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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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NATIONALMUSEUM @
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 7198
(See article on p. 21)

Fig. 1
Johan Christoffer Boklund, Soldier Memories, 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 (1842–1914)
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).

Stefan Johannsson (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 Peill, 1767*

Signed “Roslin à Paris 1767”
Oil on canvas, 151 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 Wennerberg**

(1863–1914)

*Autumn Flowers, Sneezeweed and Autumn Asters, 1910*

Signed “G Wennerberg”
Oil on canvas, 130 x 70 cm
Transferred from the Manilla School

*NM 7136*

**Adolf Ulrik Wertmüller**

(1751–1811)

*Portrait of Henri Bertholet-Campan (1784–1821) as a Child, with the Dog Aline, 1786*

Signed “A Wertmüller [uedoise] à Paris 1786”
Oil on canvas, 100 x 81.5 cm

Helda and N. D. Qvist Fund

*NM 7133* (See article on p. 19)

**Kilian Zoll** (1818–1860)

*Portrait of Jonas Jonsson, Spånhult. Father of Peter Wieselgren, 1847*

Signed “KCZ”
Oil on canvas, 16 x 14 cm
Magda and Max Etter 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 G:son 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 NMSK 2348

After Johan Tobias Sergel (1740–1814)
Mrs Anna Sofia Swartz, née Skoge
Cast after NMSK 599
NMSKAV 651

Fig. 8 Edvard Perséus, *Study of a Roman Boy*, NM 7131.

Paintings by foreign artists

After Johan Tobias Sergel (1740–1814)
*General Admiral Henrik of Trolle*
Cast after NMSK 807
NMSKAV 652

Signed “G. L. fec.”
Oil on wooden panel,
68.4 x 101.5 cm
Wiros Fund
NM 7124
(See article on p. 11)

After Johan Tobias Sergel (1740–1814)
*Carl Michael Bellman*
Cast after NMSK 638
NMSKAV 653

Fig. 9 Edvard Perséus, *Study of a Boy. Profile*, NM 7132.

Signed “D. TENE[R S]”
Oil on wooden panel, 25.9 x 19 cm
Wiros Fund
NM 7125
(See article on p. 11)

**Nicoals 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*, 1640s
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 2547
(See article on p. 27)

Icons

Unknown Russian craftsman, active in the second 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,
45.5 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
Tripartite 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, NM 7136.
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
Rizza for unknown icon, Madonna and Child
Textile, Pearls and Sequins, 27 x 23.5 cm
NMI 336

Unknown, possibly Russian
Craftsman
Rizza 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
Rizza in the shape of Madonna with aureola, probably 19th century
Gilt copper, 53.5 x 41.5 x 5.8 cm
NMI 340

Unknown craftsman
Rizza 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 (1767–1833, Italian)
Vilhelmina Beck-Friis (1775–1856 [1859?]), Baroness, married to Baron Voldemar Vilhelm Wrangel von Behmer
Signed “Orig. af Bossi Cop. af Bolinder”
Gouache on ivory, Diam. 6.5 cm, metal mounting
Hjalmar and Anna Wicander Fund
NMB 2630

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 Õrneck (1736–1789)
Gustav III (1746–1792), King of Sweden
Watercolour and gouache on ivory, 9.2 cm, gilt metal and silver mounting
Hjalmar and Anna Wicander Fund NMB 2636

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 2636
Louis-Ami Arlaud-Jurine belonged to the famous Arlaud family of clockmakers and miniaturists in Geneva. His portraits are distinguished by their exquisite, high quality. He was active in London between 1792 and 1800, but then returned to his native country. This portrait of the young Fanny Uginet is from the latter period in the artist’s career. He has not previously been represented in the collection.

