Gedda’s powerful renderings.

Gedda’s portraits combine the typical with the unexpected. Often, the photographs do not correspond with the standard image of the person in question. Instead, Gedda has occasionally presented a new version that has, in some cases, come to influence other photographers. The unexpected expression in a portrait adds further depth to our idea of the depicted person. Many of the photographs are characterised by melancholic, not to say sad, undertones. In Charlie Drevstam’s documentary *Geniet från Flen* (The Genius from Flen, 2012), Hans Gedda comments that laughter is less suitable for portraits, since it tends to look like a grimace, a grin.

One example of a paradoxical smile could be Hans Gedda’s portraits of Georg Rydeberg (1971) for the magazine *Femina*. In the colour photos for the article, his smile is seductive yet not quite convincing. Since the original for this is a small diapositive, it could not be shown in the exhibition, but is included in the catalogue. The exhibited photograph, taken on the same occasion, instead shows a serious man – an image that exudes loneliness and isolation. Is that version more true than the other? This is one example of how Hans Gedda frequently approached portrait photography. Alongside the photos that adhered to the client’s requests and were subsequently chosen for publication, Gedda would produce his own series according to his own mind. Sometimes, the difference is subtle, sometimes astronomical. Even if portraits of the exhibited persons have been seen frequently in the press, these were not necessarily the same versions as those now exhibited by the Nationalmuseum, or the ones that Gedda himself chooses for a presentation of his work.

To broaden the picture of Hans Gedda, the portraits are complemented with images from the world of the circus and still-lifes. In addition, the exhibition features a
few early photos, in a photo journalistic style, taken by Gedda in the 1950s in Flen where he grew up. These surprisingly mature pictures, shot by a mere teenager, led the way into his later artistic oeuvre.

In recent years Hans Gedda has only engaged marginally in portraits. In order to encompass Gedda’s current oeuvre, the exhibition showed a selection of his still-lifes and a closely-related sculpture, The Soloist. Here, we also find parallels with Caravaggist imagery, since the still-life evolved into a painterly subject in its own right in the early 17th century. In Hans Gedda’s photography, genres constantly merge with one another. Similarly, the line between different parts of the exhibition is also blurred. Is, for instance, the photo of a saw blade, a nail and a shard of glass a still life or a self-portrait. One thing does not exclude the other, as Gedda’s photographs are constantly transcending boundaries.

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Notes:
1. Lars Forssell, Bildet bakom kulisserna,

Masters of Darkness

Carina Fryklund
Curator, Old Master Drawings and Paintings
5 December 2013 – 30 March 2014

In conjunction with the major retrospective dedicated to Swedish photographer Hans Gedda at the Royal Academy of Fine Arts in the winter of 2013/2014 (see article on p. 101), the Nationalmuseum also presented a small-scale exhibition of paintings by artists of the 17th-century international Caravaggist movement, as a historical counterpoint to Gedda’s contemporary imagery. As the name indicates, the source of inspiration for those European artists of different nationalities loosely referred to as Caravaggisti, was the art of the Lombard master Michelangelo Merisi da Caravaggio (1571–1610). The pictorial world of this artistic movement was examined through a selection of 29 paintings from the Museum’s permanent collections. While these include no paintings by the master’s own hand, they contain a wide range of excellent works by his followers, many of which have been exhibited only rarely. At the same time, the display can be seen as part of an ongoing search for new ways of presenting the permanent collections in the refurbished museum building due to open in 2017. These have traditionally been ex-
hibited chronologically and strictly according to national schools, but the exhibition *Masters of Darkness* took a different approach. An innovative pictorial language introduced in European painting around 1600 was the common thread running through a series of thematic presentations, bringing together works by Italian, Spanish, French, Dutch and Flemish artists, active in Italy and elsewhere in Europe during the first half of the 17th century.

Few artists have had an effect comparable in scale and depth to that of Caravaggio. His arrival in Rome in 1592 coincided with the election of Pope Clement VIII, and the papal city was destined to soon become the centre of international Caravaggism. If the turmoil of the Reformation and the growing dominance of the European nation states had diminished the political and economic power of the papacy by 1600, Rome was still the unrivalled artistic capital of Europe. Ecclesiastical and secular patronage on a grand scale attracted scores of artists from all over Europe, based on parish censuses, as many as two thousand between 1600 and 1630. Here they became witness to a true revolution in painting as the Northern Italian artists Caravaggio and Annibale Carracci transformed Italian art, each in their own manner overturning the entrenched Mannerist style that still dominated official commissions. By 1600, with his first public works for the Contarelli Chapel in the French national church of San Luigi dei Francesi, Caravaggio had become a universally acclaimed master of the contemporary art scene. He created an expressive new pictorial language, with naturalistically modelled figures depicted from life, a theatrical construction of narrative, the action in the foreground, a dark background to focus attention on subjects illuminated by a strong beam of light from a specific source, and accentuated chiaroscuro that makes the whole seem vital and alive. Naturalism and fantasy are in constant tension, lending the images a special charge. In Rome until 1606 – the date of his exile from the Papal States after committing a murder – he executed a series of public and private works that would change the course of European painting.

The echo of Caravaggio’s revolution in painting spread widely early on. In 1603, the Dutch art critic Karel van Mander wrote about the artist, lauding his powerful naturalism. Following his flight from Rome, and even more after his death in 1610, an increasing number of painters adopted his manner, taking advantage of market demand for Caravagesque works. All those aspiring artists who flocked to Rome from the beginning of the 1610s until the end of the 1620s, the decades that saw the influence of Caravaggio’s naturalism reach its apex, were determined by the master’s innovative way of painting. Many of them left after a period of time and established strong Caravagesque traditions elsewhere, for example, in the Dutch city of Utrecht. The exhibition *Masters of Darkness* charted the spread of Caravaggio’s pictorial innovations throughout Europe and the creative energies it generated for roughly four decades. Caravaggism encompassed a great diversity of artists who, with their varying artistic temperaments and cultural backgrounds, explored different aspects of the master’s art.

By way of transition between the twin exhibitions *Hans Gedda* and *Masters of Darkness*, Domenico Fetti’s “portrait” of an elderly man in the guise of a Classical Poet and a *Vanitas Still Life* by an unknown Northern European artist displayed on the entrance wall were compared and contrasted in a playful manner with Gedda’s photographs of similar motifs (Fig. 1). In the adjoining spacious gallery the exhibited works were then subdivided into the themes of “Genre Painting”, “Saints and Martyrs”, “Biblical Stories”, “Still Life Paint-
ing” and the “History of Antiquity” (Fig. 2), allowing us to witness the dissemination of new subjects and the transformation of older imagery under the master’s influence. Large-format wall texts helped to phrase the hanging, as did the dramatic effect of both the exhibition design and the complex lighting of the individual paintings. Texts on all works, audiovisuals, and films, made for an in-depth presentation of this part of the collections.

The opening section featured paintings with genre motifs, reflecting in various ways a new type of gallery pictures introduced by Caravaggio and developed by Bartolomeo Manfredi and others (Fig. 3). Few Caravaggisti succeeded in securing public commissions on the competitive Roman stage, and many specialised instead in paintings for display in the private art galleries of a powerful new breed of collectors, bankers, princes, and cardinals. Inspired by the stock characters of contemporary popular theatre and picaresque novels, tavern scenes with half-length protagonists engaged in drinking and card-playing, amorous affairs, music-making, pick-pocketing and fortune-telling, found a special resonance with Netherlandish and French artists, as exemplified by Nicolas Régnier’s Sleeper Awakened by a Young Woman with Fire and Hendrick ter Brugghen’s companion pieces Girl Holding a Glass and Man Playing the Lute. While warning against overindulgence in sensual pleasures, such images would have been seen by sophisticated 17th-century viewers as intensely humorous entertainment. Like Paulus Bor’s The Flower Vendor, based on a poem by Dutch author Jacob Cats (1577–1660), these pictures reflect the period’s prejudice against, and fascination with, an underworld of socially marginalised groups that included Romani as well as mercenaries, prostitutes, card-sharps and petty thieves. Another section of the exhibition was devoted to the new genre of still-life painting in Caravaggio’s spirit, as interpreted by Roman and Neapolitan still-life specialists such as Pietro Paolo Bonzi and Giovanni Battista Recco.

Fig. 3 and 4 Interiors from the exhibition Masters of Darkness.
One of Caravaggio’s principal aims was to reform contemporary religious art, to give it a new spiritual depth through the use of an efficient new pictorial language defined by clarity and piety, one that corresponded to the spirit of Tridentine reforms. One long gallery wall presented examples of Caravagesque Counter-Reformation imagery, focusing on individual saints and martyrs as role models for the Catholic faithful. Displayed at the centre of the wall, Francisco de Zurbarán’s iconic image of Christ, *The Veil of St Veronica*, was flanked by the Spaniard Jusepe de Ribera’s two large altarpieces, *St Paul the Hermit* and *The Martyrdom of St Bartholomew* (Fig. 4), and by a series of half-length private devotional images of penitential saints by, among others, Cecco del Caravaggio and Francisco Collantes. An apprentice and companion of Caravaggio’s, the mysterious Cecco has recently been identified as the painter Francesco Boneri. A short film about the recent restoration of his masterpiece *The Penitent Magdalene* (Fig. 5) was shown as part of the exhibition. A version of the story of *Judith and Holofernes* by Antiveduto Gramatica, another early follower, formed a transition to a section of the exhibition devoted to multi-figure history paintings on biblical themes. In addition to Matthias Stom’s splendid altarpiece of *The Adoration of the Magi*, the display featured half-length gallery pictures by Flemish and Dutch artists not known to have visited Italy, including Jacob Jordaens, Lambert Jacobsz., and Pieter Claesz. Soutman. Finally, as a reminder that some of Caravaggio’s closest followers in fact operated in a highly pluralistic Roman context that presented them with multi-faceted artistic options, the exhibition concluded with a work in the idealising classicist tradition represented by the Carracci, *Queen Artemisia of Caria Building the Mausoleum at Halicarnassus* by a former Caravaggist, the Frenchman Simon Vouet.

Today’s visual culture contains widespread echoes of Caravaggist imagery in various media, especially photography, films, and video art. To further demonstrate these links a short film was shown as part of the exhibition, featuring excerpts from a 2005 BBC interview with the Italian-American film director Martin Scorsese discussing Caravaggio’s influence on his own filmmaking. In connection with the twin exhibitions *Hans Gedda* and *Masters of Darkness*, the Nationalmuseum also produced an app containing images of a selection of exhibited artworks with accompanying texts, made available free of charge as a download from the Nationalmuseum’s website, Google Play and iTunes.

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**Lighting design**
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**App**
Audioapps
Films
Fredrik Eriksson/Le Studio

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Fig. 5 Cecco del Caravaggio (Francesco Boneri), *The Penitent Mary Magdalene*. Oil on canvas, 99 x 135 cm. Nationalmuseum, NM 12.
An Italian Architecture Library under the Polar Star: Nicodemus Tessin the Younger’s Collection of Books and Prints

Martin Olin
Associate Professor, Assistant Director of the Swedish Institute in Rome

Fig. 1 Daniel Marot, *Plusieurs pensées utiles aux architectes, peintres, sculptrues, orfevres, jardiniers et autres*, The Hague 1703. Nationalmuseum, NMG ORN 6650. Presumably Nicodemus Tessin’s copy, with Carl Gustaf Tessin’s name stamped on the binding.
taken up as a personal emblem of Charles XI, king of Sweden, in conscious rivalry with the sun of Louis XIV. The light from the *stella polaris* was perhaps less radiant than that of the sun, but the star was more constant and had the advantage of being associated with the geographical position of Sweden.

One of the minds behind the public image of the autocratic rule of Charles XI was the architect Nicodemus Tessin the Younger. Tessin’s concern was to improve the standards of the visual arts in Sweden by using French and Italian models and by filling them with a national programme. In order to secure continuous access to the foreign models, he systematically collected prints, drawings and books. In this article, I will briefly present Tessin and his library and then discuss in particular how the architect used prints from the Roman publisher De Rossi as inspiration.

