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Acquisitions 2014

Paintings by Swedish artists

Fig. 1
Victor Forssell (1846–1931)
Gumshornsgränd, Stockholm
Oil on wooden panel, 29.3 x 35 cm
Mr and Mrs Tore Palm Fund
NM 7284
Victor Forssell was a prominent figure in early Swedish plein air painting. His pictorial world consists largely of Stockholm scenes, often backyards and other hidden or “invisible” places. This newly acquired small view from Gumshornsgränd is a good example of this, and of how Forssell, with his poetic eye and highly personal use of colour, managed to turn the unremarkable into art without a hint of straining for effect. The painting will find its permanent home at the Aguéli Museum in Sala.

Pehr Hörberg (1745–1816)
The Judgment of Solomon
Oil on canvas, 209 x 118.5 cm
Transferred from the District Court in Eksjö
NM 7286

Fig. 2, see p. 66
Nils Kreuger (1858–1930)
Stacking Hay, 1880s
Oil on wooden panel, 55 x 22.5 cm
Ingrid Wallsten Fund
NM 7277
In terms of perspective and format, Nils Kreuger was, together with Bruno Liljefors, one of the most innovative artists of his generation. Both liked to paint on elongated panels – tall or long and narrow – producing pictures that would either work on their own or be mounted together with others in a single frame. While Liljefors took his subjects mainly from the animal world, Kreuger devoted much of his painting to a variety of subjects involving labourers. The picture now acquired shows a man who is stacking hay. With its vertical format, the focus is on the man at work, but it cannot be said that he alone constitutes the subject. The radically cropped perspective imparts a dynamic to the scene that expands our experience of the painting beyond the frame.

Fig. 3, see p. 67
Olof Sager-Nelson (1868–1896)
Autumn by Vänern (Åmål), 1891
Signed: “Olof Nelson -91”
Oil on canvas, 24.5 x 32.5 cm
Mr and Mrs Tore Palm Fund
NM 7142
This little view from the shores of Lake Vänern, in the vicinity of Åmål, is interesting in several respects. Not only does it mark the start of something new in Olof Sager-Nelson’s art, it is also one of the very earliest Swedish examples of a Synthetist approach to the representation of landscape. When Sager-Nelson painted this scene he had yet to travel outside Sweden’s borders, and the inspiration from French art must therefore have been indirect. Probably it came above all via Bruno Liljefors, who had been his teacher at the Valand School of Art in Gothenburg. In autumn 1893, Sager-Nelson went to Paris and turned his art in a new direction, developing a particular interest in human character studies in a Symbolist vein. This painting will have its permanent home at the Aguéli Museum in Sala.

Fig. 4, see p. 67
Josef Wilhelm Wallander (1821–1888)
The Furnace, 1873
Oil on canvas, 58.5 x 79 cm
Ulf Lundahl Fund
NM 7283
Josef Wilhelm Wallander was one of the more prominent painters of everyday life of the second half of the 19th century. Like several others who chose to devote themselves to such subjects, he travelled to Düsseldorf to develop as an artist, remaining there for nine years. Wallander earned his living, in part, by painting designs for volumes of engravings depicting workers. The present painting, however, is probably not one of these. While carefully recording the work of tending a blast furnace, it is also a frank account of the class society of the time, with the immaculately dressed ironmaster paying a visit with his family.
Paintings by foreign artists

Johan Christian Dahl (1788–1857)
Norwegian
View Towards Vesuvius from a Terrace at Quisisana, 1826
Oil on canvas, 20 x 30 cm
Wiros Fund
NM 7287
(See article on p. 23)

Thomas Fearnley (1802–1842)
Norwegian
The Arco Naturale, Capri, 1833
Oil on paper mounted on wooden panel, 61.5 x 46.1 cm
Wiros Fund
NM 7281
(See article on p. 23)

Domenico Fetti (1589–1624)
Italian
David with the Head of Goliath, c. 1617/20
Oil on canvas, 160.7 x 99.1 cm
Wiros Fund
NM 7280
(See article on p. 11)

Constantin Hansen (1804–1880)
Danish
San Pietro in Vincoli, Rome, 1836
Oil on canvas, 26 x 26 cm
Purchased with funds bequeathed by Mrs Ulla Bella Sandberg and given by Mr Gunnar Hultmark.
NM 7143
(See article on p. 23)

Christen Købke (1810–1848)
Danish
The Artist's Nephew, Johan Jacob Krohn, as a Child, 1846
Oil on canvas, 30 x 25 cm
Wiros Fund
NM 7285
(See article on p. 23)

Fig. 5, see p. 68

Jan Miense Molenaer (1609/10–1668)
Dutch
Two Boys Playing with a Cat, 1630s
Oil on oak panel, 48 x 37 cm
Wiros Fund
NM 7279
From the outset, the Haarlem-born genre painter Jan Miense Molenaer turned frequently to the world of children for inspiration. His compositions abound with young rascals who gleefully play, squirming with mischief. In this picture a prowling cat has overturned a jar of milk on the table, spilling its contents. The toothy smiles of the boys reveal their delight in taunting the hapless animal, tucked tightly under the arm of the blond urchin on the right. These scenes have strong affinities with works by contemporaries such as Frans Hals. Probably painted in the 1630s, the present picture is reminiscent in both compositional format and palette of Hals's genre scenes of the 1620s and 1630s featuring exuberant children. Although Molenaer could not match Hals's sparkling technique, he does succeed in capturing the joie de vivre so often associated with these depictions. Their apparent spontaneity suggests the atmosphere of a snapshot pose capturing a transitory moment of time. Nothing was further from the truth, however, as models were repeatedly used and their poses carefully staged. The energy and high spirits of the young models, however engaging, undoubtedly touched upon moral issues. Molenaer invests his painting with comic elements centred on notions of childhood as a life stage devoid of encumbrances, but his unruly children may also allude to the reprehensible results of parental neglect of duty, as do the prowling feline and the overturned jar in this messy household.

Fig. 6, see p. 68

Adam Pynacker (1620/22–1673)
Dutch
Italian Mountain Landscape with Ruins of a Fortress, Animals and Figures, 1650s
Oil on oak panel, 37 x 41 cm
Signed “APynacker” (A and P in monogram)
Wiros Fund
NM 7278
Like most of the so-called Dutch Italianate painters of his generation, Adam Pynacker travelled to Italy during the 1640s. Throughout his long career, Pynacker’s paintings were based almost exclusively on
memories of the countryside around Rome and the Italian mountains, rivers, harbours and lakes. The most distinctive features of his paintings are their evocation of the strong sunlight and atmosphere of Italy, the recreation of aspects of nature in minute detail, and a palette of near monochromatic tones enlivened by touches of local colour, such as the patch of red of a peasant girl’s skirt. In his paintings of the mid 1650s, Pynacker often used a compositional format partially adapted from his fellow Italianate Jan Both: one side built up with trees, hills and cliffs, surmounted by a ruined fortress, balanced against a vista of slender, intertwining trees, distant hills and alpine peaks, all viewed from a high vantage point. The diagonal lighting is that of a rising or setting sun, its angle chosen to maximise the effect of contrasting light and shade, accentuating the meticulously described branches and leaves of trees and crumbling walls of ruined buildings. Pynacker’s mastery of atmospheric perspective, however – his description of distant mountains through the use of delicate nuances of tonal changes – was superlative from the start. Few of his Dutch contemporaries succeeded as well in capturing the southern light and atmosphere.

**Martinus Rørbye** (1803–1848)
Danish
*Landscape from Chamonix-Mont-Blanc*, 1834
Oil on paper mounted on canvas, 33 x 41 cm
Wiros Fund
NM 7288
(See article on p. 23)

**Peter Christian Skovgaard**
(1817–1875), attributed to
Danish
*Landscape Study*, probably 1840s
Oil on paper mounted on canvas, 33.5 x 24.7 cm
Wiros Fund
NM 7282
(See article on p. 23)
Miniatures by Swedish artists

Fig. 7, see p. 69
Charles Boit (1663–1727)
Anne (1665–1714), Queen of England
Enamel, Diam. 3.9 cm, frame of silver and rose-cut diamonds, 5 x 1 cm
Hjalmar and Anna Wicander Fund NMB 2664
Charles Boit, born in Stockholm to French parents, was to be the great innovator of European enamel painting. He enjoyed an international career, spending time in Dresden, London and Paris. The sitter for this portrait miniature, Queen Anne of England, was one of Boit’s most important patrons, but after her death in 1714 the artist was forced to flee to France, as he had failed to complete a large allegory, but had spent the advance paid to him by the court.

Fig. 8, see p. 69
Elias Brenner (1647–1717), attributed to
Unknown Woman, 1689(?)
Signed “EB”
Watercolour on vellum, 2.8 x 2.1 cm, gold and enamel mount, 3.3 x 2.3 cm, gold chain, 62 cm
Hjalmar and Anna Wicander Fund NMB 2662
Portrait miniatures from 17th-century Sweden that retain their original mounts are rare. This portrait of an unknown woman, painted by the court miniaturist Elias Brenner, is mounted as a pendant, and both the case and the chain have been preserved. Interestingly, the enamelled case, bearing the reversed monogram of the sitter, is signed by Brenner, which is very unusual.

Martin van Meytens the Younger (1695–1770)
Charles VI (1685–1740), Holy Roman Emperor
Enamel on gold, 5.5 x 4.5 cm, ormolu frame, 7.2 x 4.9 cm
Hjalmar and Anna Wicander Fund NMB 2663
Martin van Meytens was for a time a pupil of Charles Boit in Paris. Meytens is associated above all with large-format oil portraits of Emperor Charles VI in Vienna, his daughter Maria Theresa and her family, while portrait enamels by him are rare.

Miniatures by foreign artists

Fig. 9, see p. 69
Mary Beale, née Cradock (1632/33–1699)
English
Unknown Woman
Watercolour on vellum, 6.5 x 5.2 cm, base-metal frame, 8.3 x 5.5 x 0.6 cm
Hjalmar and Anna Wicander Fund NMB 2663
Mary Beale, née Cradock, belonged to the circle of Thomas Flatman and, like her husband Charles Beale, painted portrait miniatures. Knowledge of her career and œuvre remains limited. She was not previously represented in the collection.