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
Adélaïde Labille-Guiard
(1749–1803)
French
_Madame Lefranc Painting a Portrait of her Husband Charles Lefranc, 1779_
Signed “Labille Guirad 1779”
Watercolour and gouache on ivory, 12.7 x 11 cm, ormolu mounting
Hjalmar and Anna Wicander Fund NMB 2625
(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 2628
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 8.5 cm, dark glazed wood frame, 21 x 13.5 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 (1741–1818)
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 2635
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 illusionary 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
_Uknown 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 Alef Herman Anrep, 2. Councilor of War Gustaf Duhfeld, 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 × 24 cm, giltwood frame
Ulfs Lundahl Memorial Fund
NMB 2627

In the Skokloster collections is a painted portrait (oil on canvas, 131 × 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

**Anonymous artist**

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

**Anonymous artist**

*Anonymous artist (Anonymous artist, Carl Gustaf Dahlfelt)*
Companion piece of NMB 2632
(Friedrich Weise, *Magdalena Ulrica Falkenberg af Trystorp*).

Art Bulletin of Nationalmuseum Stockholm Volume 20 2013
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 46.5, 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 1667, a delivery was made from Amsterdam, which probably included the urn.

**Plate**

*Suomenporzani*

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**

*Suomenporzani*

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**

*Suomenporzani*

Earthenware

*Birger Kaipiainen* (1915–1988)

Produced by Arabia, Finland

1971–1974

H 5.3, L 17.5, 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 8.3, 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 Gustavssbergs 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 Öhm) 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 33, W 25 cm
Axel Hirsch Fund
NMK 34/2013

Fig. 19
Term care
Earthenware
*Unknown, United Kingdom* c. 1770
H 4.5, L 47.5, W 33.5 cm
Axel Hirsch Fund
NMK 35/2013

Fig. 22
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 Gustavssbergs 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 Gustavssbergs Porslinsfabrik, 1880
H 4.5, Diam. 38 cm
Anna and Ferdinand Boberg Foundation
NMK 148–149/2013
Dishes
Porcelain
Hugo Tryggelin (1846-1925)
Produced by Rörstrands Porslinsfabrik, 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 Wähström (b. 1957), 2012
H 70, W 33 cm
Donated by the Friends of the Nationalmuseum, Bengt Julin Fund
NMK 70/2013
Ann Wähström was recognised already in 1999 for her tall, thin so-called bubble vases, which she

Fig. 22 Ann Wähström, Vase Bulb IV, NMK 70/2013.
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 Kubus 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 1.5 cm
Anna and Ferdinand Boberg Foundation
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 seraphin-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 15.8 cm
Anna and Ferdinand Boberg Foundation
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.

Fig. 25 Simson Ryberg, Butter dish with lid and underplate, NMK 9/2013.
**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
Probably 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)

**Candlestick**

Silver
**Dan Göran Gustavsson** (b. 1946), 1979
H 4.5, 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

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Fig. 26 Hakon Ahlberg, Candlesticks, NMK 76A–B/2013.

Fig. 27 Christian Hammer, Ewer, 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 1886 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 85/2013

**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 Möllemberg**, 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 12, W 20 cm
Barbro Osher Fund
NMK 102/2013
(See article on p. 39)

**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. 1973), 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 15.5, L 20, W 14 cm
Anna and Ferdinand Boberg Foundation
NMK 240/2013
(See article on p. 43)

**Jug**
_Delbart objekt som påminner om en kanna_ (Divisible Object Reminiscent of a Jug)
Silver

**Magnus Liljedahl** (b. 1973), 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 37/2013

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 (1883–1915)
Produced by Nätverkars 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
Stjernkvist 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
Stjernkvist 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 1920–1930s
H 2, L 41, W 12.5 cm
Peter and Malin Beijer Foundation
NMK 53/2013

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 54–8/2013
(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

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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), 1934
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. Kjernás*
*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–B/2013

(See article on p. 45)

