



Foreword

*The Editorial Committee  
Art Bulletin of Nationalmuseum, Stockholm*

Art Bulletin of  
**Nationalmuseum**  
Stockholm

*Volume 20*

*Art Bulletin of Nationalmuseum, Stockholm*, is published with generous support from the Friends of the Nationalmuseum.

The Nationalmuseum collaborates with Svenska Dagbladet, Fältman & Malmén and Grand Hôtel Stockholm.

Items in the Acquisitions section are listed alphabetically by artists' names, except in the case of applied arts items, which are listed in order of their inventory numbers. Measurements are in centimetres – Height H, Breadth B, Depth D, Length L, Width W, and Diameter Diam. – except for those of drawings and prints, which are given in millimetres.

#### Cover Illustration

Alexander Roslin (1718–1793), *The Artist and his Wife Marie Suzanne Giroust Portraying Henrik Wilhelm Peill*, 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.

#### Publisher

Magdalena Gram

#### Editor

Janna Herder

#### Editorial Committee

Mikael Ahlund, Magdalena Gram, Janna Herder, Helena Kåberg and Magnus Olausson.

#### Photographs

Nationalmuseum Photographic Studio/Linn Ahlgren, Erik Cornelius, Anna Danielsson, Cecilia Heisser, Bodil Karlsson, Per-Åke Persson, Sofia Persson and Hans Thorwid.

#### Picture Editor

Rikard Nordström

#### Photo Credits

© Herzog Anton Ulrich-Museum, Braunschweig (p. 14)  
© The Gothenburg Museum of Art/Hossein Sehatlou (p. 18)  
© Malmö Art Museum/Andreas Rasmusson (p. 22)  
© Wildenstein & Co., Inc., New York (p. 29)  
© RMN Grand Palais/Musée du Louvre, Paris/Hervé Lewandowski (p. 30)  
© The J. Paul Getty Museum, Los Angeles (Fig. 4, p. 31)  
© RMN Grand Palais/Musée du Louvre, Paris/René-Gabriel Ojéda (Fig. 5, p. 31)  
© Guilhem Scherf (p. 32)  
© Bridgeman/Institute of Arts, Detroit (p. 33)  
© Musée des Arts décoratifs, Paris/Jean Tholance (p. 34)  
© RMN Grand Palais/Musée du Louvre, Paris (p. 35)  
© Accademia Nazionale di San Luca, Rome/Mauro Coen (Figs. 6, 10 and 12, pp. 114–116)  
© Mikael Traung (Fig. 7, p. 114)  
© Stockholm City Museum (p. 123)  
<http://www.stockholmskallan.se/Soksida/Post/?nid=319>  
© Stockholm City Museum/Lennart af Petersens (p. 124)  
© [http://www.genealogi.se/component/mtree/soedermanland/eskilstuna/a\\_zetherstroem\\_/22850?Itemid=604](http://www.genealogi.se/component/mtree/soedermanland/eskilstuna/a_zetherstroem_/22850?Itemid=604) (p. 125)  
© <http://www.genealogi.se/component/mtree/bohuslaen/marstrand/robert-dahlloefs-atelier/22851?Itemid=604> (p. 127)

Every effort has been made by the publisher to credit organizations and individuals with regard to the supply of photographs. Please notify the publisher regarding corrections.

#### Graphic Design

BIGG

#### Layout

Agneta Bervokk

#### Translation and Language Editing

Gabriella Berggren and Martin Naylor.

#### Publications

Ingrid Lindell (Publications Manager), Janna Herder (Editor).

*Art Bulletin of Nationalmuseum* is published annually and contains articles on the history and theory of art relating to the collections of the Nationalmuseum.

Nationalmuseum

Box 16176

SE-103 24 Stockholm, Sweden

[www.nationalmuseum.se](http://www.nationalmuseum.se)

© Nationalmuseum and the authors

ISSN 2001-9238

**NATIONALMUSEUM @**

## Foreword

*The Editorial Committee  
Art Bulletin of Nationalmuseum, Stockholm*

**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.