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*I am constant as the northern star,*  
*Of whose true-fix’t and resting quality,*  
*There is no fellow in the firmament.*  
Julius Caesar, III, i

**In Shakespeare’s play.** Julius Caesar’s arrogant refusal of the senators’ pleas seals his fate.\(^1\) But part of the picture is that the psychological characteristic that makes him unable to change his mind – his constancy – was considered one of the chief virtues of an early modern prince. Justus Lipsius’ *De Constantia*, the founding text of neostoicism, was published in 75 editions between 1584 and 1783.\(^2\) Towards the end of the 17th century, a popular version of this practical philosophy inspired much of the political art of countries with autocratic rule. In 1681, the Polar star was taken up as a personal emblem of Charles XI, king of Sweden, in conscious rivalry with the sun of Louis XIV. The light from the *stella polaris* was perhaps less radiant than that of the sun, but the star was more constant and had the advantage of being associated with the geographical position of Sweden.

One of the minds behind the public image of the autocratic rule of Charles XI was the architect Nicodemus Tessin the Younger. Tessin’s concern was to improve the standards of the visual arts in Sweden by using French and Italian models and by filling them with a national programme. In order to secure continuous access to the foreign models, he systematically collected prints, drawings and books. In this article, I will briefly present Tessin and his library and then discuss in particular how the architect used prints from the Roman publisher De Rossi as inspiration.

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**Fig. 2** Daniel Marot, Design for a library interior from *Plusieurs pensées utiles aux architectes, peintres, sculpteurs,orfèvres, jardiniers et autres* (see Fig. 1), Nationalmuseum, nmg orn 6650.
and sources for his own creative work. I will conclude by considering Tessin’s ambitions as an architect-collector in the context of his time.

Tessin’s father was a German-born architect with the same name – Nicodemus Tessin the Elder – who had settled in Sweden during the final decade of the Thirty Years’ War. Through his training in his father’s house, and during the years from the age of 19 to 23 (1673–1677) that he spent in Italy, the younger Tessin became steeped in the Roman architectural tradition and formed a firm belief in the eternal values of its canon. The two following years, from 1678 to 1680, which he spent in France, did not convince Tessin that the French had supplanted the Italians as architects; but this sojourn familiarised him with the arts scene in the realm of Louis XIV and instilled in him a deep respect for French progress in garden design and interior decoration. To catch up with the latest developments, Tessin made one last European tour during 1687 and 1688.¹

The last journey was made in preparation for the greatest task of Tessin’s career: the modernisation of the Royal Palace in Stockholm, a huge, partly mediaeval pile in the middle of the city. His assignment was to regularise and to carve out fashionable apartments within the older framework. But after a catastrophic fire in May 1697 that almost completely destroyed the old castle, his job description changed: he was now to design a new palace and was given a free hand. Finished long after his death, it became the work for which Tessin is best known.

During the relatively short period when the buildings he designed were actually being constructed, Tessin found that access to books, prints and drawings of Italian architecture was indispensable. The images were not simply “sources”, but a compensation for the crippling absence from the Eternal City. Without the stimulus of a steady flow of information from abroad, Tessin’s creative impulses dried up. He became an avid collector. “I have everything in the manner of interesting books and prints from Italy”, he wrote proudly in 1707.²

In 1712, Tessin published a catalogue in French of his collections of books, prints and drawings.³ Organised according to subject matter, the catalogue begins with three editions of Vitruvius, followed by Vignola in Italian, Dutch, French and German; and then Palladio, Alberti, Scamozzi and Serlio. It continues to cover most titles printed in the field of art and architecture in Italy and France during the 16th and 17th centuries. Tessin’s catalogue makes it possible to discern not only his artistic ideals, but also the variety of tasks that his position as Swedish surintendent entailed: a French treatise on timber is listed before Filippo Baldinucci’s biography of Bernini, and after a series of folios of engravings of French landscape gardens follow pamphlets on cultivating fruit trees, flowers and kitchen plants, making jam and raising songbirds.

A large number of the items in the catalogue have been preserved in Swedish public collections, above all in the Nationalmuseum and the Royal Library. They allow us to appreciate how Tessin used printed images not only for his design work but also for his writings, such as the Treatise on Interior Decoration, a manuscript from c. 1717, published for the first time in 2002.⁴ The topic was of particular interest to Tessin, but as there was no tradition of writing in this field, there are few proper books under this heading in his catalogue. Instead, the important titles are collections of prints showing the designs of near-contemporaries such as Jean Berain and Jean Le Pautre and the latter’s pupil Daniel Marot. Most of these volumes survive in the Nationalmuseum in bindings with the name of Tessin’s son Carl Gustaf stamped on the front cover. The second volume listed on page 26 in Tessin’s 1712 catalogue is Daniel Marot’s Plusieurs pensées utiles aux architectes, peintres, sculpteurs, orfevres, jardiniers et autres, from 1703 (Fig. 1). This recent publication would have been important to Tessin, who understood interior decoration as a field more dependent on fashion than architecture proper. One of the plates shows a library designed by Marot at the end of the 17th century – a comfortable room with an armchair with wings and a reading desk positioned for light and warmth by the fireplace (Fig. 2).⁵ The folio volumes are placed on three shelves, above and between which are shelves and sections for the quartos. Outsize formats are kept in low cupboards below the shelves. On top of the shelves are globes and busts, presumably portraying the writers and philosophers of antiquity.

We don’t know with any certainty what Nicodemus Tessin’s library looked like, but a drawing by the architect dating from c. 1715 shows a project or an ideal view of his own library, or possibly even something approximating its historical appearance (Fig. 3). The general disposition can be compared to that shown in Marot’s project. The tall spines are volumes with prints, kept on three shelves, while smaller books are kept close to the floor. On top of what must be the chimney-piece (although, confusingly, there seems to be further books in it), Tessin has placed a model of an equestrian statue. We know that he owned a model of Louis XIV on horseback, possibly the plaster reduction now in the Nationalmuseum collections (Fig. 4). On top of the shelves Tessin has suggested decorative sculptures, very likely meant to be representations of the wax models for trophy and abduction groups commissioned from the French sculptors working at the Royal Palace (Fig. 5).⁶

Tessin corresponded with agents, principally in Paris, who provided him with prints, books and drawings. Of particular importance is the surviving correspondence with Daniel Cronström, a Swedish diplomat in Paris, who spent a large part of his time hunting down rare specimens for Tessin. The architect also tried to keep an eye on the Italian market. During Tessin’s last vi-
sit to Rome in 1688, he had formed a personal acquaintance with the publisher Giovanni Giacomo de Rossi, but since then, Tessin had gradually fallen out of touch with the developments on the Italian art book market. In October 1702, the Swedish architect thus experienced a pleasant surprise when he received an unforeseen gift. He writes to Cronström:

_The Törnsflychts’ luggage from Italy has arrived. ... The elder brother has presented me with a thick volume that has been engraved in Rome, of the ornaments of windows, doors, etc., of that which is most remarkable in Rome, and of which is promised yet another volume. The first one is quite large and contains many beautiful things, and it can be counted as one of the best books on architecture ever printed. It came out only this last year._

Tessin could hardly have been more delighted with the first volume of the _Studio d’Architettura Civile_, published earlier the same year by Domenico de Rossi, which undoubtedly is the book referred to. Its range of subjects and the precision and beauty of its prints corresponded exactly to the architect’s taste.

Not only did the gift of De Rossi’s new publication to Tessin meet with his approval in a general way, it could also not have been timelier. In 1702, the architect was working with the dra-
wings for the new Royal Palace in Stockholm. In May 1704, Tessin wrote to the king that he had completed the drawings for the palace; “all Plans, façades and sections of Your Majesty’s palace, with all the particulars”. There are only a handful of drawings preserved from the design process. Even if we have little insight into the exact chronology, it seems reasonable to assume that Tessin was engaged in the design process in the autumn of 1702, eighteen months before the presentation drawings were finished. Thus, at the moment when he first opened the Studio d’Architettura Civile, he was looking for solutions to hundreds of details for the vast Royal Palace of Stockholm.

The most obvious case where it is clear that a De Rossi print has served as Tessin’s direct source is the central window of the south façade of the Royal Palace. The location is conspicuous enough, but few have found it curious that the Pamphili dove should appear over the grandest entrance to the main residence of the Swedish king. Jennifer Montagu notes it as an example of Tessin’s “unconcern for symbolism”. The window is clearly based on plate 65 in the first volume of the Studio, which shows one of Borromini’s windows over the nave in S. Giovanni in Laterano, where garlanded herms support an entablature, the cornice of which is broken by a semi-oval arch containing the sitting dove.
with an olive-branch in its mouth (Fig. 6). The dove in the Studio print is reversed in Tessin’s finished drawings and in the print after it. When the window was executed, many decades later, the sculptor interpreted the images freely and the dove flies through the air, thereby making its Pamphilii parentage a little less noticeable (Fig. 7).

A further example of Tessin using a motif taken from Borromini can be observed on the drawing and the related print for the unexecuted Appeal Court (Hovrätt). The crowning attic consists of a perspective with diminishing columns and a seated statue of Justice, flanked by two windows (Figs. 8 and 9). Tessin had already used the trompe-l’œil colonnade as a crowning element in his own house. New features, however, are the two almost square windows in the attic, the frames and shell décor of which are modelled on Borromini’s celebrated windows for the third, mezzanine storey of Palazzo Barberini, published in plate 41 in the Studio (Fig. 10).

The Studio provided Tessin with an unequalled access to detailed solutions for windows and portals of Roman buildings, in plates of such intelligibility and precision that they could serve him as direct models and perhaps be given to the draughtsmen in his studio. The publication gave him opportunity to study features of Roman architecture that had not, for some reason, appealed or been known to him during his sojourns in the 1670s and 80s, such as the quoted Borrominian windows in their uncomfortably high positions.

Tessin’s delight when opening the first volume of the Studio in 1702 and his subsequent use of its plates in his design work should be understood against a background at once trivial and significant: both the selection of architectural details in the Studio and the manner in which they were visualised corresponded to the models and representational techniques that Tessin himself had studied and practised in Rome in the 1670s. In a way, it was a case of a 48-year-old being gratified on learning that the ideals...
he had espoused in his early twenties were still alive. The evidence supporting this particular argument can be found in the collection of study drawings that he brought back to Stockholm, now preserved in the Nationalmuseum. A particularly striking case is Tessin’s drawing dating from c. 1675 of one of the doors of the sala in Palazzo Barberini, which conforms to the Studio print (pl. 46) of 1702 in a number of ways: combination of plan and elevation, shading, the position of the scale (Figs. 11 and 12). Tessin and Alessandro Specchi, who was responsible for most of the Studio plates, shared the experience of training in Carlo Fontana’s studio. Although a foreigner of an earlier generation, it is clear that Tessin also shared the values and assumptions of the culture out of which the Studio originated.

Great as Tessin’s appreciation of the Studio d’Architettura Civile was, it was arguably of less importance to him than other De Rossi publications. I will give only one example of how the Insignium Romae templorum prospectus (1683–1684) stimulated him. Because of the Great Nordic war, the construction of the Stock-

Fig. 8 Claude Haton (c. 1670–1732) after Nicodemus Tessin the Younger, Project for an Appeal Court in Stockholm, c. 1714. Engraving. The façade of the Appeal Court (not executed) was designed as a screen to close the palace project to the west. The low, curved wings forming the outer courtyard were built. Nationalmuseum, NMG 21/1997:20.

Fig. 9 Claude Haton (c. 1670–1732) after Nicodemus Tessin the Younger (1654–1728), Appeal Court. Detail of the attic with the window inspired by Borromini’s window for the top storey of Palazzo Barberini. Nationalmuseum, NMG 21/1997:20 (detail).