**Fig. 31 Anna Petrus, Reliefs, NMK 63–64/2013.**

**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

**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.

**Mirror plateau**

Ormolu, glass

**Unknown**, probably France c. 1860
Transferred from the Ministry for Foreign Affairs
NMK 136/2013
Fig. 33, see p. 82

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 137/2013

**Wall sconces**

Gilt metal, glass

**Unknown**, probably France c. 1860
Transferred from the Ministry for Foreign Affairs
NMK 138A–B/2013

**Fig. 34, see p. 82**

**Urn**

Pewter
Rolf Engströmer (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

Fig. 32 Mirrors, NMK 105–106/2013.
**W**r**i**t**i**n**g  s**e**t
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 152A–C/2013
(See article on p. 43)

**C**andle**s**t**i**c**ks
Pewter

*Sylvia Stave* (1908–1994)
Produced by C. G. Hallbergs, Stockholm 1934

**I**ce**b**ucket
Cork, metal

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

**C**offee** p**ot
*Mamell* (Mademoiselle)
Stainless steel, plastic

*Sigurd Persson* (1914–2005)
Produced by AB Silver and Stål, 1965
H 22, L 20, W 15 cm
Donated by Anders Reihnér
NMK 164–165/2013

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Cutlery in original package
Stainless steel, plastic
Nils Nisbel (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 (1908–1934)
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 Förenade Jernstöberier, Denmark 1954
H 18, L 28, W 28.5 cm
Barbro Osher Fund
NMK 254/2013

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 1930–34
Barbro Osher Fund
NMK 242/2013
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), 1932
Produced by Nordiska Kompaniet AB, 1930
H 110, L 185, W 36 cm
Barbro Osher Fund
NMK 6/2013
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), 1930
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 Järnsängsfabrik
H 92, D 100, W 62 cm
Anna and Ferdinand Boberg Foundation
NMK 32/2013

**Chair**
**LSX**
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. 83

**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

Anna and Ferdinand Boberg Foundation
NMK 244/2013

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Fig. 37 Ron Arad, Chair Rover Chair, NMK 72/2013.
**Table**
*Quaderna*  
Wood, laminate

**Superstudio**  
Produced by Zanotta  
H 72, L 110, W 110 cm  
Barbro Osher Fund  
NMK 71/2015

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 72/2015

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 onto frames by Ke 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

**Armchairs**  
Gilt wood, silk

**Unknown**, Stockholm c. 1890  
Transferred from the Ministry for Foreign Affairs  
NMK 109/2013  
Fig. 38, see p. 86

**Armchairs 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 Utrikesministerhotellen (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.

**Footstools**  
Gilt wood, silk

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

**Chair**  
Mahogany

**Unknown**, Stockholm c. 1840  
Transferred from the Ministry for Foreign Affairs  
NMK 132/2013

**Mirror**  
Gilt wood

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

**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

**Pelmets**  
Gilt wood

**Unknown**, Stockholm c. 1840  
Transferred from the Ministry for Foreign Affairs  
NMK 143A–C/2013

**Pelmets**  
Gilt wood

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

**Pelmets**  
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**
*Tresfyr*  
Wood

**Elias Svedberg** (1913–1987), 1943  
Produced by Nordiska Kompaniet  
H 75.5, L 41, W 49 cm  
Donated by Thomas Lindblad  
NMK 253–256/2013

**Textiles**

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

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

**Textile**  
*Spätan Röld* (The Red Plaice)  
Linen, wool

**Barbro Nilsson** (1899–1983), 1943  
Produced by AB Mårta 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 Helje-Blom** (b. 1930), 1970s  
West: H 56, W 50 cm  
Donated by Åke Livstedt  
NMK 48/2013
Textiles
Linen
**Ingrid Dessau** (1923–2000)
Produced by Klässbo Linneväveri, 1992
H 45, W 50 cm
Transferred
NMK 49–52/2013

**Antependium**
Wool, silk, gilt silver thread
**Annie Frykholm** (1872–1955)

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

Donated by Birgitta Magnusson
NMK 95/2013

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

Embroidery
*Akademiska strök 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 246/2013
(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**
**ALLT ÄR DITT FEL** (THIS IS ALL YOUR FAULT)
Paper
Lars Fuhre (b. 1965), 2012
H 70, W 50 cm
Donated by Lars Fuhre
NMK 98/2013