Fig. 10, see p. 69
Étienne Compardel (active 1670–1697), attributed to French
Unknown Man, possibly second half of the 17th century
Watercolour on vellum, 15.5 x 12 cm, frame ebonised, gilded and inlaid with tortoiseshell, 32.2 x 28.5 x 4 cm
Hjalmar and Anna Wicander Fund NMB 2653

Fig. 11, see p. 69
Frederick Cruickshank (1800–1868)
English
Elizabeth Evans (1786–1880), 1826
Signed “Painted by F Cruicks-hank // Recd Decr 11th 1826”
Watercolour on ivory, 8.1 x 7.1 cm, ebonised wood frame, 12.6 x 11.5 cm
Hjalmar and Anna Wicander Fund NMB 2657
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Fig. 7 Charles Boit, Anne (1665–1714), Queen of England, NMB 2664.

Fig. 8 Elias Brenner, Unknown Woman, NMB 2662.

Fig. 9 Mary Beale, née Cradock, Unknown Woman, NMB 2663.

Fig. 10 Étienne Compadel, attributed to, Unknown Man, NMB 2653.

Fig. 11 Frederick Cruickshank, Elizabeth Evans (1786–1880), NMB 2657.
Fig. 12, see p. 71
Pierre-Édouard Dagoty (1775–1871)
French
Unknown Woman, 1817
Signed “Dagoty 1817”
Watercolour on ivory, 6.5 x 5.2 cm, frame of lacquered wood and base metal, 13 x 10.9 cm
Hjalmar and Anna Wicander Fund NMB 2668

Pierre-Edouard Dagoty of Bordeaux was one of the leading miniaturists of provincial France during the first half of the 19th century. He had a substantial output, and his work is easily recognisable from his frequent habit of depicting his sitters with large, round eyes and clearly marked pupils. This artist was not previously represented in the collection.

Fig. 13, see p. 71
Sophie-Clémente Delacazette (1774–1854)
French
Unknown Woman
Signed “Se[...] Gc[...]e[...]” Delacazette
Watercolour on ivory, 9 x 7.6 cm, frame of brass and veneered and lacquered wood, 16.2 x 13.4 cm
Hjalmar and Anna Wicander Fund NMB 2644

Among Jean-Baptiste Jacques Augustin’s many female pupils, Sophie-Clémente Delacazette was one of the most successful. She stands out in particular for her sensitive treatment of light and exquisite rendering of hair and flesh passages. Delacazette had her own studio where she taught miniature painting, mainly to women of the upper classes. She was previously unrepresented in the collection.

Fig. 14, see p. 71
William Egly (1798–1870)
English
Unknown Girl, 1832
Signed “W. Egly pinxit // 15 Buckingham St // Norton St // 1832”
Watercolour on ivory, 4.3 x 3.5 cm, gilt-metal frame (by S. Wertheimer), 11 x 9 x 8 cm
Hjalmar and Anna Wicander Fund NMB 2659

Fig. 15, see p. 71
Étienne Charles le Guay (1762–1849)
French
Unknown Woman
Signed “EC Le Guay”
Watercolour on ivory, diamond, 8 cm, ormolu frame, 15.3 x 12 cm
Hedda and N. D. Qvist Fund NMB 2643

As the son of a porcelain painter at Sèvres, Étienne Charles le Guay came into contact early on with both enamel painting and portrait miniatures. In this recently acquired miniature of a young woman from the 1790s, Le Guay has captured a budding artist at work on a red-chalk drawing. He himself was married three times, each time to an artist. Le Guay was not previously represented in the collection.

Fig. 16, see p. 71
Louis du Guernier (1614–1659), attributed to
French
Unknown Woman
Enamel on gold, 3.4 x 2.8 cm, stained-wood frame, 5.5 x 4.1 cm
Hedda and N. D. Qvist Fund NMB 2646

Fig. 17, see p. 71
J. Lecourt (active 1804–1840)
French
Unknown Boy, called Victor Harrington, 1840
Watercolour on ivory, 4.6 x 3.6 cm, gilt (?) brass frame, 6.5 x 4.6 cm
Hjalmar and Anna Wicander Fund NMB 2660

Little is known about the French miniaturist Lecourt. The collection already included a portrait by him of Jean-Baptiste Bernadotte that can be dated to 1806, i.e. the beginning of the artist’s career. The portrait now acquired by the Nationalmuseum closes the circle, as it originates from the end of Lecourt’s career.

Fig. 18, see p. 72
Anton Rafael Mengs (1728–1779), attributed to
German
Maria Antonia Walpurgis (1724–1780), Princess of Bavaria, Electress of Saxony, before 1779
Watercolour on vellum, 5.8 x 4.7 cm, tortoiseshell frame with gold, pearl and rubies, 8.8 x 6.3 cm
Hjalmar and Anna Wicander Fund NMB 2661

Among the great portraitists of the 18th century, Anton Rafael Mengs is regarded as one of the most outstanding. He is mainly known for his illusionistic oil painting. His miniatures, by contrast, are very rare. There was already one work attributed to him in the collection.

Fig. 19, see p. 72
Wilhelm Andreas Müller (1733–1816)
German, active in Denmark
Juliane Marie (1729–1796), Princess of Braunschweig-Wolfenbüttel, Queen of Denmark
Watercolour on ivory, 8.2 x 6.9 cm, frame, 14.6 x 11.1 cm
Hjalmar and Anna Wicander Fund NMB 2649

Wilhelm Andreas Müller, like his royal subject Queen Juliane Marie, was born in Braunschweig. He trained at the Academy of Fine Arts in Copenhagen and was appointed painter to the Danish court in 1765. Müller was for many years one of the leading portrait miniaturists. His works are easily recognised by their characteristic graphic character and special treatment of light.

Fig. 20, see p. 73
Marie-Thérèse de Noireterre (c. 1760–c. 1819)
French
Unknown Man, c. 1790
Signed “Melle[?] de Noireterre”
Watercolour on ivory, Diam. 6 cm, yellow metal (gold?) frame, 8 x 7 x 1 cm
Hjalmar and Anna Wicander Fund NMB 2648

Little is known about the French miniaturist de Noireterre. This recently acquired portrait is one of her best. Noireterre was not previously represented in the collection.

Fig. 21, see p. 73
Aimée Perlet (c. 1798/99–after 1854)
French
Unknown Woman, before 1854
Signed “Perlet”
Watercolour on ivory, Diam. 6.3 cm, mounted on a tortoiseshell box, Diam. 7.6 cm
Hjalmar and Anna Wicander Fund NMB 2656

Aimée Perlet was a pupil of the highly successful Mme Jaquotot. Like her teacher, she was active for a long time at Sèvres. This artist was not previously represented in the collection.

Fig. 22, see p. 73
Jean Petitot the Younger (1653–c. 1702)
French
Self-Portrait, 1676
Signed “Jean petitot // fait par luy mesme // L’an 1676. decembre agé // de 23 ans”
Enamel on gold, 2.9 x 2.5 cm, yellow metal (gold?) mount, 4 x 2.8 cm
Hedda and N. D. Qvist Fund NMB 2647

The namesake of his artist father, Jean Petitot the Younger was the eldest of 17 children. Both technically and artistically, he is considered to have been at least as accomplished as his father, with whom he is often confused. The younger Petitot also studied under Samuel Cooper in the early 1790s. This self-portrait was done the year before he returned to London to work for Charles II. The Nationalmuseum also owns a self-portrait of the father.

Fig. 23, see p. 72
Simon Jacques Rochard (1788–1872)
French
Frederick William Robert Stewart (1803–1872), 4th Marquess of Londonderry, 1853
Signed “Rochard pinx 1833”
Watercolour on ivory, 13.5 x 12 cm, ormolu frame, 22.5 x 19 x 1.5 cm
Hjalmar and Anna Wicander Fund NMB 2658

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Fig. 13 Sophie-Clémence Delacazette, *Unknown Woman*, NMB 2644.

Fig. 12 Pierre-Édouard Dagoty, *Unknown Woman*, NMB 2668.

Fig. 14 William Egley, *Unknown Girl*, NMB 2659.

Fig. 15 Étienne Charles le Guay, *Unknown Woman*, NMB 2643.

Fig. 16 Louis du Guernier, *Unknown Woman*, NMB 2646.

Fig. 17 J. Lecourt, *Unknown Boy*, called Victor Harrington, NMB 2660.
Fig. 18 Anton Rafael Mengs, attributed to, Maria Antonia Walpurgis (1724–1780), Princess of Bavaria, Electress of Saxony, NMB 2661.

Fig. 19 Wilhelm Andreas Müller, Juliane Marie (1729–1796), Princess of Braunschweig-Wolfenbüttel, Queen of Denmark, NMB 2619.

Fig. 23 Simon Jacques Rochard, Frederick William Robert Stewart (1805–1872), 4th Marquess of Londonderry, NMB 2658.

Fig. 24 Peter Eduard Ströhling/Stroehly, attributed to, Paul I (1754–1801), Emperor of Russia, NMB 2652.
Fig. 20 Marie-Thérèse de Noireterre, *Unknown Man*, NMB 2648.

Fig. 21 Aimée Perlet, *Unknown Woman*, NMB 2656.

Fig. 22 Jean Petitot the Younger, *Self-Portrait*, NMB 2647.

Fig. 26 Christian Friedrich Zincke, *Presumed Self-Portrait*, NMB 2669.

Fig. 27 Unknown English artist, *John Mackenzie (1726–1789), Lord MacLeod, 4th Earl of Cromartie*, NMB 2665.

Fig. 28 Unknown English artist. *Lord Charles Cornwallis (1738–1805) Receiving Tipu Sahib’s Sons Abdul Khalîq Sultan (1782–1806) and Mu’izz-ud-din Sultan (1783–1818) as Hostages at Seringapatam on 26 February 1792*, NMB 2666.
William Charles Ross (1794–1860)
English
Unknown Woman, called Mrs Ackland, before 1860
Watercolour on ivory, 10.7 x 8.4 cm, gilt-metal frame, 19.5 x 14 x 2 cm
Hjalmar and Anna Wicander Fund NMB 2655
(See article on p. 35)

Peter Eduard Ströhl/Magolie (1768/70–1826), attributed to
German
Paul I (1754–1801), Emperor of Russia, late 18th century
Watercolour on ivory, 4.2 x 3.2 cm, gilt-wood frame, 11.4 x 10.5 x 1 cm
Hjalmar and Anna Wicander Fund NMB 2652
Peter Eduard Ströhl/Magolie, or Stroehly, was one of many competent migrant

miniatuists around the end of the 18th century who had the whole of
Europe as their field of work. When
he turned up in St Petersburg at the end of 1796, he introduced himself
as a German nobleman. This may
have been important in gaining
standing at the imperial court at the
time of Paul I’s coronation. Several
portraits of the tsar are known. Like
Stroehly’s other sitters, the autocrat
looks a little anaemic, with large
eyes and a pale complexion. The latter
is probably a result of bleaching of
light-sensitive red pigments in the
flesh tints.