Fig. 10 Alessandro Specchi (1668–1729), Third-storey window of the western façade, Palazzo Barberini, Rome. Engraving. Studio d’Architettura Civile, I, 1702, plate 41.
holm palace came to a standstill around 1710. Tessin now began to design a series of monumental buildings for central Stockholm, conjuring up a triumphalist, Italianate surrounding for the still unfinished Palace. Among the planned buildings was a royal burial church, with a tall dome, bell towers and a classical portico, based on a long series of international models. The project is presented in three drawings: façade elevation, section and plan, according to the system of representation of architecture promulgated by the Roman Accademia di San Luca and codified in the *Insignium Romae templorum prospectus*. Particularly striking are the similarities between Tessin’s elevation and section, on the one hand, and Francesco Venturini’s plates of S. Agnese in Piazza Navona on the other (Figs. 13 and 14). Different traits, from the way in which the elevation almost fills out the horizontal space available to the rendering of the wall sections and the foreshortenings, indicate that Tessin was keen to present the project in the mode of Venturini’s prints. Although the royal burial church in one sense belongs to the pan-European neo-Borrominian movement of the 18th century, it is nevertheless also clear that the mode of graphic representation intends us to read the project as a building stone in the august tradition of Roman ecclesiastical architecture.
Tessin’s 1712 catalogue contains little from the architect’s own pen apart from a brief preface. This page tells us what the catalogue is intended for: on the one hand, it is to divert connoisseurs, those already initiated in the arts; on the other hand, it is to demonstrate the study, the application and the untiring collecting required if genuine knowledge of the arts is to be attained. “If”, Tessin continues, 

... monarchs were to offer the arts and sciences as much inclination and zeal, as the ignorant oppress them with their slander and their shameful hypocrisy, we should soon view them in their splendour once again. Indeed, it is for this very reason that they have only been seen to flourish in the mightiest of dominions.”

The roles are clearly defined. It is the task of kings to support the arts, and this requires resources and freedom for individuals like Tessin. His collection is the tool with which he works and, if assembling it has incurred no little cost for his employer, this is because everything that Tessin does is ultimately intended to reflect on the monarchy. Tessin suggests that magnificent secular power, perhaps even absolute monarchy, is a requisite for the flourishing of the arts. When he speaks about the monarchs and the
“mightiest of dominions”, we must assume that Tessin refers to Louis XIV and Charles XII of Sweden – the radiant Sun and the constant Northern Star. On Tessin’s initiative, the arts in Sweden were organised on the direct model of the Surintendance des Bâtiments du Roi. It could be maintained that Tessin’s control and influence was in fact greater than that of his French counterparts. As one individual he took on many roles that in France were divided between several individuals.

In architectural history, the first years of the 18th century are sometimes treated as part of the 17th and sometimes as the prelude to the 18th. An important aspect of Tessin’s activities around 1700 as architect, collector and writer is that he was trying to come to terms with how the architecture of 17th-century Rome – exceptional in every sense of the word – could be transplanted to the absolute monarchies of Northern Europe, with their harsh climate, flat and open terrain, sparse population, and different religion and system of government. He did not arrive at a conclusive solution, but others would follow, and we must see his efforts as a link in the chain connecting Papal Rome with the grand schemes of 18th-century Berlin, Potsdam, Karlsruhe, and many other German cities and – further east – St Petersburg.

Notes:
1. A version of this article was presented in the session “Artists, architects, libraries and books” at the 101st annual conference of the College Art Association in New York in February 2013. I should like to thank the chairs Sarah McPhee and Heather Hyde Minor, the panellists and the audience for comments and suggestions. A longer version of the part of the article discussing Nicodemus Tessin and the De Rossi prints has appeared as “Nicodemus Tessin the Younger and the De Rossi books: a vision of Roman architecture in eighteenth-century Sweden” in Studio d’Architettura Civile. Gli Atlanti di architettura moderna e la diffusione dei modelli romani nell’Europa del Settecento, Aloïsio Antinori (ed.), Rome 2013, pp. 185–211. For an extended argument with full references, which space does not allow me to include here, I refer the reader to this text.
8. This print was used as a source for the late 20th-century reconstruction of the library of William III at the palace of Het Loo. Daniel Marot had made designs both for the interiors and the garden at Het Loo. Little remained, however, of the 17th-century interiors and the restoration was based on inventories (and other written sources), surviving paint layers and three prints by Marot. See Adriaan W. Vieregenthart, “Probleme bei der Ausstattung von Palais Het Loo, in Das Schloss und seine Ausstattung als denkmäpflegerische Aufgabe, Florian Fiedler and Michael Petzet (eds.), München 1995, pp. 41–44 (here, p. 41).
12. Björn R. Kommer, Nicodemus Tessin der Jüngere und das Stockholmer Schloss, Heidelberg 1974, pp. 20–23. In an inventory from c. 1732 of the Tessin family’s collection of drawings, there are only 33 drawings listed (ff. 51–52) for the Stockholm palace, including the finished drawings on which the prints were based (Stockholm, Nationalmuseum Archives, the Artists Archive, C.G. Tessin, Biographica).
14. Perhaps as a security measure, Tessin listed the drawings before leaving Rome in 1677, so there can be no question of them being of a later date. Even though the works of Michelangelo, Bernini and Borromini dominate, many other examples by Roman cinque- and seicento-architects complete the picture together with a few antique monuments. Riksarkivet (National Archives of Sweden), Stockholm, E 5717, no. 7.
15. Another example is Fredrikskyrkan in Karlskrona, constructed in the 1720s, where the façade clearly is based on plate 62 of the Insignium Romae templorum prospectus, a view of the façade of S. Atanasio dei Greci on via del Babuino.
17. “Nicodemus Tessin the Younger”, preface, in Catalogue des livres, estampes & dessins (above, note 6).
Louis Gauffier’s Portrait of Gustaf Mauritz Armfelt: A Political or a Conspiratorial Painting?

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In connection with Gustav III’s journey to the resort town of Spa in 1780, the young baron Gustaf Mauritz Armfelt (1757–1814) became the principal favourite in the immediate circle of the king. Like Gustav’s former closest confidant, the crown equerry Adolf Fredrik Munck, Armfelt was a Finn, and he was the only person allowed to address the monarch using the familiar *du*. He was a man of handsome looks, which served to reinforce a somewhat narcissistic disposition. According to the Duchess Hedvig Elisabet Charlotta, though, he was not entirely perfect: “Armfelt had a pleasant appearance, but no grace...
of figure – the head of an Apollo on an ungainly body, and legs like an elephant’s, though he was very agile.” For over a decade, Armfelt was the most powerful individual at the court of Gustav III. He thus attracted the envy of many, as became clear not least after the king’s death on 29 March 1792. Just before he died, Gustav seems to have realised that his brother, Duke Charles, may have known of a conspiracy against him. He therefore made a codicil to his will. Through this document, which has not been preserved, Gustav is said to have compelled his brother, as regent, to retain the provisional government he established in the days immediately following the attack on him on 16 March. The duke’s subsequent decision to annul and destroy the dead king’s addition to his will has been interpreted in different ways by a succession of Swedish historians, from Elof Tegnéř to Erik Lönnroth. From an earlier view that was sympathetic to Armfelt, and in fact took his side, more recently Lönnroth has attempted a more nuanced, source-critical examination of the historical reality.

For the purposes of this essay, however, absolute historical truth is of less importance, since our concern here is with Armfelt’s self-image, as reflected in a specific portrait. What is clear is that Armfelt was well aware that his situation was precarious and that he would soon end up out in the cold, despite his position as governor of Stockholm. In July 1792, therefore, he decided to request five months’ leave of absence. In reality, this marked the start of a ten-year exodus. Those now in power nipped in the bud anything Armfelt might have been planning to do during his leave by appointing him head of mission in Italy in early September, thereby safely removing him from the political scene in Stockholm. He himself cannot have been unaware that that was their intention, but at the same time it gave him an opportunity to pursue, from abroad, his own campaign against his enemies in the regency government. Armfelt’s wish for regime change in Sweden was to involve him both in negotiations in various quarters and in the publication of a pamphlet in memory of the dead Gustav III. He did not pen this political document himself; that would have been too dangerous. Instead, it was ghostwritten by a French emigrant, the Abbé Heral. The pamphlet was printed in Lucca in the summer of 1793, with the title Prospectus d’un ouvrage, ayant pour titre Histoire de la vie et de l’administration de Gustave III, roi de Suède (Prospectus of a work, having as its title A History of the Life and Administration of Gustav III, King of Sweden). Its appearance provoked much resentment on the part of the regency in Stockholm and suspicion immediately fell on Armfelt, who was placed under close surveillance.

The role of spymaster was played by one of Armfelt’s fellow diplomats in Italy, Francesco Piranesi, who was Swedish consul in Rome. They had met ten years earlier during Gustav III’s Italian tour. Piranesi had adroitly trimmed his sails to the new political winds, and now saw to it that the head of mission’s post was secretly opened. Other members of Armfelt’s staff also acted as spies for the regency government, including the secretary of legation, Claes Lagersvärd.

In March 1793, Armfelt presented his credentials to the pope in Rome. Florence was his next stop, in April, followed by Venice and finally Genoa in August. During this time Armfelt served as host to Princess Sofia Albertina, who was touring Italy incognito as the Princess of Vasa. In July, moreover, he was reunited with his wife and two children in Florence.

Armfelt used his tour of Italy as an opportunity to establish important political contacts, in particular with Russian and British diplomats. He had already written to the Empress Catherine II in late 1792, seeking her protection and the possibility of entering Russian service. Her response had been positive. Armfelt’s contacts with the Russians were of particular interest to the spies who were shadowing him. Little by little, his plans became clearer to the authorities in Stockholm, as did the circumstances surrounding the publication of the Prospectus. The intention was to tighten the noose in Florence. That was where the head of mission was to be arrested. By then, though, he had reached Naples, partly unaware of what was brewing. Only when a Swedish warship dropped anchor there for the purpose of conveying him to Sweden did he quickly realise his precarious situation. This was in the middle of January 1794, and Armfelt had to flee Italy head over heels, with Piranesi and his associates in hot pursuit.

The cat-and-mouse game was still under way during Armfelt’s stay in Florence in September and October 1793. It was now that he placed a series of commissions with artists, seemingly without a thought for the costs involved, despite in fact having to borrow the money. Most of these artists were Frenchmen, all of them forced to leave Rome after the anti-French rioting and persecution following the execution of Louis XVI in January of that year. One of them, the original Bénigne Gagneraux, Armfelt had already met in Rome during Gustav III’s visit. Another was the miniaturist Antonio Zuccarelli, who painted portraits of Armfelt and his family, intended for relatives back in Sweden. Others we know only by name, like a certain Lefevre, again a miniaturist. Two of the other portraits Armfelt commissioned, though, proved all the more spectacular in character. The artist in one case was Louis Gauffier, who produced a painting that has long been in the Nationalmuseum’s possession. The other work, by François-Xavier Fabre, has unfortunately not been preserved. However, the subjects of several of these commissions and the story of their origins are known to us from the many reports which Francesco Piranesi and his assistants wrote to the new authorities in Stockholm. Nothing was too trivial or uninteresting for them, especially if it breathed the slightest hint of a conspiracy on Armfelt’s part.

By the time one of Piranesi’s spies, the engraver Giovanni Brunetti, arrived in Florence in November 1793, Armfelt had already left the city. Brunetti was mainly trying to track down the manuscript of the Prospectus and documents relating to it, although initially he had little to show for his efforts. He did, however, mana-
To stir things up still further in Stockholm, Piranesi added a paragraph claiming that Armfelt had commissioned another French artist, François-Xavier Fabre, to paint an equestrian portrait of him as a general at the head of an army. With Reuterholm’s propensity to see conspiracy at every turn, such a subject could easily be associated with treasonable activity. Armfelt had been made a lieutenant general in spring 1792, and already had some military experience from the war against Russia a few years earlier. During his stay in Florence in the late summer and autumn of 1793, he had even entered into negotiations with Spain over the possibility of his commanding an army corps to fight in that country’s service against the young French republic. This was just a passing fancy that came to nothing, but Piranesi’s spies may very well have got wind of it, and the news could certainly have coloured the interpretation of Fabre’s equestrian portrait of Armfelt.