**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 99/2013

**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.

**Swedish National Portrait Gallery**
Gripsholm Castle

**Fig. 40, see p. 88**
**Johan Johansson Aurell the Elder** (1625–1696)
Swedish
Olaus Christophori (Olof Kristoffersson)
Aurivillius (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 4893

**Fig. 41, see p. 88**
**Barbara (Barbro) Cassiopea, married Aurivillius (1610–1679), Gävle 1654**
Oil on canvas, 95 x 75 cm
Axel Hirsch Fund
NMGRH 4893
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 Aurivillius 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 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 NMMRH 4900

Fig. 40 Johan Johansson Aureller the Elder, Olaus Christophori (Olof Kristoffersson) Aurivillius (1603–1668), vicar in Knutby and Vendel, dean in Gävle, provost in Uppsala, member of parliament, NMMRH 4892.

Erik Cornelius (b. 1944)


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 from Åberg’s mechanical workshop in the Old Town of Stockholm.


Photography from Moderna Museet, Stockholm, of the artist while retouching his painting Hell’s Angels of California. United States of America (1936–1970, NM 6272).

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, 29.0 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 alternatief.

Claudius Couton (active 1869–1892)
French
Joseph Nathanael Michaëli (1825–1902), wholesale dealer, ironworks owner, bank founder, married to Oscar Fredrica Leopoldina Wahlström
Albumen print mounted on paper-board, 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
**Herman Hamqvist (1865–1916)**
Swedish

Anne-Marie Strindberg (1862–2007), daughter of the author August Strindberg and the actress Harriet Bosse, Stockholm 1904


"HERM. HAMNQVISTS // [FOTOGRAFI-ATELIER]

Albumen print mounted on paperboard, 16.5 x 10.7 cm
Gift fund of Gripsholmsföreningen NMGH 4902

According to an inscription on the back of the photograph, this was a gift to the sitter’s sister, Kerstin Strindberg. The inscription is probably made by their father, the author August Strindberg.

**Mathias Hansen (1823–1905)**
Norwegian, active in Sweden

Oscar Fredrica Leopoldina Wahlström (1828–1914), married to the wholesale dealer and banker Joseph Nathan Selmi Michaeli.


Albumen print mounted on paperboard, 16.4 x 9.6 cm
Gift of Lennart Wahlström NMGH 4916


**Axel Helsted (1817–1907)**

(portrait) and **Karl Nordström** (1855–1923), (ornaments on mount)

Helsted Danish, Nordström Swedish J.P. (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". Engraving on paper (portrait), ink on paperboard (mount), 29 x 23 cm
Gift fund of Gripsholmsföreningen NMGH 4993

**Fig. 43 Pehr Köhler (1784–1810)**
Swedish

Eva Magdalena Ekeblad (1747–1824), Countess, chamber maid at the court of Duchess Hedvig Elisabet Charlotta, 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 NMGH 4896

Pehr Köhler died young. One of his teachers was Lorenz Sparre. This miniature of Countess Eva Magdalena Ekeblad, chambermaid to Duchess Hedvig Elisabet Charlotta, 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 (1903–1999)**
Russian, active in Sweden

Karina Söder (b. 1928), the first woman to be party leader (Centerpartiet) and Minister for Foreign Affairs in Sweden, 1978

Signed "Zoia.\[;\] "Urikesminister // Karin Söder // av Zoia 1978."