Fig. 25, see p. 73
Anne Vallayer-Coster (1744–1818)
French
Still Life with Flowers
Signed "Coste[r]"

Oil on canvas, 9.2 x 7.9 cm, ormolu frame, 16.9 x 12.8 x 1.5 cm
Hjalmar and Anna Wicander Fund NMB 2667
Anne Vallayer-Coster was one of
five women who managed to secure
election to the French Academy of
Painting and Sculpture before the
Revolution. She is chiefly associated
with exquisite still lifes. Less well
known are her works in that genre
done in a miniature-like format,
they too in oil on canvas. All of them
are distinguished by their delicate
painting technique.

William Wood (1769–1810)
English
Lewis (b. 1796) and Alexander (b. 1797) Beaurains, 4 March–2 April 1801
Watercolour on ivory, 9.2 x 7.5 cm, frame of lacquered wood and metal,
18 x 14.3 x 1 cm
Hjalmar and Anna Wicander Fund NMB 2654
(See article on p. 35)

Fig. 28, see p. 73
Unknown English artist
Lord Charles Cornwallis (1738–1805)
Receiving Tipu Sahib’s Sons Abdul Khaliq Sultan (1782–1806) and Mu’izz-ad-din Sultan (1783–1818) as Hostages at Seringapatam on 26 February 1792
Watercolour on ivory, Diam. 4.5 cm, gold frame, 6.5 x 5.4 cm
Hjalmar and Anna Wicander Fund NMB 2666
Despite his notorious defeat at
Yorktown in 1781, Lord Cornwallis’s
career was not over. He also led
the British forces in their wars of
conquest in Mysore, southern India,
from 1784 to 1792. As part of the
brutal struggle with Tipu Sultan,
the ruler of Mysore, his sons were
taken hostage by Cornwallis.
Political subjects do occur in
miniature painting, but are not
common.

Pastels by
foreign artists

Maurice Quentin de La Tour
(1704–1788)
French
Marie-Sophie de Coeuillon, Duchesse de Peiquigny, Princesse de Rohan
(1713–1756), married to (1) Charles François d’Albert d’Allisy, (2) Hercule Mériadec de Rohan, c. 1740
Pastel on paper, 58.2 x 47.8 cm
Wiros Fund NMB 2650
(See article on p. 39)
Fig. 29, see p. 74
Jean Valade (1710–1787) French
Unknown Woman, called Marie Baudard de Sainte-James (1742–1782), married to Jean-Maurice Faventines de Fontenille, 1761
Signed “J. Valade // 1761.”
Pastel on paper, 63 x 52.3 cm
Wiros Fund
NMH 28/2014
Jean Valade was a pupil of Charles-Antoine Coypel and worked for a long time in his studio. Compared with those of his teacher, Valade’s portraits are matter-of-fact and not at all as theatrical. His palette, with its strong earth colours, was however something he had in common with Coypel. Another characteristic of Valade’s work is the particular care he took over the rendering of lace and powdered wigs, which is also in evidence in the portrait recently acquired by the Nationalmuseum. Valade became a member of the French Academy of Painting and Sculpture the year after Roslin, that is, in 1754. Like Roslin, he has been accused of lacking psychological insight into the personalities of his sitters. In this portrait of an unknown woman, possibly Marie Baudard de Sainte-James, made in 1761, we are confronted with the steady, clear gaze of the subject. The sense of captivation is presumably reinforced by the somewhat asymmetrical position of the eyes. This artist was not previously represented in the collection.

Drawings by Swedish artists
Ivar Arosenius (1878–1909)
Lillan’s Trip to the Moon, c. 1908
Pen and black ink, watercolour, 120 x 74 mm
Axel Hirsch Fund
NMH 13/2014

Ivar Arosenius (1878–1909)
Evil Powers, 1907
Pen and black ink, watercolour, gouache, 230 x 315 mm
Hedda and N. D. Qvist Fund
NMH 61/2014
(See article on p. 45)

Ivar Arosenius (1878–1909)
The Caliph’s Golden Bird, c. 1908
Pen and black ink, watercolour, gouache, 150 x 245 mm
Hedda and N. D. Qvist Fund
NMH 62/2014
(See article on p. 45)

Elsa Beskow (1874–1953)
Ekorn satt i granen (Squirrel in the Spruce Tree), illustration for Mons lilla Olle och andra visor af Alice Tegnér, 1903
Pen and black ink, watercolour, 380 x 280 mm
Hedda and N. D. Qvist Fund
NMH 63/2014
(See article on p. 43)

Elsa Beskow (1874–1953)
Småjdorna står i dörren (Little Girls are Standing by the Door), illustration for Mons lilla Olle och andra visor af Alice Tegnér, 1903
Pen and black ink, watercolour, 380 x 275 mm
Hedda and N. D. Qvist Fund
NMH 64/2014
(See article on p. 43)

Axel Borg (1847–1916)
Study
Lead pencil, 212 x 141 mm
Axel Hirsch Fund
NMH 15/2014

Axel Borg (1847–1916)
Study
Lead pencil and wax crayon, 195 x 265 mm
Axel Hirsch Fund
NMH 16/2014

Axel Borg (1847–1916)
Study
Lead pencil and watercolour, 138 x 227 mm
Axel Hirsch Fund
NMH 17/2014

Axel Borg (1847–1916)
Study
Lead pencil, 143 x 123 mm
Axel Hirsch Fund
NMH 21/2014

Axel Borg (1847–1916)
Study
Lead pencil, pen and ink, 207 x 902 mm
Axel Hirsch Fund
NMH 27/2014

Axel Borg (1847–1916)
Study
Lead pencil, pen and ink, 360 x 230 mm
Axel Hirsch Fund
NMH 28/2014

Carl August Ehrensvärd (1745–1800)
Illustrated letter to Carl Ehrensvärd, March/April 1800
Pen and brown ink, 254 x 197 mm
Ottergren Fund
NMH 41/2014

Carl August Ehrensvärd (1745–1800)
Illustrated letter to Carl Ehrensvärd, 11 April 1800
Pen and grey ink, 244 x 191 mm
Ottergren Fund
NMH 42/2014

Carl August Ehrensvärd (1745–1800)
Illustrated letter to Carl Ehrensvärd, April 1800
Pen and grey ink, 244 x 190 mm
Ottergren Fund
NMH 43/2014

Carl August Ehrensvärd (1745–1800)
Illustrated letter to Carl Ehrensvärd, April 1800
Pen and brown ink, 226 x 192 mm
Ottergren Fund
NMH 44/2014

Carl August Ehrensvärd (1745–1800)
Letter to Carl Ehrensvärd, c. 1799–1800
Pen and brown ink, 223 x 185 mm
Ottergren Fund
NMH 45/2014

Carl August Ehrensvärd (1745–1800)
Illustrated letter to Carl Ehrensvärd, probably 1799
Pen and black ink, 245 x 195 mm
Ottergren Fund
NMH 46/2014

Carl August Ehrensvärd (1745–1800)
Receipt
Pen and brown ink, 230 x 185 mm
Ottergren Fund
NMH 47/2014

Per Ekström (1844–1935)
Landscape study
Lead pencil, 150 x 270 mm
Axel Hirsch Fund
NMH 52/2014

Per Ekström (1844–1935)
Landscape study
Lead pencil, 150 x 270 mm
Axel Hirsch Fund
NMH 53/2014

Per Ekström (1844–1935)
Landscape study
Lead pencil, 150 x 270 mm
Axel Hirsch Fund
NMH 54/2014

Elsa G öbel-Oyler (1882–1979)
Sketchbook containing thirty-six studies of buildings, landscapes and animals, mostly from Parnow in Pomerania, 1908–21
Lead pencil, 100 x 168 mm
Bequest of the artist’s daughter, Soldanella Oyler
NMH 35/2014

August Hagborg (1852–1921)
Portrait of Gustaf Wilhelm Palm
Lead pencil, 133 x 84 mm
Axel Hirsch Fund
NMH 18/2014

August Hagborg (1852–1921)
Study
Lead pencil, 133 x 149 mm
Axel Hirsch Fund
NMH 20/2014

August Hagborg (1852–1921)
Study
Lead pencil, 132 x 95 mm
Axel Hirsch Fund
NMH 22/2014

August Hagborg (1852–1921)
Study
Lead pencil, 163 x 88 mm
Axel Hirsch Fund
NMH 23/2014

Art Bulletin of Nationalmuseum Volume 21, 2014
Johan Tobias Sergel, attributed to (1740–1810)
The Triumph of Bacchus, 1750s,
copy after Edmé Bouchardon (1698–1762)
Red chalk, 459 x 599 mm
Gift of Ann Wachtmeister
NMH 48/2014

Ulrik Thersner (1779–1828)
Print study with a view of Ön Manor near Avesta
Graphite, brush and grey ink, grey wash, 278 x 400 mm
Axel Hirsch Fund
NMH 10/2014

Alexander Clemens Wetterling (1796–1858)
Sketchbook containing 22 sheets of studies from Rome, 1828
Lead pencil, 156 x 116 mm
Hedda and N. D. Qvist Fund
NMH 30/2014

Alexander Clemens Wetterling (1796–1858)
Sketchbook containing 72 sheets of landscapes and figure studies, 1854–57
Lead pencil and watercolour, 112 x 214 mm
Hedda and N. D. Qvist Fund
NMH 31/2014

Figure 30

August Hagborg (1852–1921)
Study
Lead pencil, 106 x 61 mm
Axel Hirsch Fund
NMH 24/2014

August Hagborg (1852–1921)
Study
Lead pencil, 139 x 181 mm
Axel Hirsch Fund
NMH 25/2014

August Hagborg (1852–1921)
Portrait Caricature of an English Family at Barbizon
Lead pencil and oils, 135 x 77 mm
Axel Hirsch Fund
NMH 26/2014

Per Daniel Holm (1835–1903)
Sketchbook containing various studies
Lead pencil, 180 x 93 mm
Magda and Max Ettler Fund
NMH 54/2014

Per Daniel Holm (1835–1903)
Sketchbook containing various studies
Lead pencil, 230 x 138 mm
Magda and Max Ettler Fund
NMH 51/2014