Given that Armfelt was now suspected of treason, the most innocent of paintings could serve as evidence of his alleged conspiracy against the regency government. But were all the suspicions justified? Gaufler’s portrait of Armfelt was, undoubtedly, a political painting. Its essential message, even if reduced to a simple declaration of loyalty to the memory of the dead king, could escape no one. The comparison to the murder of Julius Caesar was plain, not least given the similar historical fates of the two rulers, with Caesar assassinated on 15 March and Gustav III fatally wounded on 16 March. The parallelism is emphasised and in fact directly spelled out by the Latin inscriptions, with Divo Caesarem set alongside Divo Gustavo, Regi Sveciae and I Caesaris Virtute Tibi et Fato Similis.

He now provided another description of it, one that, understandably, is more detailed and correct: “The said Baron [Armfelt] is portrayed in black, dressed alla francese and adorned with all his orders. He is represented in a pensive pose, with a couple of sheets of paper in his hand (as a kind of symbol of life), regarding the two busts of Gustav III and Julius Caesar, the latter in the form of a bronze bust, placed on a gilded table. In the background there is a view of Le Cascine, one of the most beautiful places in Florence.”

Reporting Brunetti’s account of the portrait to his political masters, Piranesi chose, for propaganda reasons, to create a kind of hybrid or historical harmonisation in keeping with their expectations. In his letter to Gustaf Adolf Reuterholm, a key figure in the regency government, he claimed that, in the painting in question, Armfelt was contemplating the portrait busts of Gustav III and Louis XVI. Undeniably, this made Gaufler’s portrait seem far more sensational than it really was, and therefore Piranesi simply edited out the more nuanced interpretation. The murdered Swedish king, referred to by Reuterholm as the “persecutor”, was here placed alongside the executed French monarch, to better fit the picture of Armfelt’s alleged counter-revolutionary conspiracies against the regency in Stockholm. In Reuterholm’s imagination, Gaufler’s painting could no doubt easily be transformed into a scene in which Armfelt was penning his Prospectus before a portrait of Gustav III.

Apart from the original portrait, which was a gift to the British minister in Florence, Lord John Hervey, and his own personal version of it, Armfelt got Gaufler to make two replicas in 1796. The latter, like Armfelt’s version, have remained in Finland. The original was acquired by the Nationalmuseum in Stockholm as a gift from Sophie Nordenfalk in 1927. By then, it had led a long and adventurous existence. After Armfelt had left Florence, his good friend Lord Hervey had attended to his interests there and redeemed the work from the artist. Following Hervey’s premature death in 1796, his widow Elizabeth had remarried to Lord Seaforth, and their son, Lord Howard de Walden, had inherited the portrait. It was sold at Christie’s in 1868 to the British diplomat Philip Currie, who presented it to Armfelt’s grandson Carl Edvard Piper,
the Swedish minister in London. Subsequently, the painting passed by inheritance to Sophie Nordenfalk, née Piper, at Blekhem. The other three paintings appear to have found their way home through the efforts of Armfelt’s wife, Countess Hedvig De la Gardie. Armfelt’s close confidant, Johan Albrekt Ehrenström, recounts in his “Historical Notes” that, of these three versions of the portrait, one (Armfelt’s own) was intended for the sitter’s wife, one for his friend Aminoff and the last for Ehrenström himself. He continues: “During her visit to me at the fortress of Waxholm, the Countess Armfelt told me that she had brought the version intended for me to Stockholm, and when she later sent it to me, she wrote that it could at least have such value in my eyes as was lent to it by the bust of King Gustav III. I was in a quandary as to how to answer her courteous letter without betraying my resentment towards the giver.”

This was undoubtedly a delicate gift to receive if you were locked up in a fortress, convicted of involvement in the so-called Armfelt conspiracy. But Countess Armfelt was at least as brave herself, as Ehrenström also recalls:

*It caused no little surprise when, some time after this, the Countess Armfelt was appointed governor to the newborn Crown Prince Gustav. She was accordingly given a room in the Royal Palace, in which the king, the queen and the dukes, together with the duchess and the princess, often gathered. Her husband was still proscribed at this time. His name was posted up outside the Stockholm jail and in all the major towns of the realm. … Yet the Countess Armfelt put up his portrait over the sofa in the large salon, hung with red damask, in which she received the royal family and the court. People praised her courage, but found the comparison between the place in which her husband’s portrait hung and that still occupied by his publicly insulted name strange in the extreme.*

These were indeed strange times in the history of Sweden and the rest of Europe: one day governor of the capital, the next an outlawed minister on the run. In the feverish mood gripping both Sweden and the continent in 1793, as new values were pitted against old, even an intimate, almost miniature-like example of “fine painting” like the portrait of Gustaf Mauritz Armfelt could become political dynamite. It would be a mistake to read Gauffier’s picture simply as a pre-Romantic, theatrical portrait of the Gustavian Armfelt, absorbed in contemplation of a bust of the dead king. The work also touched a raw political nerve, as Armfelt made himself the advocate of a legitimate regency government, prescribed by Gustav III himself, but set aside by the Duke-Regent Charles. There was some justification, therefore, for the agitation Piranesi’s intelligence reports must have provoked in Stockholm when the subject of Armfelt’s portrait came up. Louis Gauffier’s painting carried a clear political message, undoubtedly reinforced by the context in which it came into being – but did that make it a conspiratorial work?

**Notes:**
4. Carl Lagersvärd (1756–1836) was also portrayed by Louis Gauffier in 1799. The painting (NM 7026) belongs to the Nationalmuseum’s collections since 2004.
5. RA (National Archives of Sweden), E 5135, Francesco Piranesi to Gustaf Adolf Reuterholm, 7 December 1793 (with an attached intelligence report dated 3 December). Cf. ibid., letter dated 18 December 1793 (with annex dated 14 December 1793).
6. Fredrik Sander, who published a study of Piranesi as early as 1880, explored the genesis of Louis Gauffier’s painting, but with little understanding of how political machinations affected the way the portrait was read (Fredrik Sander, *Francesco Piranesi: en svensk konstagent och minister i Rom: ett bidrag till belysningen af högmålsprocessen mot baron Gustaf Mauritz Armfelt*, Stockholm 1880, p. 14).
7. RA (National Archives of Sweden), E 5135. Dispatch from Giovanni Brunetti, November 1793.
8. Ibid.
9. Ibid. “il Ritratto del do Barone vestito di nero alla francese ornato di tutti g’ordini in atto pensieroso, con una carta in mano (Emblema di descrivere la vita) d’avanti, che guardando li due Busti di Gustavo III et Giuglio Cesare (ed ora si e meglio dizzifato il secondo) espresi à guisa di Bronzo sopra d’un tavolino dorato: in fondo del meda quadro vi é rappresentato la veduta delle cASCINE, uno della bell’ siti Firenzi.”
11. Ibid.
12. A detailed account of the complex issue of the different versions and copies of Gauffier’s portrait can be found in Supinen 1997, pp. 323–335.
14. Johan Albrekt Ehrenström, *Statsrådet Johan Albrekt Ehrenströms efterlevnade Historiska Anteckningar*, vol. II, Uppsala 1883, p. 444. Of these three paintings, Aminoff’s has been preserved at Rilax Manor in Finland, while Ehrenström’s and Armfelt’s own ended up at Sveaborg; cf. Supinen 1997, pp. 324–325.
16. Ibid.
An Exceptionally Protracted Affair:
The Nationalmuseum’s Acquisition of Sergel’s Collections of Drawings and Prints, 1875–1876

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ON A FREEZING COLD Saturday at the end of February 1814, Sweden’s perhaps most celebrated and internationally renowned sculptor, Johan Tobias Sergel, passed away at the age of 73 years and 6 months in the residence provided for him by the Crown in Hötorget in Stockholm. The building, situated by the remains of an old royal hippodrome (originally constructed entirely of timber, but replaced in the 1620s, during the reign of Gustav II Adolf, with a more permanent brick and stone edifice), was designated as “Banan [The Track] no. 554 ½” in the official property register of the city. After Sergel’s death, the house continued to serve as a studio and residence for the sculptors who succeeded him as professor at the Royal Swedish Academy of Fine Arts. The first of these was Sergel’s own favourite among his students, Johan Niklas Bystrom (1783–1848), and the last John Börjeson (1835–1910), who is pictured in Sergel’s former workshop, just before his death, in a number of photographs preserved in the archives of the Stockholm City Museum (Fig. 1).

Until just short of the mid 1950s, the sculptor’s residence remained virtually intact as a living memory and monument to a lost age amidst the bustle of central Stockholm (Fig. 2). Over the last forty years of its existence, it provided classrooms, studios, accommodation and other facilities for students at the Royal Swedish Academy of Fine Arts. After that, the excavators arrived with their gaping jaws to clear the way and lay the foundations for today’s high-rise buildings, the “Hötorget skyscrapers”, which rose up from the end of the 1950s to the later part of the 1960s in what used to be called the “Lower Klara district”.

Sergel appears to have fallen asleep peacefully in the presence of his two loyal servants, his conscientious valet Lars Renström and his dependable maid Christina Stenberg (generally referred to as Kristin). His physician Carl Henrik Wertmüller (1752–1829) may possibly also have been in attendance. The year before Sergel’s death he had made a final diagnosis, concluding that the sculptor, with his widely noted obesity and severe ailments of the joints, was suffering from dropsy, or what would nowadays be called a serious circulatory disorder. This put a heavy strain on

Fig. 1 The sculptor John Börjeson in Sergel’s former studio, 1901. Stockholm City Museum.
Sergel’s internal organs – especially his heart, lungs and kidneys – and meant that he was under the constant supervision of his doctor.¹

The sculptor had already made his will on 15 June 1812, during a short visit by his son Gustav to his Stockholm home. The document – witnessed by two of Sergel’s close friends in his advancing years, the architect Carl Fredrik Sundvall (1754–1829) and Birger Fredrik Rothoff (1759–1831) of the College of Mining – makes it clear that his son was to inherit the lion’s share of his assets. As well as Sponga – the country estate in Ärla parish, near Eskilstuna, which Sergel had acquired for him at great expense earlier that spring, on 24 March – he was, according to the will, to have full rights of possession and disposition over:

...my entire collection of pictures and Books, Original models in terracotta. Esquisses [sketches] in clay or wax … vases, plasters, my bronzes, Marble pieces begun or completed. All that is in my large studio and Cabinet, the large Group of Psyche and Cupid excepted, which belongs to the King. Likewise my small collection of engraved and unengraved rings, my snuff-boxes of gold or tortoiseshell, my gold pocket watch, and my two travelling boxes. I also bequeath to my son all my silver …²

What the document describes as “ritningar” – a word now generally used to refer to architectural or design drawings, but in reality including all the artistic drawings Sergel himself had made, collected or received as gifts from other artists over his career of almost sixty years as an artist and sculptor – were also to go to his son, along with his collections of “copper pieces”, or prints.
One has to ask why Sergel virtually disinherited his daughter, Gustav’s just one year younger sister Johanna Carolina Elisabeth (known generally to the family as Lisette), in this way as far as his collected art treasures were concerned, although the will does stipulate that she was to “share and share alike” with him as regards the rest of their father’s estate.

There were probably not just one, but several possible reasons why the otherwise so generous Sergel should so one-sidedly have favoured his son. First of all, Gustav was the apple of his eye, the child long awaited until he finally became a father in 1792, at the age of 52. And second, there was a circumstance vaguely hinted at in the ageing Sergel’s correspondence with his son, and in the 1810 population registers of the city of Stockholm. From these sources it emerges that, in the sculptor’s final years, his daughter was lodged with a spinster living nearby, “Mademoiselle Fredrica Georgii”, recorded as residing in the Klara and Lower Kungsholmen district; though with the additional remark that the girl was still to be regarded as “registered at the address of Mr Sergel, Surveyor to the King’s Household”.

Sergel was in addition reluctant to divide up the collections he had assembled over a long lifetime as an artist, preferring to gather them together in one place for posterity. What is more, in the enlightened 18th century and long after that – right down to modern times – there was still a widespread misconception that women were by their nature and character coquettish, generally wasteful and incapable of managing assets.