Oil and gold leaf on plywood, 87 x 100 cm

Transferred from the Ministry for Foreign Affairs NMGH 4913

**Åke Lange (1909–1975)**
Swedish

Ingrid Bergman (1915–1982), actress, 1935

Gelatin silver print, 22 x 16 cm
Gift fund of Gripsholmsföreningen NMGH 4905
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 Oscar I, King of Sweden and Norway, 1833
Signed “P Lindberg // pkt 1833.” Pastel on vellum, c. 48 x 38 cm Transferred from Manillaskolan, Stockholm, National Agency for Special Needs Education and Schools NMGRH 4918

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 Boström (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 4932

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 antiquities. The arrangement and poses of the Wassén-Boström 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 (1870–1938)
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, 135 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 paper-board, 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 Kåge (1889–1960), painter, graphic artist, ceramist, in his studio at Gustafberg
Signed “RIW // KIN”; stamp “COPYRIGHT // RIWINK // 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 Ulriksdalen 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

Fig. 47 Elisabeth Ohlson Wallin, From left: Bertil Wassén (b. 1992), student; Magnus Boström (b. 1968), CEO; Astrid Wassén (b. 1994), student; and Erik Wassén (b. 1961), lawyer, politician, NMG RH 4932.
Johan Erland Stenberg  
(1838–1896)  
Finnish, active in Sweden  
Karl XV (1826–1872), King of Sweden and Norway, married to Louise, Lady Mounbatten, 1870 or 1871  
Signed “J.E. Stenberg // Manilla NUTP.”  
Plaster, H 76.5, B 35, D 34.5 cm  
Transferred from Manillaskolan, Stockholm, National Agency for Special Needs Education and Schools  
NMGRH 4930

Christer Strömholm  (1918–2002)  
Swedish  
Gunnel Heineman (b. 1921), artist,  
Paris 1949  
Signed, stamp “PHOTO CHRISTER CHRISTIAN”  
Gelatin silver print, 14.5 x 22.5 cm  
Gift fund of Gripsholmsföreningen  
NMGRH 4895  
Christer Strömholm used Christers Christian as his artist’s name in the 1940s.

David Tägtström  (1894–1981)  
Swedish  
Reproduction on paper, c. 36 x 49 cm  
Transferred from the Ministry for Foreign Affairs  
NMGRH 4930

Hans Thorwid  (b. 1948)  
Swedish  
Ulf Linde (1929–2013), professor, art museum director, art critic, jazz 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...pliant,...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. 55)  
Album with 21 cartes de visite, 1860s and 1870s  
Leather binding, closed 15 x 11.7 x 3 cm, open 15 x 25.5 cm  
Gift fund of Gripsholmsföreningen  
NMGRH 4909:1 – NMGRH 4909:21

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.

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Unknown photographer
The British Royal Family surrounded by more than 100 portraits from different European countries, photo-mosaic
Albume 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
Unknown photographer
Montage, a head consisting of a.o., albumen print mounted on paperboard, c. 8.5 x 5.2 cm
NMGR 4909:9

Unknown photographer
Swedish and Norwegian
Unknown photographer
Unknown photographer
Unknown photographer
Montage, a head consisting of a.o.; 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 Antonelli (1806–1876), Cardinal Secretary of State; Eugène Louis Napoleon Bonaparte (1856–1879), Prince of France, Prince Imperial; Eugène de Montijo de Guzmán (1826–1920), Countess, Empress of France; Félix Orsini (1819–1858), Italian Count, lawyer, revolutionary; Maximilian I (1832–1867), Archduke of Austria, Emperor of Mexico
Unknown photographer
Unknown photographer
Unknown photographer
Unknown photographer
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Unknown photographer
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Unknown photographer
Unknown photographer
Unknown photographer
Unknown photographer
Unknown photographer
Unknown photographer
E. Farrington Melville
French, active in Sweden
The Swedish establishment during the reign of Karl XV and Lovisa,
**Unknown artist**, active during the first half of the 20th century

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 4937

**Unknown artist**, active first half of the 17th century

Gustav II Adolf (1594–1632), King of Sweden, married to Maria Eleonora, Princess of Brandenburg

Oil on canvas, 100 x 86 cm
Transferred from the Public Art Agency Sweden
NMGRH 4936

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 4937

**Unknown artist**, active mid 19th century

Karl XV (1826–1872), King of Sweden and Norway, married to Lovisa, Princess of the Netherlands

Plaster
Transferred from the Ministry for Foreign Affairs
NMGRH 4941

This 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