Per Daniel Holm (1835–1903)
Sketchbook containing various studies
Lead pencil, watercolour, 180 x 93 mm
Magda and Max Ettler Fund
NMH 58/2014

Johan Tobias Sergel (1740–1814)
Carl August Ehrensvärd Appearing to Sergel at Mälby Temple after his Death in 1800, 1801
Graphite, pen and black ink, grey wash, 214 x 338 mm
Hedda and N. D. Qvist Fund
NMH 2/2014

Johan Tobias Sergel (1740–1814)
Portrait of Sergel’s Nephew, Colonel Daniel Zachau (1754–1810), c. 1800
Pen and brown ink, 159 x 104 mm
Hedda and N. D. Qvist Fund
NMH 3/2014

Johan Tobias Sergel (1740–1814)
Sergel is Cured of Tapeworm at Eskilstuna, the Night of 25 June 1812, 1812
Graphite, pen and grey ink, 156 x 155 mm
Hedda and N. D. Qvist Fund
NMH 4/2014

Johan Tobias Sergel (1740–1814)
Sacrifice to Priapus, 1806 (?)
Graphite, 104 x 184 mm
Hedda and N. D. Qvist Fund
NMH 5/2014

Johan Tobias Sergel (1740–1814)
Portrait of an Elderly Man
Pen and brown ink, grey and brown wash, 208 x 144 mm
Hedda and N. D. Qvist Fund
NMH 6/2014

Anonymus, 19th century
Portrait of Axel Borg (1847–1916)
Lead pencil, 126 x 81 mm
Axel Hirsch Fund
NMH 19/2014
and landscapes of Rome, collecting his drawings in sketchbooks and albums. In the present drawing he takes as his subject a relief from the interior north face of the triumphal Arch of Titus. The emperor is shown in the aftermath of his campaign against Jerusalem, mounted in a quadriga as Victory crowns him with laurels. Although the drawing was traditionally attributed to Pieter’s brother Jan Frans, the style and the use of fluid grey wash are entirely characteristic of Pieter van Bloemen and are very close to the technique of the landscape drawings in an album of 255 drawings now in a

Anonymous  
Study  
Lead pencil, 230 x 170 mm  
Axel Hirsch Fund  
NMH 57/2014

Drawings by foreign artists  
Pierre Hubert L’Archevêque  
(French)  
Project for a fountain supported by Tritons, mid 18th century  
Pen and black ink, grey wash, 572 x 437 mm  
Wiros Fund  
NMH 59/2014

Anonymous  
Study  
Lead pencil, 230 x 170 mm  
Axel Hirsch Fund  
NMH 55/2014

Miscellaneous  
Album of Roman souvenirs, including drawings and watercolours by Fritz von Dardel, G. W. Palm et al., once belonging to Emelie Högquist (1812–1846), 1843  
Lead pencil; pen and ink; watercolour; oils; engravings; 222 x 306 mm  
Axel Hirsch Fund  
NMH 57/2014

Fig. 31 Pieter van Bloemen, The Triumph of Titus: A relief from the Arch of Titus in Rome, NMH 59/2014.
private collection. The sheet bears an old inscription “Onghez”, which may refer to one of two Flemish artists with this surname, Jan (1656–1735) or Oswald (1628–1706), neither of whom went to Italy. However, there is no reason to doubt the stylistic association with Pieter van Bloemen’s work. Purchased at auction in London, the drawing comes from the renowned collection formed by the Dutch art historian I. Q. van Regteren Altena (1899–1980).

Fig. 32
**Louis Gauffier** (1761–1801) French
Portrait of Johan Claes Lagersvärd (1756–1836) in Florence
Graphite, brush and grey ink, brown and grey wash, 165 x 126 mm
Hedda and N. D. Qvist Fund
NMH 11/2014

Fig. 33
**Antoine-Jean Gros** (1771–1835) French
Portrait Study of a Young Girl Seated in a Chair, Holding a Book, 1790
Black chalk, 205 x 147 mm
Wiros Fund
NMH 60/2014

**Ludwig Guttenbrunn** (1750–1819)
German
Study of a seated woman wearing a tall hat, holding a book, c. 1790–1800
Lead pencil, 180 x 128 mm
Gift of Bruno Niklasson
NMH 36/2014

**Ludwig Guttenbrunn** (1750–1819)
German
Study of a seated woman leaning against a writing desk, c. 1790–1800
Lead pencil, 122 x 85 mm
Gift of Bruno Niklasson
NMH 38/2014

**Ludwig Guttenbrunn** (1750–1819)
German
Three portrait studies of women inscribed in ovals, c. 1790–1800
Lead pencil, 111 x 90 mm
Gift of Bruno Niklasson
NMH 39/2014
Anonymous French, 18th century
Study of a right hand with pointing index finger (recto); Study of a standing young boy with outstretched right arm (verso)
Black, red and white chalk, on blue paper, 134 x 166 mm
Bensow Fund
NMH 65/2014

Anonymous French, 18th century
Study of a left hand, with fingers half-closed
Black, red and white chalk, on light brown paper, 160 x 125 mm
Bensow Fund
NMH 67/2014

Anonymous French, 18th century
Study of the two hands of a woman
Black and white chalk, on blue paper, 345 x 504 mm
Hedda and N. D. Qvist Fund
NMH 7/2014

Anonymous, 18th-century copy or paraphrase of 15th-century original
Mythological scene
Pen and brown ink, brown wash, heightened with white, 345 x 504 mm
Hedda and N. D. Qvist Fund
NMH 7/2014

Anonymous Italian, 16th century,
after Giulio Romano
(c. 1492–1546)
Design for a tapestry with the arms of Cardinal Ercole Gonzaga
Pen and brown ink, grey wash, 436 x 317 mm
NMH 9/2014

Anonymous French, 18th century
Study of a left hand, with closed fist
Black, red and white chalk, 290 x 305 mm
Bequest of Elsabet “Peggy” Bonnier
NMH 50/2014
(See article on p. 41)

Shaun Tan (b. 1974) Australian
Pippi Longstocking and the Water Buffalo, 2011
Black and red chalk, 340 x 264 mm
Gift of the artist
NMH 12/2014

Fig. 34
François-André Vincent
(1746–1816) French
Portrait of Johan Tobias Sergel in Rome, 1774
Red chalk, pen and brown ink, brown and grey wash, 544 x 200 mm
Axel and Nora Lundgren Fund
NMH 49/2014

Anonymous, 18th-century copy or paraphrase of 15th-century original
Mythological scene
Pen and brown ink, brown wash, heightened with white, 345 x 504 mm
Hedda and N. D. Qvist Fund
NMH 7/2014

Anonymous French, 18th century
Study of a right hand with pointing index finger (recto); Study of a standing young boy with outstretched right arm (verso)
Black, red and white chalk, on blue paper, 134 x 166 mm
Bensow Fund
NMH 65/2014

Anonymous French, 18th century
Study of a left hand, with fingers half-closed
Black, red and white chalk, on light brown paper, 160 x 125 mm
Bensow Fund
NMH 67/2014

Anonymous French, 18th century
Study of the two hands of a woman
Black and white chalk, on blue paper, 126 x 156 mm
Bensow Fund
NMH 66/2014

Anonymous French, 18th century
Study of a left hand, with fingers half-closed
Black, red and white chalk, on light brown paper, 225 x 285 mm
Bensow Fund
NMH 69/2014

Anonymous French, 18th century
Study of a left hand, with closed fist
Black, red and white chalk, 290 x 180 mm
Gift of Bruno Niklasson
NMH 40/2014

Georges Seurat (1859–1891)
French
Study for the painting “Bathers at Asnières”, 1884, 1883–84
Conté crayon, 240 x 305 mm
Bequest of Elisabet “Peggy” Bonnier
NMH 50/2014
(See article on p. 41)

Anonymous French, 18th century
Study of a right hand, with closed fist
Black, red and white chalk, 290 x 305 mm
Bequest of Elisabet “Peggy” Bonnier
NMH 50/2014
(See article on p. 41)
Graphic works by Swedish artists

**Carl Jacob Lindström** (1808–c. 1841)
“Eviva il Meccanismo”, 1830s
Lithograph, 229 x 292 mm
Axel Hirsch Fund
NMG 2/2014

**Carl Jacob Lindström** (1808–c. 1841)
“Piu presto di me non farà nessuno”, 1830s
Lithograph, 230 x 291 mm
Axel Hirsch Fund
NMG 3/2014

**Carl Jacob Lindström** (1808–c. 1841)
“If faut faire la nature en ravage”, 1830s
Lithograph, 230 x 290 mm
Axel Hirsch Fund
NMG 4/2014

**Carl Jacob Lindström** (1808–c. 1841)
“Adesso beveremo lacrimacristi”, 1830s
Lithograph, 228 x 292 mm
Axel Hirsch Fund
NMG 5/2014

**Anonymous French**, 18th century
Study of a left hand, holding a book
Black, red and white chalk, on blue paper, 138 x 248 mm
Bensow Fund
NMG 70/2014

Fig. 35

**Anonymous French**, 18th century
Study of the hands of a woman miniaturist
Black, red and white chalk, on blue paper, 158 x 188 mm
Bensow Fund
NMG 71/2014

**Anonymous French**, 18th century
Study of a man’s left hand, with pointing index finger
Black and white chalk, on light brown paper, 205 x 265 mm
Bensow Fund
NMG 72/2014

**Anonymous French**, 18th century
Study of a woman’s arm and head
Black and white chalk, on blue paper, 280 x 165 mm
Bensow Fund
NMG 73/2014

**Anonymous French**, 18th century
Two studies of a woman’s hands
Black, red and white chalk, on blue paper, 290 x 340 mm
Bensow Fund
NMG 74/2014

**Anonymous French**, 18th century
Study of a left hand
Black, red and white chalk, pastels, on blue paper, 280 x 342 mm
Bensow Fund
NMG 75/2014

**Anonymous French**, 18th century
Study of a right hand
Black, red and white chalk, on blue paper, 250 x 305 mm
Bensow Fund
NMG 77/2014

**Anonymous French**, 18th century
Study of a left hand
Black and white chalk, pastels, on blue paper, 280 x 342 mm
Bensow Fund
NMG 76/2014

**Anonymous French**, 19th century
Queen Christina of Sweden Visits the Studio of Guercino at Bologna
Lead pencil, 306 x 364 mm
NMH 14/2014