While the Swedish state managed within a short space of time, just a year after Sergel’s death, to raise the necessary funds to acquire from his estate a large proportion of what was judged to be his invaluable sculptural work, it would, symptomatically, be almost fifty years before there was any real awareness of and interest in his less conspicuous, but at least as important, collections of drawings and, in some cases, truly unique prints.

**Discovery of Sergel as a Draughtsman**

The first time these treasures attracted serious attention was when the Society for Scandinavian Art (Föreningen för Nordisk Konst), founded in 1858 – the same year as Sergel’s son and residuary heir Gustav (Fig. 3) passed away – was planning an exhibition in Stockholm a few years later, devoted to the sculptor’s drawings and collections of prints. To that end, the society’s young secretary A. G. Ekwall (later mayor of Strängnäs and a district judge in the north of Sweden) travelled with a drawing tutor called Herrlin by steamer from Riddarholmen in Stockholm via Torshälla to Eskilstuna, and thence by hackney carriage to Sponga, in order to examine and select, on the spot, the works to be presented to a wider audience in the capital.

In a letter written much later to a former Nationalmuseum employee, the senior civil servant and academician Nils Fredrik Sander (1828–1900), Ekwall relates his recollections of the occasion in response to a newspaper advertisement placed in 1884 by the then Board of the Museum, calling on members of the public to get in touch regarding any busts or portrait medallions in particular, sculpted or modelled by Sergel, which they had in their possession:

*Living at Spånga at the time was the Widow, since deceased, of Tobias Sergel’s only son. She had living with her 2 sons, who were then Lieutenants, and a daughter, unmarried at that time, who later married General von Vegesack, and who has now passed away … It was the elder Lieutenant Sergel who was most interested in the works of art. He had a number of portfolios containing excellent old prints, a large quantity of drawings by Ehrensvärd, Tobias Sergel, Abildgaard and others, and a collection of letters from Ehrensvärd to Tobias Sergel, furnished with drawings.*
The letters, the tone of which was Cynical (not to say downright filthy, to use a baser word), showed that very intimate relations had existed between Sergel, Ehrensvärd, who was then living at Döme Årsta in Skåne (or Halland), and Abildgaard in Copenhagen.

The majority of the drawings and prints were lent for exhibition in Stockholm by the aforementioned society and subsequently returned to Lieutenant Sergel.

The Stockholm exhibition, apparently held a few years into the 1860s, seems to have been a success, and one that attracted the interest of the future officers and board members of the new Nationalmuseum, though the building of the latter would not be completed until 1866. The Museum’s first move appears to have been to write to the heirs, asking them to draw up an inventory of all the drawings and prints left by the sculptor which were in their possession.

This is made clear, for one thing, by the reply that was received in the form of a list roughly A3 in size, now slightly yellowed, which is preserved as a loose sheet among the Prints and Drawings Department’s inventories, and which still bears the traces of having been folded first down the middle and then a further three times along the edges, to fit the standard letter format of

Fig. 4 Letter from Edla Amalia Sergel to the Board of the Nationalmuseum in 1864. Nationalmuseum Archives.
the day (Fig. 4). It was, it seems, the then still unmarried daughter Edla Amalia Sergel (1823–1881), mentioned in Ekwall’s letter to Sander and later married to General Ernst von Vegesack (1820–1903), who signed the document on 12 December 1864 at Helleberga – one of the many estates under Sponga Manor.

This list is incomplete, however, and also too abbreviated to give a precise idea of how many sheets were still kept by the family in their original portfolio boxes and ribbon-tied binders after Sergel’s son Gustav had died on the estate on 9 March 1858. The property passed by inheritance to Gustav’s widow Carolina Magdalena (1792–1875), the daughter of a prosperous Walloon family of brewers, the Dubois, in Stockholm, but was managed by one of Gustav’s elder sons, Birger Fredric Sergel (1820–1904). This was presumably the elder Lieutenant Sergel mentioned by Ekwall in his letter to Sander as the person most interested in the works of art left by the sculptor.

For more exact details of the total number of loose drawings and prints originally left by Sergel to his son and then retained by the family in the home of Gustav’s widow (Fig. 5) and their large brood of nine children in all, we must turn to the minutes and other documents preserved from the monthly meeting of the Nationalmuseum Board on 4 October 1875, when, after a lengthy period of deliberation, a decision was at last taken to acquire selected parts of the collection (see Appendix on p. 131).6

The Nationalmuseum Finally Acquires the Works in October 1875

From a letter hastily composed to the Board of the Nationalmuseum on 25 September 1875 and signed by the previously mentioned General Ernst von Vegesack “on behalf of the heirs to the Sergel estate”, just a week before the acquisition was officially discussed at its meeting on 4 October, it emerges that there were a total of almost 2,000 loose drawings and hundreds of prints, spread over 22 portfolios numbered from 0 to 21. We also see that what were described as autograph works of Sergel comprised some 1,275 drawings in all, mostly preserved in their original portfolios, which had been marked in the sculptor’s own day with the numbers 1 to 3 (Fig. 6) and 7 to 12.

The other portfolios contained his collections of prints, the older drawings by other artists which he had collected, and the material he had received as gifts from his contemporaries – fellow artists, colleagues and friends – at various times during his artistic career.

Among the sheets in portfolio no. 15 there were 144 of old master drawings, often furnished with more or less fanciful attributions to real giants of art history such as Leonardo, Raphael, Michelangelo and Dürer, but also including some entirely authentic works – such as a fully worked-out sketch by Rembrandt showing the blind Homer, in the autumn of his life, reciting one of his two famous epic poems, the Iliad or the Odyssey, from memory to a scribe (Fig. 7).7 In the same portfolio, Sergel kept almost thirty sheets with what he considered the best of the drawings he had accumulated from his contemporaries during his years of study in Italy in the 1770s (Figs. 8 and 9).8

Portfolios 4 and 5 are described as containing 443 drawings by his later very close and admired friend, Admiral of the Fleet Carl August Ehrensvärd (1740–1800). In addition, there were 37 illustrated letters, which Sergel received above all as part of an exchange of thoughts between them in words and drawings. This was in connection with the sculptor’s stay with Ehrensvärd at Dönestorp Manor in southern Halland in 1796–1797, on a journey

Fig. 5 Carolina Magdalena Dubois, married to Sergel’s son Gustav, c. 1860. Photo by R. Dahllöf’s studio. Private collection.
Jean Desprez (1743–1804), Pehr Hilleström (1733–1816) and Elias Martin (1739–1818). But there were also drawings and prints by students Serigel had taught or met, such as Jonas Åkerström (1759–1795) and Pehr Hörberg (1746–1816), the self-taught son of a Småland farmer.

From the letter sent by von Vegesack just before the Nationalmuseum Board reached its decision on 4 October 1875, we also see that Serigel’s descendants were prepared to sell, as a single lot and for a total of 9,800 Swedish kronor, almost all the loose drawings and prints remaining in the family’s possession. Unfortunately, then as now, the Museum lacked state funding of its own for acquisitions and therefore had to beat the price down by almost half, to 5,300 kronor, and to pick and choose among the portfolios on offer.

Given this situation, the Nationalmuseum’s strategy seems to have been to concentrate on saving material judged to be in danger of being scattered beyond the country’s borders, but also drawings that it was considered imperative to retain on account of the artists’ intimate and friendly relations with the sculptor. As far as possible, therefore, the Museum attempted to secure all of the 170 sheets contained in portfolio 15, mentioned above, in which Serigel kept his entire collection of old and more recent master drawings. Another priority was to acquire all the drawings, including the 37 letters, in portfolios 4 and 5 which Serigel was stated to have collected from his friend Ehrensvard, as well as the sketches and works in portfolios 17 and 21 that he had received as gifts from his teachers, from some of his friends in Rome, and later from colleagues and students during his time as professor at the Stockholm Academy.

Regrettably, to a corresponding degree, the Museum had to forgo a number of the portfolios which, by and large, contained only the sculptor’s own drawings and his collections of prints. It therefore decided quite simply to refrain from buying the portfolio marked as no. 1, with an unspecified number of drawings by Serigel. Likewise portfolios 7 to 11, containing hundreds of sheets of sketches and studies drawn on various occasions and in varying techniques, a few of them watercoloured too, if other sources are to be believed.

What the Nationalmuseum did purchase in toto, however, were the 242 sheets of portraits and caricatures kept in portfolio 2. Likewise, the 75 sheets described as “croquis” in portfolio 3, and the more than 300 which Serigel had kept in portfolio 12, labelled as “esquisses”, or sketches. In all, almost 620 autograph drawings by the sculptor were acquired from his estate, for a total of 1,000 kronor – an average price of around 1 krona 60 öre per sheet. Prior to the sale, his descendants carefully inscribed these sheets on the reverse with consecutive numbers in ink, to which an officer of the Museum has added, in pencil between oblique strokes, particulars of the sculptor’s portfolios in which they originally belonged (Fig. 10).
Following such a large and significant acquisition, comprising most of the fruits of Sergel’s efforts as a collector and what the Nationalmuseum itself had judged to be and chosen as a representative selection of his autograph drawings, one could be forgiven for thinking that the Museum’s employees would immediately have set to work systematically processing and listing the entire collection, item by item and sheet by sheet, in the accession ledgers. This did happen, after a fashion, with the hundred or so prints which the Museum only officially acquired from the estate the following year, 1876, and with the portfolios containing Sergel’s collections of master drawings and of works by his teachers and by friends, fellow artists, colleagues and students. But when it came to his own drawings, a very different, more brutal and drastic approach appears to have been taken, lumping them all together, seemingly quite provisionally and summarily, in groups entered in pencil in the 1875 inventory of drawings. This sug-

Fig. 7 Rembrandt Harmensz. van Rijn (1606–1669), *Homer Dictating to a Scribe*. Pen, brush and brown ink, heightened with white, 148 x 170 mm. Nationalmuseum, NSM 1677/1875.
gests that staff either did not have time to immediately go through the large body of material when it was acquired, or alternatively – and perhaps more likely – that they wanted to review it in more detail, chiefly to sift all the drawings deemed offensive or openly and provocatively erotic from the more “presentable” material. Presumably, this was with a view to placing the former in portfolios only intended to be shown to a more limited circle of scholars, and not to the public at large.

These drawings were not individually accessioned until 1957, under special Z numbers. As recently as the early 1980s, however, a last remnant of the coarsest drawings remained completely uncatalogued in a “toxic portfolio” that was kept hidden away, enclosed between old 19th-century, grey rag-paper covers with the word “Svinozza” – “Sheer filth”, in a modern translation – printed in large black-ink letters on the front.12

Fig. 8 Johann Heinrich Füssli (1741–1825), Serigel at Work in his Studio in Rome. Pencil, pen and brown ink, brown wash, 199 x 271 mm. Nationalmuseum, SMH 1761/1875.
Appendix

Extract from the minutes of the meeting of the Nationalmuseum Board on 4 October 1875. Bound in volume A1A:7 in the Museum’s Archives

Present: Director General v. Dardel; Mr Scholander, Curator; Mr Boklund, Surveyor to the King’s Household; Baron Nordenfalk; Professor Kjellberg

§ 3. The works of art offered for sale according to the attached list (see Annex B on p. 132) were reviewed. The Board saw fit to purchase on behalf of the Museum: from Major General Baron Ernst von Vegesack, in his capacity as representative of relatives of the sculptor of statues J. T. Sergel, “Biblical Subject”, miniature painting on wood, by Gio. Bellini at a price of … 100 kronor. In addition, the Board decided to select from the collection of portfolios containing drawings, prints etc. which belonged to the sculptor Sergel, also offered for sale by Baron v. Vegesack, the numbers mentioned below, and to offer the following sums for them:

<table>
<thead>
<tr>
<th>Portfolio No.</th>
<th>Description</th>
<th>Amount</th>
</tr>
</thead>
<tbody>
<tr>
<td>15</td>
<td>Old master drawings</td>
<td>2,000 kr</td>
</tr>
<tr>
<td>2, 3, and 12</td>
<td>Sergel’s autograph drawings</td>
<td>1,000 kr</td>
</tr>
<tr>
<td>4 and 5</td>
<td>Ehrensvärd’s ditto</td>
<td>1,000 kr</td>
</tr>
<tr>
<td>1</td>
<td>Drawings by Deprez, Masreliez and others (241 sheets)</td>
<td>300 kr</td>
</tr>
<tr>
<td>17</td>
<td>Drawings and Hörberg’s etchings (144 sheets)</td>
<td>500 kr</td>
</tr>
<tr>
<td></td>
<td>Total</td>
<td>5,300 kr</td>
</tr>
</tbody>
</table>

Fig. 9 François-André Vincent (1746–1816), *Achilles Drives his Enemies into the River Scamander*. Black chalk, heightened with white, on paper, 493 x 380 mm. Nationalmuseum, XMH 1690/1875.