**Anonymous French**, 18th century
Study of a woman miniaturist
Black, red and white chalk, on blue paper, 138 x 248 mm
Bensow Fund
NMG 70/2014

**Anonymous French**, 18th century
Study of the hands of a woman miniaturist
Black, red and white chalk, on blue paper, 158 x 188 mm
Bensow Fund
NMG 71/2014

**Anonymous French**, 18th century
Study of a man’s left hand, with pointing index finger
Black and white chalk, on light brown paper, 205 x 265 mm
Bensow Fund
NMG 72/2014

**Anonymous French**, 18th century
Study of a woman’s arm and head
Black and white chalk, on blue paper, 280 x 165 mm
Bensow Fund
NMG 73/2014

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Two studies of a woman’s hands
Black, red and white chalk, on blue paper, 290 x 340 mm
Bensow Fund
NMG 74/2014

**Anonymous French**, 18th century
Study of a left hand
Black, red and white chalk, pastels, on blue paper, 280 x 342 mm
Bensow Fund
NMG 75/2014

**Anonymous French**, 18th century
Study of a right hand
Black, red and white chalk, on blue paper, 250 x 305 mm
Bensow Fund
NMG 77/2014

**Anonymous French**, 19th century
Queen Christina of Sweden Visits the Studio of Guercino at Bologna
Lead pencil, 306 x 364 mm
NMH 14/2014

**Anonymous French**, 18th century
Study of a woman miniaturist
Black, red and white chalk, on blue paper, 138 x 248 mm
Bensow Fund
NMG 70/2014

**Anonymous French**, 18th century
Study of the hands of a woman miniaturist
Black, red and white chalk, on blue paper, 158 x 188 mm
Bensow Fund
NMG 71/2014

**Anonymous French**, 18th century
Study of a man’s left hand, with pointing index finger
Black and white chalk, on light brown paper, 205 x 265 mm
Bensow Fund
NMG 72/2014

**Anonymous French**, 18th century
Study of a woman’s arm and head
Black and white chalk, on blue paper, 280 x 165 mm
Bensow Fund
NMG 73/2014

**Anonymous French**, 18th century
Two studies of a woman’s hands
Black, red and white chalk, on blue paper, 290 x 340 mm
Bensow Fund
NMG 74/2014

**Anonymous French**, 18th century
Study of a left hand
Black, red and white chalk, pastels, on blue paper, 280 x 342 mm
Bensow Fund
NMG 75/2014

**Anonymous French**, 18th century
Study of a right hand
Black, red and white chalk, on blue paper, 250 x 305 mm
Bensow Fund
NMG 77/2014

**Anonymous French**, 19th century
Queen Christina of Sweden Visits the Studio of Guercino at Bologna
Lead pencil, 306 x 364 mm
NMH 14/2014

**Anonymous French**, 18th century
Study of a woman miniaturist
Black, red and white chalk, on blue paper, 138 x 248 mm
Bensow Fund
NMG 70/2014

**Anonymous French**, 18th century
Study of the hands of a woman miniaturist
Black, red and white chalk, on blue paper, 158 x 188 mm
Bensow Fund
NMG 71/2014

**Anonymous French**, 18th century
Study of a man’s left hand, with pointing index finger
Black and white chalk, on light brown paper, 205 x 265 mm
Bensow Fund
NMG 72/2014

**Anonymous French**, 18th century
Study of a woman’s arm and head
Black and white chalk, on blue paper, 280 x 165 mm
Bensow Fund
NMG 73/2014

**Anonymous French**, 18th century
Two studies of a woman’s hands
Black, red and white chalk, on blue paper, 290 x 340 mm
Bensow Fund
NMG 74/2014

**Anonymous French**, 18th century
Study of a left hand
Black, red and white chalk, pastels, on blue paper, 280 x 342 mm
Bensow Fund
NMG 75/2014

**Anonymous French**, 18th century
Study of a right hand
Black, red and white chalk, on blue paper, 250 x 305 mm
Bensow Fund
NMG 77/2014

**Anonymous French**, 19th century
Queen Christina of Sweden Visits the Studio of Guercino at Bologna
Lead pencil, 306 x 364 mm
NMH 14/2014

**Anonymous French**, 18th century
Study of a woman miniaturist
Black, red and white chalk, on blue paper, 138 x 248 mm
Bensow Fund
NMG 70/2014

**Anonymous French**, 18th century
Study of the hands of a woman miniaturist
Black, red and white chalk, on blue paper, 158 x 188 mm
Bensow Fund
NMG 71/2014

**Anonymous French**, 18th century
Study of a man’s left hand, with pointing index finger
Black and white chalk, on light brown paper, 205 x 265 mm
Bensow Fund
NMG 72/2014

**Anonymous French**, 18th century
Study of a woman’s arm and head
Black and white chalk, on blue paper, 280 x 165 mm
Bensow Fund
NMG 73/2014

**Anonymous French**, 18th century
Two studies of a woman’s hands
Black, red and white chalk, on blue paper, 290 x 340 mm
Bensow Fund
NMG 74/2014

**Anonymous French**, 18th century
Study of a left hand
Black, red and white chalk, pastels, on blue paper, 280 x 342 mm
Bensow Fund
NMG 75/2014

**Anonymous French**, 18th century
Study of a right hand
Black, red and white chalk, on blue paper, 250 x 305 mm
Bensow Fund
NMG 77/2014

**Anonymous French**, 19th century
Queen Christina of Sweden Visits the Studio of Guercino at Bologna
Lead pencil, 306 x 364 mm
NMH 14/2014
Carl Jacob Lindström
(1808–c. 1841)
"A Campo Vaccino", 1830s
Lithograph, 231 x 293 mm
Axel Hirsch Fund
NMG 9/2014

Carl Jacob Lindström
(1808–c. 1841)
"Andate! Andate!", 1830s
Lithograph, 230 x 292 mm
Axel Hirsch Fund
NMG 10/2014

Carl Jacob Lindström
(1808–c. 1841)
"Che bella Società", 1830s
Lithograph, 228 x 295 mm
Axel Hirsch Fund
NMG 11/2014

Carl Jacob Lindström
(1808–c. 1841)
"Mamma mia!", 1830s
Lithograph, 230 x 292 mm
Axel Hirsch Fund
NMG 12/2014

Graphic works by foreign artists

Pietro Antonio Martini
(1739–1797) Italian
"Exposition au Salon du Louvre en 1787"
Engraving, 374 x 525 mm
Gift of Pontus Grate, 1992
NMG 1/2014

Ceramics

Dish
Earthenware, glazed
Designed by Jane Wåhlstedt (1917–2009) and Nils Larsson (1916–1976)
Produced by Jani-Keramik, Laholm, 1930s
L. 27 cm
Gift of the Friends of the Nationalmuseum, Bengt Julin Fund
NMG 2/2014

Ceiling light
Porcelain, metal, plastic
Produced by Rörstrands Porslinsfabrik
H. 42 cm
Barbro Osher Fund
NMG 8/2014

Dessert bowl
Ostindia (East India)
Creamware, printed
Designed by Nils Emil Lundström (1865–1960), 1932, pattern after a Chinese 18th-century original
Produced by Rörstrands Porslinsfabrik, after 1950
Diam. 21 cm
Gift of Lars Killander
NMG 36/2014

Dinner plate
Ostindia (East India)
Creamware, printed
Designed and made by Ivan Jelinek (b. 1951), 2011–12
H. 37 cm
Gift of the Friends of the Nationalmuseum, Bengt Julin Fund
NMG 34/2014

A highly imaginative porcelain sculpture created from such everyday objects as a teapot and teacups. As if made for the Mad Hatter’s tea party!

Dessert bowl
Ostindia (East India)
Creamware, printed
Designed by Nils Emil Lundström (1865–1960), 1932, pattern after a Chinese 18th-century original
Produced by Rörstrands Porslinsfabrik, after 1950
Diam. 15.3 cm
Gift of Lars Killander
NMG 37/2014

A pair of chargers
Porcelain, printed and hand-painted
Produced by Rörstrands Porslinsfabrik, c. 1890
L. 35 cm
Barbro Osher Fund
NMG 38 a + b/2014

Scuplture

Guard for Tears
Porcelain, glazed and partly lacquered, leather
Designed by Christian-Pontus Andersson (b. 1977)
Made by Pottery Workshop, Jing de Zhen, under the guidance of Christian-Pontus Andersson, 2007
H. 85 cm
Ulf Lundahl Memorial Fund
NMG 55/2014

Fig. 36
Ivan Jelinek, Object, NMK 34/2014.
Glass

Fig. 38, see p. 83

Vase
Cameo glass
Designed and produced by Lennart Nyblom (1872–1947) and Helena Nyblom (1903–1947), 1924
H. 28 cm
Gift of the Friends of the Nationalmuseum, Bengt Julin Fund
NMK 4/2014
In 1924 Lennart Nyblom set up the firm AB NYB in Storängen, Stockholm, where his daughter Helena Nyblom also worked as a designer. The raw glass was bought from Orrefors and Pukeberg. Overlay glass was made from two or three coloured layers, and the decoration was etched in the basement of the family home.

Fig. 39, see p. 83

Vase
Trillium
Glass
Designed by Gunnel Sahlin (b. 1954)
Made by Micke Johansson, Mickejohans Konstglas AB, 2013
H. 38.5 cm
Gift of the Friends of the Nationalmuseum, Bengt Julin Fund
NMK 9/2014
There is an intricate interaction here between the size of the piece and the play of colours in the exquisite pattern. Colour is key to this artist’s work in glass; it is in her search and her longing for colour that the process gathers momentum.

Fig. 40, see p. 84

Beaker
Engraved glass
Casimirsborg Glassworks, 1775
H. 11 cm
Barbro Osher Fund
NMK 50/2014
The Casimirsborg Glassworks in Småland, founded by Count Casimir Lewenhaupt, operated from 1757 to 1811. Its output was considerable, consisting mostly of domestic glass, although chandeliers were also made. Some of the table glass produced had engraved decoration.

Three beakers with ball feet and rich engraving are known from the factory. The design and the decoration derive from 17th-century Nürnberg, but were also used at the Kungsholm Glassworks around 1700.