Fig. 10 Annotation on the reverse of one of Sergel’s drawings, showing that it was kept as no. 163 in portfolio 2. Nationalmuseum.
Annex B

Letter dated 25 September 1875 from Ernst Mattias Peter von Vegesack, addressed to the Board of the Nationalmuseum prior to its decision of 4 October:

On behalf of the heirs to the Sergel estate, I have the honour of offering for sale to the Nationalmuseum the following works of art, comprising both the autograph drawings, caricatures, Croquis and Esquisses of J. T. Sergel, Sculptor and Surveyor to the King’s Household, and other drawings by foreign and domestic masters, as well as prints, belonging to his collections

Portfolio No. 15 Drawings by Foreign Masters
170 sheets 2,500 kr
Portfolio No. 1, 2, 3, 7–8–9–10–11 and 12 J. T. Sergel’s autograph drawings, Croquis and Esquisses etc.
1,275 sheets 4,000
Portfolio No. 4 and 5 Count Ehrensvard’s works
440 sheets, 37 letters and 3 drawings of funerary monuments 1,000
Portfolio No. 17 Drawings by Swedish Masters and Hörberg’setchings 114 sheets 800
Portfolio No. 0, 14, 16, 19 and 20 Miscellaneous older and more recent Etchings 723 plates 1,000
Portfolio No. 21 Drawings by Desprez, Sergel, L’arscheveque Masreliez and Fuseli etc. and prints 241 sheets 300
Portfolio No. 13 Architectural drawings etc. 95 sheets 200
Total 9,800 kr

Stockholm, 25 September 1875
Ernst von Vegesack

Final Decision on the Matter

Of the former Sergel collection offered for sale, the following drawings and prints have been purchased, following a process of selection and in accordance with the minutes of the meeting of the Nationalmuseum Board on 4 October 1875 and the Letters Patent of 12 May 1876:

Portfolio No. 15
Drawings mainly by old masters, namely
Sp. Gibelin (2 signed) 3
Jul. De Parme (signed) 4
Parmaggiano 2
N. Poussin (3 signed) 5
Guido Reni (1 signed) 1
Carracci, Annib. (1 signed) 8
Polidorro 5
Titian 4
Tempesta, Ant (1 signed) 2
Bouchardon, E. (3 signed) 4
Giulio Romano 3
Paolo Veronese 1
Bapt. Franco 1
Passeroti (1 signed) 2
Tintoretto (1 signed) 3
Luca Cangi (signed) 4
Leon. da Vinci (signed) 1
Andrea di Salerno 1
Callot (?) 60
Carried forward 60

Elisabet Sirani 1
Allegrini 1
Romanelli 1
Ligorio & Anon. 2
Algardi 1
Vannias (?) (1 signed) 3
R. Taurini 1
A. Dürer (?) (signed) 1
Ciro Ferri 1
C. Bourdon 2
Giorgione & anon. 2
Mola (signed) 1
Jac. Matham 1
P. di Cortona 1
C. Dolci 1
Lud. Cioili (Cigoli) 1
Fr Zucchero 1
F. Salviati & Anon. 1
A. Boscoli 1
Palma 1
Bassano 1
P. Vecchia (?) 1
Vasari 1
A. Schiavone 1
Andr. del Sarto 1
Michelangelo 1
Ant Corregio 1
Carried forward 93

Salv. Rosa (1 signed) 3
Raphael 1
Rubens (1 signed) 2
Guercino 1
I Juliano (?) signed 1
G. A. Sirani (Bol. 1670) 1
M. de Vos (1589 signed) 1
Baccilio (?) 1
Brought forward 93
### Art Bulletin of Nationalmuseum Stockholm Volume 30 2013

**HISTORY AND THEORY OF ART/ SERGEL’S COLLECTION OF DRAWINGS AND PRINTS**

<table>
<thead>
<tr>
<th>Artist/Signer</th>
<th>Quantity</th>
</tr>
</thead>
<tbody>
<tr>
<td>Maitre Roux</td>
<td>1</td>
</tr>
<tr>
<td>P. Panini</td>
<td>1</td>
</tr>
<tr>
<td>G. Cades (1778 signed)</td>
<td>2</td>
</tr>
<tr>
<td>Gagneraux (signed)</td>
<td>2</td>
</tr>
<tr>
<td>Angelica Kaufmann</td>
<td>9</td>
</tr>
<tr>
<td>Rembrandt</td>
<td>2</td>
</tr>
<tr>
<td>Vincent (1775)</td>
<td>1</td>
</tr>
<tr>
<td>Runciman (Rome signed)</td>
<td>1</td>
</tr>
<tr>
<td>Lembke (signed)</td>
<td>3</td>
</tr>
<tr>
<td>Abildgaard</td>
<td>2</td>
</tr>
<tr>
<td>Fuesli (3 signed)</td>
<td>3</td>
</tr>
<tr>
<td>Domenichino</td>
<td>1</td>
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<tr>
<td>Anon</td>
<td>39</td>
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In all 171 For a sum of 2,000 kr

<table>
<thead>
<tr>
<th>Portfolio No.</th>
<th>Contents</th>
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</thead>
<tbody>
<tr>
<td>2</td>
<td>Caricatures by Sergel 242</td>
</tr>
<tr>
<td>3</td>
<td>Croquis by Sergel 75</td>
</tr>
<tr>
<td>12</td>
<td>Esquisses by Sergel 302</td>
</tr>
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</table>

Nos. 2, 3, 12 for a total of 1,000 kr

<table>
<thead>
<tr>
<th>Portfolio No.</th>
<th>Contents</th>
</tr>
</thead>
<tbody>
<tr>
<td>4</td>
<td>Drawings by Ehrensvård and one by Sergel 194</td>
</tr>
<tr>
<td>5</td>
<td>Drawings by Ehrensvård and others 251</td>
</tr>
<tr>
<td></td>
<td>Letters illustrated by the same 37</td>
</tr>
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In all 288 Nos. 4 & 5 for a total of 1,000 kr

<table>
<thead>
<tr>
<th>Portfolio No.</th>
<th>Contents</th>
</tr>
</thead>
<tbody>
<tr>
<td>17</td>
<td>Drawings by Åkerström 22</td>
</tr>
<tr>
<td></td>
<td>,, Rehn 1</td>
</tr>
<tr>
<td></td>
<td>,, Hilleström 1</td>
</tr>
<tr>
<td></td>
<td>,, E. Martin 1</td>
</tr>
<tr>
<td></td>
<td>,, L’archevesque 1</td>
</tr>
<tr>
<td></td>
<td>,, Masreliez 2</td>
</tr>
<tr>
<td></td>
<td>,, Desprez 7</td>
</tr>
<tr>
<td></td>
<td>,, Fuesli 4</td>
</tr>
<tr>
<td></td>
<td>,, Cades 1</td>
</tr>
<tr>
<td></td>
<td>Etchings by Hörberg 41</td>
</tr>
<tr>
<td></td>
<td>Drawings for the temple at Skårfva 33</td>
</tr>
</tbody>
</table>

In all 114 For a sum of 500 kr

<table>
<thead>
<tr>
<th>Portfolio No.</th>
<th>Contents</th>
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</thead>
<tbody>
<tr>
<td>21</td>
<td>Drawing by Sergell 1</td>
</tr>
<tr>
<td></td>
<td>Drawing by Boquet 1</td>
</tr>
</tbody>
</table>

In addition, the following numbers of prints have been selected from the prints portfolios:

<table>
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<th>Contents</th>
</tr>
</thead>
<tbody>
<tr>
<td>0</td>
<td>From Portfolio No. 0</td>
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<tr>
<td></td>
<td>French 1</td>
</tr>
<tr>
<td></td>
<td>Italian 2</td>
</tr>
<tr>
<td></td>
<td>Undetermined 1</td>
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In all 4 4

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<td>14</td>
<td>From Portfolio No. 14</td>
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<tr>
<td></td>
<td>Swedish 3</td>
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<td></td>
<td>French 15</td>
</tr>
<tr>
<td></td>
<td>Dutch 1</td>
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<tr>
<td></td>
<td>Ital. 23</td>
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</table>

In all 56 56

<table>
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</thead>
<tbody>
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<td>From Portfolio No. 16</td>
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<td></td>
<td>Dutch 6</td>
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<td></td>
<td>French 1</td>
</tr>
<tr>
<td></td>
<td>Ital. 7</td>
</tr>
<tr>
<td></td>
<td>Eng. 5</td>
</tr>
</tbody>
</table>

In all 19 19

<table>
<thead>
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</tr>
</thead>
<tbody>
<tr>
<td>19</td>
<td>From Portfolio No. 19</td>
</tr>
<tr>
<td></td>
<td>Swedish 8</td>
</tr>
<tr>
<td></td>
<td>Danish 1</td>
</tr>
</tbody>
</table>

In all 9 9
### HISTORY AND THEORY OF ART / SERGEL’S COLLECTION OF DRAWINGS AND PRINTS

<table>
<thead>
<tr>
<th>From Portfolio 20.</th>
<th>Dutch</th>
<th>3</th>
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<tbody>
<tr>
<td></td>
<td>Ital.</td>
<td>23</td>
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<tr>
<td></td>
<td>French</td>
<td>3</td>
</tr>
<tr>
<td></td>
<td>German</td>
<td>1</td>
</tr>
<tr>
<td></td>
<td>Danish</td>
<td>1</td>
</tr>
</tbody>
</table>

In all, 121 prints for a total of 500 kr

**Notes:**

1. Wertmüller’s pronouncement on Sergel’s state of health was recorded in a letter the sculptor wrote to his son on 9 April 1813, preserved in the Nationalmuseum Archives. For further details, see note 3 below.

2. The Svea Court of Appeal confirmed the validity of Sergel’s will on 6 July 1814. The cited extract is from a certified copy of the original preserved, along with various other documents relating to the sculptor, in a late 19th-century volume in the Nationalmuseum Archives, shelf-marked vol. H II A 18 F 1.

3. The reason for the daughter’s change of abode – whether it was Sergel’s concern for her education, in terms of learning good manners and simple culinary skills for her future role as a wife and housekeeper, or some falling out between father and daughter – we do not know. A later letter to his son Gustav may provide something of a clue. Around the time the latter was attempting, with his father’s help, to acquire the Sponga estate near Eskilstuna, the sculptor informed him on 7 October 1811 that he had had a visit from his daughter, “who had dinner with me the day after my arrival [in Stockholm] together with Miss Georgii, who has turned her into a little cocotte, which I am not at all happy about. If I can, however, I shall try to remedy this.” The letter, originally in French, is one of the 69, as yet unpublished, which Sergel wrote to his son between 1811 and the week before his death in February 1814. They came into the Nationalmuseum’s possession in 1994 when, together with the Louvre, it acquired the last significant group of drawings from the sculptor’s estate, held by two of his present-day descendants, Mrs Gunilla Sergel of Lund and Mrs Beata Grotte-Törnebohm, residing in Cadiz, Spain.