Sulphide portrait
Amalia Lorichs (1788–1819)
Cut glass, porcelain, ormolu
Cristalleries de Baccarat, c. 1810–20
H. 11 cm
Axel and Nora Lundgren Fund
NMK 51/2014

Fig. 41, see p. 84

Object
Läslampa (Reading Lamp)
Glass, metal, cord
Designed and made by Karl Magnus Nilsson (b. 1977), 2008
H. 50 cm
Gift of the Friends of the Nationalmuseum, Bengt Julin Fund
NMK 80/2014

There is an intricate interaction here between the size of the piece and the play of colours in the exquisite pattern. Colour is key to this artist’s work in glass; it is in her search and her longing for colour that the process gathers momentum.

Fig. 40, see p. 84

Beaker
Engraved glass
Casimirsborg Glassworks, 1775
H. 11 cm
Barbro Osher Fund
NMK 50/2014
The Casimirsborg Glassworks in Småland, founded by Count Casimir Lewenhaupt, operated from 1757 to 1811. Its output was considerable, consisting mostly of domestic glass, although chandeliers were also made. Some of the table glass produced had engraved decoration.
Fig. 38 Lennart Nyblom and Helena Nyblom, Vase, NMK 4/2014.

Fig. 39 Gunnel Sahlin, Vase *Trillium*, NMK 9/2014.
Gold and silver

Inkstand with pen holder
Silver and Bakelite (Isolite)
L. 15.5 cm
Barbro Osher Fund
NMK 42/2014
Fig. 42 see p. 85

Tea urn
Silver, bone, wood
Adolf Zethelius (1781–1864), Stockholm, 1835
H. 74 cm
Barbro Osher Fund
NMK 44/2014

Sugar bowl
Silver
Adolf Zethelius (1781–1864), Stockholm, 1835
H. 17 cm
Barbro Osher Fund
NMK 46/2014

Milk jug
Silver
Adolf Zethelius (1781–1864), Stockholm, 1836
H. 11 cm
Barbro Osher Fund
NMK 47/2014

An unusually complete Empire tea service of magnificent proportions. The Nationalmuseum previously had nothing of this kind in its collections. The service is also an example of the high-quality works of applied art to be found in Swedish country houses and, in particular, at Biby Manor before that estate was broken up.

Slop bowl
Silver
Adolf Zethelius (1781–1864), Stockholm, 1836
H. 10 cm
Barbro Osher Fund
NMK 48/2014
NMK 44–48/2014

Teapot
Silver
Adolf Zethelius (1781–1864), Stockholm, 1833
H. 17 cm
Barbro Osher Fund
NMK 45/2014

Bowl
Enamel on copper, silver
Designed by Märta Rockström-Lindh (1904–1996)
Made by Märta Rockström-Lindh in collaboration with the silversmith Sven Alsén (1866–1962), Arvika, 1923
Diam. 15.3 cm
Barbro Osher Fund
NMK 74/2014

Tray
Silver, Bakelite (Isolite)
Designed and produced by Wilhelmina (Tidit) Wendt (1896–1988), Malmö, 1941
L. 42.2 cm
Carl Adolf Weber Foundation
NMK 75/2014

Fig. 40 Beaker, NMK 50/2014.
Fig. 41 Karl Magnus Nilsson, Object Läslampa (Reading Lamp), NMK 65/2014.
Fig. 43, see p. 87

Tea urn
Silver, bone, wood
Adolf Zethelius (1781–1864), Stockholm, 1835
H. 74 cm
Barbro Osher Fund
NMK 44/2014

Fig. 40 Beaker, NMK 50/2014.
Fig. 41 Karl Magnus Nilsson, Object Läslampa (Reading Lamp), NMK 65/2014.
Fig. 43, see p. 87
Fig. 42 Adolf Zethelius, Tea urn, Teapot, Sugar bowl, Milk jug, Slop bowl, NMK 44–48/2014.
Sconce for one candle
Törne (Thorn)
Brass
Original Swedish, c. 1780
Produced by IKEA AB
H. 31 cm
Gift of IKEA AB
NMK 30/2014
Fig. 45, see p. 87

Fire screen
Cast iron, wool embroidery on linen
Hellefors Bruk (stand), c. 1830
H. 132 cm
Barbro Osher Fund
NMK 52/2014
Cast iron as a material saw a major breakthrough in the industrial arts during the Empire period. Apart from garden urns, the main objects produced were tobacco jars, portrait medallions and smaller items. This fire screen was created for the von Celsing family, the owners of Hellefors Bruk. In terms of size and design, it is an unusually advanced object for its time.

A pair of sconces, for three candles each
Ormolu
 Probably Paris, c. 1750
H. 68
Bequest of Ulf Lundahl
NMK 60A + B/2014
Fig. 46 see p. 87

Sculpture
Lion
Pewter
Designed by Anna Petrus (1886–1949)
Produced by Firma Svenskt Tenn
H. 14.5 cm
Barbro Osher Fund
NMK 67/2014
Today, the sculptor Anna Petrus is very much associated with objects in pewter, especially objects with lion motifs. Petrus designed candlesticks and inkstands decorated with lions as early as the beginning of the 1920s. They were cast at the art foundry of Herman Bergman. This lion, created in 1926, is one of many sculpted for Svenskt Tenn.

Base metals
Candelabra for three candles
Väsby
Electroplated metal
Original Swedish, c. 1780
Produced by IKEA AB, c. 1995
H. 39 cm
Gift of IKEA AB
NMK 29/2014

In Ettore Sottsass’s interpretation, this silver fruit bowl – normally a very middle-class object – is given an expression reminiscent of both Constructivism and Pop Art. Its name, Murmansk, alludes to the then Soviet seaport on the Arctic Ocean, evoking associations of cold and inaccessibility.

Fig. 44 Ettore Sottsass, Fruit bowl Murmansk, NMK 77/2014.
Fig. 43 Märta Rockström-Lindh, Bowl, NMK 74/2014.

Fig. 46 Anna Petrus, Sculpture Lion, NMK 67/2014.

Fig. 45 Fire screen, NMK 52/2014.
Fig. 47 Astri Bergman Taube, Vase, NMK 70/2014.

Ceiling light
Steel, metal, glass
Sweden, 1940s
H. 180 cm
Barbro Osher Fund
NMK 68/2014

Ceiling light
Pewter, brass, glass, wood, porcelain
Produced by Firma Svenskt Tenn, 1920s
H. 48 cm
Barbro Osher Fund
NMK 69/2014

Fig. 47
Vase
Pewter
Designed by Astri Bergman Taube (1898–1980)
Produced by Herman Bergmans Konstgjuteri, Stockholm, 1928
H. 41 cm
Barbro Osher Fund
NMK 70/2014

Hand mirror
Pewter, wood
Designed by Nils Fougstedt (1881–1954)
Produced by Firma Svenskt Tenn, 1920s
L. 35 cm
Barbro Osher Fund
NMK 71/2014

Fig. 48 Nils Fougstedt, Hand mirror, NMK 71/2014.
Clocks

Fig. 49
Table clock
Ormolu, painted metal
H. 56 cm
Axel and Nora Lundgren Fund
NMK 43/2014
A similar clock, signed “Gille L’Ainé à Paris”, is to be found at the Royal Palace in Stockholm. Visiting Paris in 1745, Carl Hårleman met the bronze founder René La Cour and the chaser Pierre Pantaleon. Both were offered employment at the Stockholm Palace. Pantaleon was a skilled chaser, founder and modeller. The two men arrived in Sweden the same year, bringing with them Pantaleon’s son Simon, who would subsequently follow in his father’s footsteps.

Furniture

Bar cabinet with refrigerator
Jacaranda veneer
Designed by Sigvard Bernadotte and Acton Björn, Industridesign, Merkantil Grafik
Produced by Atlas A/S and Silkeborg Möbelfabrik, Denmark, 1961
H. 79
Barbro Osher Fund
NMK 6/2014

Sofa
Medelvi Brunn
Lacquered wood, upholstery
Original Swedish, c. 1780–90
Produced by IKEA AB, c. 1995
L. 209 cm
Gift of IKEA AB
NMK 10/2014

Fauteuil
Medelvi Brunn
Lacquered wood, upholstery
Original by Alexander Thunberg, active in Stockholm 1756–90
Produced by Move AB, c. 2000
H. 93 cm
Gift of Move AB
NMK 11/2014

Footstool
Medelvi Brunn
Lacquered wood, upholstery
Original Swedish, c. 1780
Produced by IKEA AB, c. 1995
L. 65 cm
Gift of IKEA AB
NMK 12/2014

Bookcase
Ekolsund
Lacquered wood
Original Swedish, c. 1750–1800
Produced by Move AB, c. 2000
H. 223 cm
Gift of Move AB
NMK 13/2014

Tilt-top table
Krogsta
Lacquered wood
Original Swedish, c. 1750–1800
Produced by IKEA AB, c. 1995
H. 76 cm
Gift of IKEA AB
NMK 14/2014

Tilt-top table
Björnsholm
Wood
Original Swedish, c. 1750–1800
Produced by IKEA AB, c. 1995
H. 74.5 cm
Gift of IKEA AB
NMK 16/2014

Pembroke table
Alunda
Wood
Original by an unknown Swede, c. 1780
Produced by IKEA AB, c. 1995
H. 74 cm
Gift of IKEA AB
NMK 17/2014

A similar clock, signed “Gille L’Ainé à Paris”, is to be found at the Royal Palace in Stockholm. Visiting Paris in 1745, Carl Hårleman met the bronze founder René La Cour and the chaser Pierre Pantaleon. Both were offered employment at the Stockholm Palace. Pantaleon was a skilled chaser, founder and modeller. The two men arrived in Sweden the same year, bringing with them Pantaleon’s son Simon, who would subsequently follow in his father’s footsteps.
<table>
<thead>
<tr>
<th>Tray table</th>
<th>Chair</th>
<th>Mirror</th>
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<tr>
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<td><em>Meunier</em></td>
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<tr>
<td>Lacquered wood</td>
<td>Wood</td>
<td>Gilt wood, glass</td>
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<tr>
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<td>Original by Johan Petter Mansnerus, active in Stockholm from 1783</td>
<td>Original by Nicolas Meunier, active in Stockholm, dated 1777</td>
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<td>NMK 21/2014</td>
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<th>Writing cabinet</th>
<th>Chair</th>
<th>Mirror sconce for two candles</th>
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<td><em>Hallunda</em></td>
<td><em>Meunier</em></td>
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<td>Wood</td>
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<td>Gilt wood, glass, brass</td>
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<td>Original by Nicolas Meunier, active in Stockholm, dated 1777</td>
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<th>Chair</th>
<th>Writing table</th>
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<td><em>Börgslagen</em></td>
<td><em>Fiesta</em></td>
<td><em>Österbybruk</em></td>
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<tr>
<td>Lacquered wood</td>
<td>Lacquered wood</td>
<td>Lacquered wood</td>
</tr>
<tr>
<td>Original Swedish, c. 1800</td>
<td>Original by Johan Fredrik</td>
<td>Original Swedish, c. 1760–70</td>
</tr>
<tr>
<td>Produced by IKEA AB, c. 1995</td>
<td>Höglander, active in Stockholm from 1777</td>
<td>Produced by IKEA AB, c. 1994</td>
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<td>H. 76 cm</td>
<td>Produced by Move AB, c. 2000</td>
<td>H. 75 cm</td>
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<td>Gift of IKEA AB</td>
<td>H. 97 cm</td>
<td>Gift of IKEA AB</td>
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<td>NMK 20/2014</td>
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<td>NMK 23/2014</td>
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Fig. 50 Ettore Sottsass, Room divider *Carlton*, NMK 40/2014.