4. One of the worst disparagers of women’s ability to manage property of their own was Sergel’s very close friend, Admiral of the Fleet Carl August Ehrensvärd, who claimed that they yearned only for luxury and ostentation. For a summary of Ehrensvärd’s deeply pessimistic view of women, see for example Holger Frykenstedt’s account “Carl August Ehrensvärds sitt ’Politiska Skifvan’ – En ideologisk seglats i den gustavianska epokens bakvatten”, in *Gustav III*, Ulf G. Johnson (ed.), Årsbok för Svenska statens konstsamlingar 19, Stockholm 1972, pp. 105–139, published in connection with the Nationalmuseum’s exhibition Gustav III, commemorating the king’s revolution in 1772.

5. The letter from Ekwall to Sander is bound in the same volume as was referred to in note 2.

6. The Board minutes from October 1875 are preserved in the Museum’s Archives, under shelf mark A1A7, and are cited in the Appendix.

7. NMH 1677/1875. For further commentary and information on the Rembrandt drawing in Sergel’s possession, see Börje Magnusson’s entry in *Rembrandt och hans tid*, Nationalmuseum exhibition catalogue no. 551, Uddevalla 1992, cat. no. 180, p. 361, published in connection with the Museum’s bicentenary.

8. Regarding Sergel’s contacts and artistic relations during his student years in Italy, see the present author’s article “Sergels romerska vänkrets”, in *Sergel och hans romerska krets*, Nationalmuseum exhibition catalogue no. 636, Värnamo 2003, pp. 30–45.

9. Concerning Sergel’s visit to Ehrensvärd in Halland in 1796–1797, and their correspondence while the sculptor was staying on the Danish side of the Sound, see the present author’s essay in *Carl August Ehrensvärd: Tecknaren och arkitekten*, Nationalmuseum exhibition catalogue no. 603, Helsingborg 1997, pp. 149–206.

10. The prints from Sergel’s collection are recorded in relatively great detail, but unfortunately, in part, under incorrectly duplicated numbers, as nos. 38–274 in the Museum’s 1875 inventory of newly acquired graphic works. His collections of old and more recent master drawings and of works by friends, acquaintances and students were recorded the year before, in the 1875 inventory of drawings, but only in brief, giving the artists’ names and the numbers of works: the master drawings as nos. 1558–1725 and the works he had received from contemporary teachers, fellow artists, friends and students as nos. 1726–1802 and 1923–1955.

11. Sergel’s own drawings are lumped together in two separate entries in the 1875 drawings inventory, as nos. 457–773 and 1256–1557. The group in between, nos. 774–1255, is stated to include, among other items, the drawings by Carl August Ehrensvärd which Sergel had collected in portfolios 4 and 5, but turns out on closer inspection also to include works by the sculptor himself.

12. The first time these drawings were shown completely openly to the public was in an uncatalogued exhibition on “Ehrensvärd’s drawings arising from the journey of Sergel and Baron J. J. De Geer to Denmark in 1796–97”, arranged by the present author at the Nationalmuseum in 1981. The following year it was shown at the Prints Department of the National Gallery of Denmark in Copenhagen, with the title “Sergel’s journey to Copenhagen 1796–97: Drawings by Ehrensvärd, Sergel and Abildgaard” (Lommebog 19). For further information on these drawings, see the present author’s article “1700-talets erotiska fantasier – Ehrensvärds och Sergels teckningar i Nationalmuseum” in *Lust & Last*, Nationalmuseum exhibition catalogue no. 663, Värnamo 2011, pp. 135–165, cat. nos. 77–78.
A Source-Critical Comment on Roger de Robelin’s  
“On the provenance of Rembrandt’s  
The Conspiracy of the Batavians under Claudius Civilis”

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Professor  
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**Roger de Robelin’s** essay on the provenance of Rembrandt’s painting *The Conspiracy of the Batavians under Claudius Civilis* in *Art Bulletin of Nationalmuseum, Stockholm, Volume 19, 2012* gives rise to some reflections. In it, Robelin asserts that he has found proof in the archives that the painting was present in Sweden already in the 17th century, a proposition that readers will certainly find intriguing.

Usually, there is only fragmentary (and often ambiguous) information about previous owners, sales, exhibitions and utilisation in the broad sense, when it comes to older artworks. Frequently, we have to put the pieces together and use deductive evidence-based reasoning. This form of research is viable and far from futile endeavor. But we must remember not to leap too readily from supposition to confirmation. The third time a plausible identification is mentioned, it should not be referred to as “recently confirmed” or “what we discovered”. Roger de Robelin makes a few such leaps in an essay that is otherwise based on a solid knowledge of documents, personal history and cultural contexts relating to the painting and its fate in Swedish hands. Nevertheless, it appears that the plausibility of the scenario he presents is allowed to dominate his arguments.

The events and actions that can be confirmed about the painting and its migrations are as follows:

Rembrandt was commissioned by the elders of the City of Amsterdam to paint *The Conspiracy of the Batavians under Claudius Civilis* for the town hall. The work was rejected and Rembrandt cropped the canvas into a more manageable format. There is no further information about the whereabouts, location or ownership of the painting until it was put up for sale at an auction in Amsterdam in 1734. The seller was anonymous. The buyer was “Nicolaas Kohl”, identified as Nikolaus Kohl, merchant. Kohl became Sophia Grill’s second husband in 1716. Grill’s younger relative Anna Johanna Grill married the merchant Henrik Wilhelm Peill, who deposited the painting at the Royal Academy of Fine Arts in Stockholm. His widow donated it to the Academy in 1798. The scene in the painting has several interpretations. The correct subject description is printed in the 1754 auction catalogue, but by the time the work came into Swedish ownership the subject had been forgotten and was not identified until the late 19th century. As mentioned above, Roger de Robelin is now claiming that the painting came to Sweden already in the 17th century, as part of Johan Gabriel Stenbock’s collection, and he bases this assertion on the following:

1. There were several Rembrandt paintings in Stenbock’s collection, including *The Kitchen Maid* (NM 581), *Portrait of an Old Man with a Stick* (NM 581) and *Portrait of an Old Woman* (NM 582) (all of them now in the Nationalmuseum collection).

2. There was a group of 12 large paintings in Stenbock’s collection (the titles are often unspecific but it has been assumed until now, that several of these works were by Gerrit van Honthorst, paintings that have been traced to collections in Skåne and Denmark); No 8 in the deeds of his estate is described as “A king in council with his soldiers”.

Our objection is that the fact that Stenbock had several works by Rembrandt (although he does not mention that they are by Rembrandt) does not prove that he also owned another titled “A king in council with his soldiers”. The description is fairly general and thus does not exclusively fit the description of *The Conspiracy of the Batavians under Claudius Civilis*. The premises for this claim need to be argued.

3. An item in the 1734 auction catalogue has a title (“A little Boy with a Birdsnest”) similar to the description of a painting inherited by Hedvig Sack (“A lad with baby birds, frame black and gilt”), after Stina Lillie, who in turn inherited it from Sten-
buckland. Robelin posits that the similar descriptions of the auction lot and the painting owned by Hedvig Sack indicates that Hedvig Sack is the anonymous seller at the auction in 1734.

This prompts the following objection or question: How many paintings on the theme of “A Little Boy with a Birdsnest” were produced in Dutch genre painting? Hedvig Sack as an anonymous seller in the 1734 auction would infer that the inheritance after Stenbock was included in that auction, thus making her a prerequisite for Robelin’s chain of reasoning. But what happens is that Robelin turns this supposition into an “actual fact” when he refers to it further down in his own essay. In our view, he is quoting himself to support his own hypothesis.

With Hedvig Sack as a positive fact in the account of the auction, her sister Ulla Sparre is also drawn into the story – and with her Carl Gustaf Tessin. Robelin means that it is likely that the patchy documentation (anonymous dealers, the absence of correspondence and clear mentions) is due to the machinations of powerful people in dire straits. Hedvig Sack needs to sell her “small genre scene” so she can send money to her husband Nils Bielke, a Catholic convert in Rome. Ulla Sparre wants to sell her inheritance from Stenbock to finance her husband’s diplomatic plans.

Our objections and doubts: The author’s intricate weave of circumstances relies solely on a description of a genre painting owned by Hedvig Sack referring to a painting with a similar motif that was auctioned off in 1734. But the suppositions behind this claim need to be argued.

Roger de Robelin eventually ends up in a precarious predicament when he seeks to persuade us that the Claudius Civilis painting was sold from Sweden at the auction in 1734: this leaves him to explain how the painting returned to Sweden. According to his theory, it was bought and taken to Sweden already in the 1660s, and then sold through an agent in 1734. He also needs to explain how the merchant Peill and the Grill family came into the picture, if Sophia Grill’s husband Nikolaus Kohl was not the “actual” buyer at the auction. Here, Robelin calls upon unsubstantiated assumptions about how Peill, who was working for Grill, participated in bringing back to Sweden parts of Nils Bielke’s estate in Rome, the Swedish portraits, and hopefully other paintings of a “Swedish” character (i.e. “Claudius Civilis”). His arguments grow increasingly implausible.

We have further objections: Most dubious of all in Robelin’s essay is the use of Filippo Baldinucci’s writings on the lives of famous artists to add probability to his claims. Baldinucci’s allegation that Rembrandt worked for the Swedish Crown, and even that he died in Sweden, takes on a mythical, allegorised character of truth in Robelin’s account. Robelin posits that Baldinucci’s account has transformed the factual story – i.e. that Stenbock acquired Rembrandt’s painting *The Conspiracy of the Batavians under Claudius Civilis*. Altogether, we must ask ourselves what Baldinucci’s account can contribute to our knowledge of Claudius Civilis’ Swedish history. Robelin should have based his suppositions on epistemological arguments, instead of making his drafts more believable and ultimately presenting them as confirmed truths by merely reiterating his own hypotheses. Baldinucci wrote his text in the service of the abdicated Queen Kristina. For him, the credibility of Swedish monarchs as art lovers may have had other strategic and perhaps self-serving objectives.

Towards the end of his essay, Roger de Robelin states that the ambition of his further research is to ultimately present proof of how Stenbock acquired the Rembrandt painting. We believe this may prove difficult, but we wish him the best of luck.

Notes:

Response to “A Source-Critical Comment etc.”

Roger de Robelin
BA

IT IS ENTIRELY LEGITIMATE, in a scientific context, to propose one or more hypotheses. Ultimately, this is an opportunity to try new roads in order to achieve full certainty. In my essay “On the Provenance of Rembrandt’s The Conspiracy of the Batavians under Claudius Civilis”, I have noted a number of hitherto completely unknown indices that could open up for new interpretations of the unsolved issues concerning the painting’s provenance and history prior to 1780.1 A hypothesis can only be of scientific value if it can be supported by substantial evidence. I can only note that Professor Görel Cavalli-Björkman herself was once prepared, without any critical scrutiny of the sources, to accept the old and entirely unverified claim that the Nationalmuseum’s work by Rembrandt, The Kitchen Maid (NM 584), came from the collection of Roger de Piles, by way of Fonspertius’ collection and the Paris auction in 1747.2 Even in Art Bulletin ofNationalmuseum, Stockholm 1994, I demonstrated that the painting had a completely different provenance, namely Johan Gabriel Stenbock’s collection.3 The sources that I referred to for The Kitchen Maid, and on which I based my subsequent hypothesis on a possible provenance for Claudius Civilis, never mention Rembrandt directly by name.4 The difference between them is the chain of provenance. In the case of The Kitchen Maid, this chain is unbroken and thus easier to verify. As for The Conspiracy of the Batavians under Claudius Civilis, I have identified as a problem that the work may have been exported from Sweden, thus breaking the chain. This makes it far more difficult to immediately corroborate its provenance, but it does not mean that the evidence is weaker, in view of the overall context of Stenbock’s collection.

The established opinion regarding the early provenance of The Conspiracy of the Batavians under Claudius Civilis would have it that the painting remained in Rembrandt’s studio after his death in 1669 and that his student Aert de Gelder consequently also took possession of the master’s monumental painting. Görel Cavalli-Björkman has also embraced this theory, but without backing the hypothesis with any substantial evidence.5 In this sense, Cavalli-Björkman has not considered that the painting was probably included in the pledge that the artists left to his lender Har men Becker. This opens up for a potentially rather different chain of provenance. In my view, the provenance is probably the same as for Stenbock’s The Kitchen Maid (NM 584), Portrait of an Old Man with a Stick (NM 581) and Portrait of an Old Woman (NM 582).