Fig. 51 Chandelier, NMK 49/2014.
From 1757 to the end of the 19th century, this chandelier hung at Åkerö in Södermanland. Åkerö’s first owner, and the builder of the house, was Count Carl Gustaf Tessin. Before 1728, the chandelier probably belonged to his father, Count Nicodemus Tessin the Younger, as part of the furnishings of the Tessin Palace in Stockholm. Modelled on bronze chandeliers from France, it was made in Stockholm, probably in the workshop of the Precht family.

### Cabinet-on-stand

Japanned and gilt wood, gilt brass

England, c. 1680

H. 157

Axel and Nora Lundgren Fund

NMK 53/2014

(See article on p. 47)

### Mirror

Gilt wood, glass

Stockholm, c. 1750

H. 195

Bequest of Ulf Lundahl

NMK 56/2014

### Console table

Mahogany, gilt and patinated wood, porphyry, mirror glass

Stockholm, c. 1850–70

L. 131 cm

Added to inventory

NMK 57/2014
ACQUISITIONS/EXPOSÉ

Fig. 54 Émile Gallé, Occasional table, NMK 72/2014.

Fig. 55 Agneta Flock and Ann-Marie Björling, Sculpture Balloon, NMK 5/2014.

Fig. 57 Petter Hellsing, Object Urban Weft, NMK 35/2014.
works created for public settings in the 1970s. Today, many of the buildings they were made for have assumed new functions, and the works are frequently in need of conservation – a problem encountered all too often by the Nationalmuseum.

**Fabric**

*Medeviruta*

Linen

Original by an unknown Swede, c. 1780

Produced by IKEA AB, c. 1995

W. 150 cm

Gift of IKEA AB

NMK 31/2014

**Textile**

*Artisten (The Artist)*

Cotton, wool, gold thread

Designed and made by **Sten Kauppi** (1922–2002)

H. 128 cm

Gift of Björn Lundberg

NMK 33/2014

This work, a self-portrait, forms part of a large bequest received by the Nationalmuseum following the death of Björn Lundberg in 2013. It comes from the home which he shared with his partner Sten Kauppi, Konstnärsstäder in Rosersberg. Part of the bequest was received by the Museum in 2006 (NMK 83–106/2006).

**Rug**

*Herbarium*

Machine-woven linen and wool, printed pattern

Designed by **Gunilla Lagerhem Ullberg** (b. 1955)

Produced by Kasthall AB, 2012

L. 300 cm

Gift of Kasthall AB

NMK 39/2014

With its printed decoration of pressed flowers, arranged in kaleidoscope-like patterns, this rug has an entirely unique, contemporary expression.

**Object**

*Urban Weft*

Jacquard-woven and machine-embroidered cotton and rayon.

Wood support

Designed and made by **Petter Hellsing** (b. 1958), 2009

H. 67 cm

Gift of the Friends of the Nationalmuseum, Bengt Julin Fund

NMK 35/2014

Textile collage on a padded wooden support in the shape of a lectern. Handwoven Jacquard weave, after photographs taken by the artist while travelling in China and Vietnam. Petter Hellsing’s art has long explored the role of textiles and their narrative qualities in the private sphere. In the project *Urban Weft*, he seeks to portray the social ties that increasingly link us together in a global urbanity.

Fig. 56 Sten Kauppi, *Textile* *Artisten (The Artist)*, NMK 33/2014.

Fig. 57, see p. 92

Fig. 58 Gunilla Lagerhem Ullberg, *Rug Herbarium*, NMK 39/2014.
Around the turn of the 20th century, an artists’ collective grew up on the shores of Lake Racken in Värmland. Gustaf Fjaestad, the founder and leading light of the group, not only painted the landscape of the province, but also designed furniture and other objects. Fjaestad’s sisters turned his textile designs into tapestries and rugs imbued with the Jugendstil of their day.

**Gobelins tapestry**
*October*
Basse-lisse, wool, silk
Master of Les Mois de Lucas (Months of Lucas), Brussels, c. 1535
Produced by Manufacture Nationale des Gobelins, workshop of Jean Souet, 1712–15
H. 287 cm
Axel and Nora Lundgren Fund
NMK 54/2014
(See article on p. 49)

**Fig. 59**

**Rug**
*Duvhök* (Goshawk)
Designed by **Gustaf Fjaestad**
(1868–1948)
Made by the artist’s sisters, **Anna**
(1865–1946) and **Emilie Fjaestad,**
1927
L. 285 cm
Barbro Osher Fund
NMK 66/2014

**Textile**
*Bunker*
Silk
Designed and made by **Åsa Pärson**
(b. 1970), 2013
H. 32 cm
Gift of the Friends of the Nationalmuseum, Bengt Julin Fund
NMK 78/2014
Books

Book
Printed paper, cloth binding
*This Osier Cage of Ours*
Mikael Olsson (b. 1963), Jens Fänge (b. 1965) and Patrick Waters (b. 1964)
Published by Galleri Magnus Karlsson, Stockholm, Flodstrand Bokbinderi, 2006
H. 40.5 cm
Gift of Joacim Bengtsson
NMK 1/2014

Industrial design

Fig. 60
Outboard motor
*Fishing 40 Archimedes*
Metal, plastic
Designed by Bernadotte Design AB, 1967
Produced by Archimedes/Penta, 1968
H. 100 cm
Barbro Osher Fund
NMK 7/2014
The design brief was to attract attention using strong contrasts of colour. The result was an outboard motor with a blue drive shaft and a blue-and-white injection-moulded cowling adorned with an orange stripe. The number of horsepower was displayed in large digits, with an extra zero for added effect. The cowling was given a compact, angular shape to convey an impression of power. A whole series of engines was produced, with seven different speeds.

Roller bearing
Steel
Designed by Sven Wingqvist (1876–1953), 1906
Produced by Svenska Kullagerfabriken (SKF)
Diam. 18 cm
Gift of Svenska Kullagerfabriken, 1999
NMK 62/2014

Table lamp
*Cord Lamp Mini*
Steel, plastic, textile cord
Designed by Form us With Love, 2007
Produced by Design House Stockholm
H. 48 cm
Gift of Lene Marinus Jensen
NMK 64/2014

Fig. 61, see p. 96
Floor lamp
Model G-33
Lacquered metal
Designed by Greta Magnusson Grossman (1906–1999)
Produced by Bergboms, 1950s
H. 124 cm
Barbro Osher Fund
NMK 73/2014
Greta Magnusson Grossman received her education and training in Sweden, but moved to Los Angeles with her American husband in 1940. Her subsequent professional career, as a designer and a successful architect, was to unfold in California. The lamp now acquired was one of a few designs by her to reach the Swedish market, although it was also produced in the United States (under the name of “Grasshopper”). Magnusson Grossman was not previously represented in the Nationalmuseum’s collections.

Underground sign
Plastic
Designed by Karl Otto Lodén (1905–1944)
H. 81 cm
Ulla-Bella Sandberg, Ingrid Wallsten and Gunnar Hultmark Funds
NMK 79/2014

Miscellaneous

Drawing for a bib necklace in gold and titanium (cf. NMK 27/2006)
*Egypt*
Collage
Designed and made by Helena Edman (b. 1952), spring 1983
H. 42 cm
Gift of the artist
NMK 3/2014
Sophie Adlersparre (1808–1862), Swedish

Self-Portrait, 1840s
Oil on canvas, 39.5 x 32.5 cm
Gripsholmsföreningen Gift Fund
NMGrh 4964

Sophie Adlersparre came from the lesser nobility, where girls were often encouraged to take up drawing and watercolour painting as amateurs. She was driven to turn professional not only by her talent, but also by her faith. Adlersparre’s view was that, with a God-given artistic gift, it was her duty to use it well. This painting is highly reminiscent of her self-portrait in the collection of the Royal Swedish Academy of Fine Arts, dated 1849. In the Nationalmuseum work, though, the artist seems somewhat younger, and it may therefore be assumed that it was painted a few years earlier.

Ivar Arosenius (1878–1909), Swedish

“Before the Exhibition”: Ivar Arosenius (1878–1909), artist, and Ole Kruse (1868–1948), Danish artist and author, active in Sweden, 1904
Signed “IA 1904”
Drawing
Gripsholmsföreningen Gift Fund
NMGrh 4966

Ivar Arosenius got to know the Danish artist Ole Kruse when the latter came to Gothenburg in 1901. Together with Gerhard Henning, they were to form the centre of a circle of bohemian artists. Arosenius’s drawing shows them hanging an exhibition together, to be held in their home city of Gothenburg in 1903.