With the stringent standards of evidence that Cavalli-Björkman and Rossholm-Lagerlörf stipulate, most things could be questioned in view of the unreliability of inventory lists from the late-17th and early-18th centuries, which rarely or never name the artist but merely give a general description of the painting’s subject matter. If we doubt the subject description “A little Boy with a Birdsnest”, which was sold at an auction in Amsterdam in 1734, we may as well question the link to The Conspiracy of the Batavians under Claudius Civilis at the same auction. Because there is actually nothing that directly and unequivocally corroborates that this refers to our painting The Conspiracy of the Batavians under Claudius Civilis. We can, however, establish a connection between Cohl and Peill, but it is questionable whether even this would hold up to a more rigorous examination. The exact measurements are not stated, for instance. Moreover, the seller is anonymous. Nor is it known whether Nicolaas Cohl was the actual buyer or if he was merely serving as an agent, say, for his friend Claes Grill.

I never claimed to have provided the last word on this matter. On the contrary, my ambition was to open up new roads of enquiry into the provenance of this valuable painting. Other specialists are obviously free to explore this field of research. The examination of the contents of Stenbock’s archives in the National Archives (primarily the Bergshammar collection), for instance, is far from completed.

Notes:


The Nationalmuseum Lighting Lab

Helen Evans
Conservator
Helena Kåberg
Curator

Fig. 1 The Nationalmuseum Lighting Lab.
A new lighting programme is being designed for the Nationalmuseum in connection with the refurbishment. The programme considers how we want visitors to experience the art and the museum building, also bearing in mind our visitors’ comfort and enjoyment. Other important aspects concern preservation and the potential of the 19th-century building with regard to its historic qualities and installation technology. The solution we opt for will contribute to making the Nationalmuseum a “green museum”; moreover, the installations we execute to handle natural and artificial light should be sustainable, cost-effective and easy to use.

**The Nationalmuseum building** was created with the idea that the experience of art is enhanced when the works communicate with the surrounding space. Originally, the museum comprised galleries that varied in size, decoration, colour and light – different kinds of galleries for different kinds of presentations and art. Over the years, the building changed, and the galleries became more uniform in appearance. Windows were covered and partition walls erected, blocking out daylight and views of Stockholm. In our vision of a renovated Nationalmuseum building, daylight is let in and diversity of style, colour and ornamentation will be reinstated. The varied environments can be utilised to create a more multifaceted art experience.

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Fig. 2 Visitor interface. Scenarios A (3200 K), B (4000 K), and C (5600 K).
we want the building to be used and experienced. Solutions will then be designed together with specialists in various fields of technology, and especially in collaboration with Wingårdhs Arkitektkontor and Kardorff Ingenieure Lichtplanung. The Museum has extensive practical and theoretical expertise, but now that the refurbishment opens up for new solutions, along with exciting new developments in lighting, we realised there is a need to experiment and learn more. The Nationalmuseum’s LightLab is one example of our efforts to build a Nationalmuseum for the future.¹

The original purpose of the Light Lab was to serve as a tool for specifying the Nationalmuseum’s requirements on a control system for the new lighting. We wanted to launch a pilot experiment, with a trial installation in one of the exhibition spaces. However, in order to assess the control system we wanted the lighting scenarios to be relevant to our exhibition activities. In that way, the experiment had multiple aims. We were able to learn more about the capacity we wanted the new control system to have, and could also test and assess how art is perceived in different qualities of light. By making the lab public, we could also involve our visitors. We were able to inform the public about the ongoing refurbishment project, and exemplify what we were doing to create the future museum. We also gave visitors opportunities to learn more about Solid State Lighting (SSL) and to test different kinds of lighting and consider how light and colour influence what we see.

Light is crucial to how we experience art, and there are important questions about what will be required of the Nationalmuseum’s new light sources. What qualities should the light have in order to offer museum visitors rewarding experiences of art? How can we minimize the detrimental effects of illumination on light-sensitive objects?

Technical progress is swift. SSL lighting has developed into one of the most interesting options for illumination today. As the qualities of SSL differ from traditional lighting, we must gather information about the new possibilities of this light source.

Thus we designed an experiment where we tested how paintings are experienced under SSL where white light has different warm or cool tones. We explored the effects of light on paintings with different subjects and characteristics. 17th-century paintings

Fig. 3 Participants in the Nationalmuseum’s two-day conference and workshop *The Future’s Bright: Managing Colour Change in Light* filling out the questionnaire.
of exteriors with many shades of red and brown were compared to landscapes and plein-air paintings from the 19th century with bright-blue skies and fresh green hues. To introduce still another dimension, we also tested how the experience changed depending on whether the paintings were hung on a white or grey wall.

The visitors’ experience is crucial, but in order to protect light-sensitive pigments and materials we are also looking for lighting that exposes works to the least possible risk. We want light that is free from damaging infrared and ultraviolet rays. So as to further protect the artworks, the brightness and duration of light-exposure should be limited. There are many SSL lights to choose from today, with new varieties popping up all the time. The light quality is essential to minimising the damaging effects of SSL light. In our search for suitable museum lighting, therefore, we performed both technical and visual studies. A survey was carried out in consultation with the Getty Conservation Institute in Los Angeles, and the Kunstkademiets Konservatorskole in Copenhagen.

Based on our description, the Stockholm-based company Transpond created an installation, a control programme and a control interface that made it easy to adjust colour temperature (Kelvin) of the SSL lighting via an iPad. Visitors could adjust the lighting themselves, choosing between three scenarios (Figs. 1 and 2). In scenario A, the works and the surrounding walls were illuminated with a fairly warm light (3300 K). In scenario B, the light was somewhat colder (4000 K), while scenario C simulated daylight (5600 K). The paintings were exposed to light corresponding to 200 lux.

Visitors were invited to activate scenarios A, B or C via a touch screen, and to note how the lighting temperature and wall colour affected their experience of the work of art. They were asked, among other things, how the colours, contours and volumes appeared in warm and cold light. We also asked them whether they thought the 17th-century interiors looked better in one lighting and the landscapes in another. Moreover, they were requested to consider whether the wall colour influenced the impression.

Workshops were organised for staff and colleagues from other institutions. The first workshop was held when the lab was inaugurated during the Nationalmuseum’s two-day conference and workshop The Future’s Bright: Managing Colour Change in Light Sensitive Collections (Fig. 3). Workshops were subsequently held with the Nationalmuseum’s curators, educators and conservators, and with the Friends of the Nationalmuseum and groups of colleagues from other museums in Stockholm.

All workshop participants were requested to fill out a questionnaire relating to the three lighting scenarios (Fig. 4). Unfortunately, we were unable to let all museum visitors answer the questionnaire, but 145 people who took part in guided workshops replied in writing. Although this is not a huge statistical base, the data nevertheless gives some guidance. Everyone who

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**Fig. 4** The questionnaire was a simplified version of questionnaires used in assessments at the Getty Conservation Institute, Los Angeles, which we were able to participate in thanks to GCI senior scientist James Druzik’s generosity and commitment to our project. Each scenario was followed by the questions above. Participants were also able to add free-text comments to each question.
responded either works with art or frequently looks at art. Ages varied from 25 to 84.

The majority of respondents preferred 3200 K, saying that colours and details were clearer at that strength. 4000 K and 5600 K were perceived as more acceptable lighting for art hung against a grey wall section. The alternative that scored the lowest was art hung on a white wall with lighting set to 5600 K. The white wall looked blue in the cold light, and this had an unfavorable effect on how the colours were experienced.

The survey results clearly indicated that the viewer experience was affected more by the wall colour than by the colour of the light. Paler paintings were to their advantage against a light wall. Darker paintings looked better against a dark wall. The 17th-century interior with a black frame looked veritably lifeless against a white wall. The contrast between the painting and the wall was too stark. Rather than being revolutionary or astonishing, the survey results confirmed long-established colour theories. To refine our results, we could proceed by examining how age, profession and personal opinions on development and change have influenced the answers.

Choosing to install SSL lighting with a fixed colour temperature is one alternative. Having a lighting engineer choose and manually set the lighting using individual lights with a range of fixed settings is another. But today it is also technically possible to use tunable lights that are all individually adjustable via the control system, and thus optimizing the settings for each indivi-

Fig. 5 Interface for advanced lab functions accessible only to Nationalmuseum staff demonstrating the lab in connection with workshops. These functions were locked for visitors who did not participate in a guided presentation of the lab.
dual work of art. Our question was whether such a system would be viable for us. In order to evaluate and learn more about how light affects the experience of art, we organised another, more advanced, workshop.

One question we asked ourselves was if a plein-air painting made in the cold light of Sweden’s northern latitudes would benefit from colder lighting. Another question was if an interior painted in warm hues would appear more appealing in warm lighting resembling that of wax candles and halogen. For this evaluation, we commissioned Transpond to design a more advanced programme and interface than in the three scenarios described above. The SSL lighting we tested was tunable white, and the workshop participants were able to control individual spotlights and wall washers. The colour temperature and brightness were more or less infinitely adjustable. The colour temperature could be varied from 2700 K to 5600 K. Brightness was between 0 and 200 lux (Fig. 5).

Participants concluded that the green landscape with a very blue sky was benefited particularly from colder light. It was also interesting how the perception of the time of day depicted in the painting was influenced and seemed to change. At 3200 K, Edvard Bergh’s painting *Summer Landscape* (Fig. 6) was seen to portray a scene on a hot summer’s day at noon. In colder light, it suggested early morning before full sunrise, or the “blue hour” at dusk. In a painting by Anders Zorn, *By Lake Siljan* (Fig. 7, hung on a wall not shown in the image of the laboratory), representing a nude woman just before or after bathing, the lighting was even more crucial. At 3200 K, the bare skin seemed warmed by sunlight at lunchtime, when the sun is at its zenith. In colder light, the scene could be interpreted as a morning or evening swim.
Studying Gustaf Rydberg’s painting *Spring in Skåne* (Fig. 8) provided further insights. It would appear that we who live in the north, and who long for sunlight for large parts of the year, have a highly-developed sensitivity to variations in daylight. This is probably accompanied by a well-developed understanding of different kinds of snow. In cold light, Rydberg’s spring landscape awoke a lively sensation of ice melting and the first warm rays of sunshine in spring. In warmer light, the scene was perceived as a lifeless, dirty landscape without any spring feeling.

Our conclusion was that it can be interesting to enhance various moods by means of colour temperatures. Nevertheless, we find it hard to envision how tunable white could be used throughout the Museum. Technically, it would be possible. However, as we see it today, such a system would be expensive and not particularly user-friendly. It may, however, be viable and interesting for showing art in specialised presentations in smaller exhibition spaces. It could also be used for enhancing artefacts in display cases, for instance by using warmer light for gold objects, and colder light for silver.

For more complex displays in large galleries, however, with many art works hung in tiers on the walls and with sculpture and display cases standing on the floor, a uniform colour temperatu-
re would be preferable. We have not yet decided which Kelvin
degree to use. Until we have made this decision, we are monitoring
developments closely, focusing especially on ongoing or completed
projects in other museums around the world. In addition, we
have to evaluate the best alternative for combining artificial light
with daylight. It will also be essential to choose wall colours that
harmonise both with the architect Friedrich August Stüler’s 19th-
century building and with the Nationalmuseum collection. One
of the objectives of the refurbishment is to create a modern mu-
seum where architecture and art interact to offer a powerful art
experience. Our experiences from the Nationalmuseum
Lighting Lab have brought us closer to achieving that goal.

Notes:
1. Project leaders: Fredrik Eriksson and Helena Kåberg. Scientific
consultants: James Druzik, Getty Conservation Institute, Los Angeles, and
Bent Eshøj, Kunstakademiet Konservatorskole, Copenhagen. Lighting
consultant: Transpond. Curator: Mikael Ahlund. Conservators: Helen
Evans and Rickard Becklén. Exhibition architect: Henrik Widen.