Kerstin Bernhard (1914–2004), Swedish

The artist’s father Edvard Bernhard, b. Andersson (1874–1954), architect
Signed “K. Bernhard -58 [88?]”
Gelatin silver print mounted on cardboard, 24.7 x 30.7 cm
Gift of the artist’s nephew and the sitter’s grandson, Carl Johan Bernhard
NMGrh 5009

Kerstin Bernhard (1914–2004), Swedish

The artist’s father Edvard Bernhard, b. Andersson (1874–1954), architect
Signed “K. Bernhard -58 [88?]”
Gelatin silver print mounted on cardboard, 23.8 x 17.7 cm
Gift of the artist’s nephew and the sitter’s grandson, Carl Johan Bernhard
NMGrh 5010
Kerstin Bernhard (1914–2004),
Swedish
The artist’s father Edvard Bernhard,
b. Andersson (1874–1954), architect
Gelatin silver print mounted on cardboard, 17.3 x 48.7 cm
Gift of the artist’s nephew and the sitter’s grandson, Carl Johan Bernhard
NMGrh 5011

Kerstin Bernhard (1914–2004),
Swedish
The artist’s mother Ester Bruno, m. Bernhard (?–1950), gymnastics teacher,
c. 1943
Gelatin silver print, 24 x 17.7 cm
Gift of the artist’s nephew and the sitter’s grandson, Carl Johan Bernhard
NMGrh 4996

Kerstin Bernhard (1914–2004),
Swedish
The artist’s brother Carl Gustaf Bernhard (1910–2001), doctor, neurologist and Professor, 1939
Gelatin silver print, 29.7 x 22.7 cm
Gift of the artist’s nephew and the sitter’s son, Carl Johan Bernhard
NMGrh 4982
(See article on p. 57)
Kerstin Bernhard (1914–2004), Swedish
The artist’s sister-in-law Gurli Lemon, m. Bernhard (1916–2011), opera and operetta singer, character portrait as the page in Wolfgang Amadeus Mozart’s opera “The Marriage of Figaro” (Royal Opera, Stockholm), 1939
Gelatin silver print, 29.7 x 23.7 cm
Gift of the artist’s nephew and the sitter’s son, Carl Johan Bernhard
NMGrh 4981
(See article on p. 57)

Kerstin Bernhard (1914–2004), Swedish
The artist’s sister-in-law Gurli Lemon, m. Bernhard (1916–2011), opera and operetta singer, character portrait
Gelatin silver print, 23.4 x 27.3 cm
Gift of the artist’s nephew and the sitter’s son, Carl Johan Bernhard
NMGrh 4983

Kerstin Bernhard (1914–2004), Swedish
The artist’s sister-in-law Gurli Lemon, m. Bernhard (1916–2011), opera and operetta singer, character portrait
Gelatin silver print, 30 x 24.5 cm
Gift of the artist’s nephew and the sitter’s son, Carl Johan Bernhard
NMGrh 4984

Kerstin Bernhard (1914–2004), Swedish
The artist’s sister-in-law Gurli Lemon, m. Bernhard (1916–2011), opera and operetta singer
Gelatin silver print, 29.8 x 23.8 cm
Gift of the artist’s nephew and the sitter’s son, Carl Johan Bernhard
NMGrh 4985

Kerstin Bernhard (1914–2004), Swedish
The artist’s sister-in-law Gurli Lemon, m. Bernhard (1916–2011), opera and operetta singer
Signed "K. Bernhard."
Gelatin silver print mounted on cardboard, 25.1 x 19 cm
Gift of the artist’s nephew and the sitter’s son, Carl Johan Bernhard
NMGrh 4986

Kerstin Bernhard (1914–2004), Swedish
The artist’s sister-in-law Gurli Lemon and his wife Kitten Lemon Gelatin silver print, 23.8 x 29.7 cm
Gift of the artist’s nephew Carl Johan Bernhard
NMGrh 5007

Kerstin Bernhard (1914–2004), Swedish
Edvin Adolphson (1893–1979), actor and stage director, and Viveca Lindfors (1920–1995), actress, character portrait from Arne Mattsson’s film "Maria på Kvarngården" (Maria from Kvarngården) (1945), 1944 or 1945
Gelatin silver print, 23.4 x 17.6 cm
Gift of the artist’s nephew Carl Johan Bernhard
NMGrh 5008

Fig. 65, see p. 99

Kerstin Bernhard (1914–2004), Swedish
Viveka Brising, m. Salomon (1913–1958), actress
Gelatin silver print, 23.9 x 17.9 cm
Gift of the artist’s nephew and the sitter’s son, Carl Johan Bernhard
NMGrh 4979
Viveka Brising and her sister Ann-Mari were close friends of the photographer Kerstin Bernhard.
(See article on p. 57)

Kerstin Bernhard (1914–2004), Swedish
Lauritz Falk (1909–1990), actor, character portrait
Gelatin silver print, 24.1 x 18.2 cm
Gift of the artist’s nephew Carl Johan Bernhard
NMGrh 4993

Kerstin Bernhard (1914–2004), Swedish
Claude Génetay (1917–1992), cellist, conductor, and founder of the Nationalmuseum chamber orchestra
Signed with stamp "FOTO: // K. BERNHARD // Holländaregatan 9 A // STOCKHOLM // tel. 20 09 75."
Gelatin silver print, 17.7 x 22 cm
Gift of the artist’s nephew Carl Johan Bernhard
NMGrh 4994

Fig. 64 Ivar Arosenius, “Before the Exhibition”: Ivar Arosenius (1878–1909), artist, and Ole Kruse (1868–1948), Danish artist and author, active in Sweden, NMGrh 4966.
Kerstin Bernhard (1914–2004), Swedish
Claude Génetay (1917–1992), cellist, conductor, and founder of the Nationalmuseum chamber orchestra, and Ingmar Bengtsson (1920–1989), pianist and professor
Gelatin silver print, 17.7 x 12.8 cm
Gift of the artist’s nephew Carl Johan Bernhard
NMGrh 4977

Kerstin Bernhard (1914–2004), Swedish
Lars Hanson (1886–1965), actor, character portrait as Herod in Kaj Munk’s play “En idealist” (“Herod the King”, Royal Dramatic Theatre, Stockholm), 1945
Gelatin silver print, 24.2 x 18 cm
Gift of the artist’s nephew Carl Johan Bernhard
NMGrh 4980
(See article on p. 57)

Kerstin Bernhard (1914–2004), Swedish
Lars Hanson (1886–1965), actor, character portrait
Gelatin silver print, 17 x 11.6 cm
Gift of the artist’s nephew Carl Johan Bernhard
NMGrh 4988

Kerstin Bernhard (1914–2004), Swedish
Lars Hanson (1886–1965), actor, character portrait
Gelatin silver print, 24.4 x 18 cm
Gift of the artist’s nephew Carl Johan Bernhard
NMGrh 4999

Kerstin Bernhard (1914–2004), Swedish
Wilhelm Kåge (1889–1960), designer and ceramicist, c. 1950
Signed with stamp “FOTO: // K. BERNHARD // RINGVÄGEN 39 // LIDINGÖ I.”
Gelatin silver print, 23.5 x 17.5 cm
Gift of the artist’s nephew Carl Johan Bernhard
NMGrh 5001

Kerstin Bernhard (1914–2004), Swedish
Wilhelm Kåge (1889–1960), designer and ceramicist, c. 1950
Signed with stamp “FOTO: // K. BERNHARD // RINGVÄGEN 39 // LIDINGÖ I.”
Gelatin silver print, 23.5 x 17.5 cm
Gift of the artist’s nephew Carl Johan Bernhard
NMGrh 5005

Kerstin Bernhard (1914–2004), Swedish
Wilhelm Kåge (1889–1960), designer and ceramicist, c. 1950
Signed with stamp “FOTO: // K. BERNHARD // RINGVÄGEN 39 // LIDINGÖ I.”
Gelatin silver print, 23.5 x 17.5 cm
Gift of the artist’s nephew Carl Johan Bernhard
NMGrh 5006

Kerstin Bernhard (1914–2004), Swedish
Alf Kjellin (1920–1988), actor and film director, and four unknown men, character portraits from Olof Molander’s film “Appassionata” (1944), 1943 or 1944
Signed with stamp “ATELIER […] BERNHARD // HOLLÄNDARGETAN 9 A // STOCKHOLM // TEL. 20 09 75”
Gelatin silver print, 17.7 x 20.5 cm
Gift of the artist’s nephew Carl Johan Bernhard
NMGrh 5000

Kerstin Bernhard (1914–2004), Swedish
Inga Landgré (b. 1927), actress, and her daughter Anja Landgré (b. 1949), actress, 1953
Gelatin silver print, 18.8 x 17.9 cm
Gift of the artist’s nephew Carl Johan Bernhard
NMGrh 5004

Kerstin Bernhard (1914–2004), Swedish
Inga Landgré (b. 1927), actress, and her son Dan Landgré (b. 1952), psychologist, 1952
Signed with stamp “FOTO: // K. BERNHARD // RINGVÄGEN 39 // LIDINGÖ I.”
Gelatin silver print, 21 x 17.9 cm
Gift of the artist’s nephew Carl Johan Bernhard
NMGrh 5002

Kerstin Bernhard (1914–2004), Swedish
Jan Molander (1920–2009), actor, film director and director of Radio Sweden Drama
Signed with stamp “ATELIER BERNHARD // HOLLÄNDARGATAN 9A // STOCKHOLM // TEL. 20 09 75”
Gelatin silver print, 14.5 x 10.9 cm
Gift of the artist’s nephew Carl Johan Bernhard
NMGrh 4991

Kerstin Bernhard (1914–2004), Swedish
Mai Zetterling (1925–1994), actress, film director and author, character portrait
Gelatin silver print, 15.7 x 11.5 cm
Gift of the artist’s nephew Carl Johan Bernhard
NMGrh 4990

Kerstin Bernhard (1914–2004), Swedish
Mai Zetterling (1925–1994), actress, film director and author, and an unknown actor, character portraits
Gelatin silver print, 16.4 x 11.5 cm
Gift of the artist’s nephew Carl Johan Bernhard
NMGrh 4989

Fig. 65 Kerstin Bernhard, Viveka Brising, m. Salomon (1913–1958), actress, NMGrh 4979.
Kerstin Bernhard (1914–2004), Swedish
Unknown man, actor, character portrait
Gelatin silver print, 14.7 x 11 cm
Gift of the artist’s nephew Carl Johan Bernhard
NMGrh 4992

Kerstin Bernhard (1914–2004), Swedish
Unknown man
Signed with stamp “FOTO: // K. BERNHARD // RINGVÄGEN 39 // LIDINGÖ I.”
Gelatin silver print, 18.3 x 17.9 cm
Gift of the artist’s nephew Carl Johan Bernhard
NMGrh 5003

Gisle Bjørneby (b. 1974), Norwegian
Nina Stemme (b. 1963), opera singer
Character portrait as Turandot in Giacomo Puccini’s opera “Turandot”, 2013
Photograph, digital print, 44 x 64 cm
Gripsholmsföreningen Gift Fund
NMGrh 4950

Eric Broms (b. 1968), Swedish
Zlatan Ibrahimovic (b. 1981), footballer, 2011
Gelatin silver print mounted on aluminium, 60 x 44.4 cm
Gripsholmsföreningen Gift Fund
NMGrh 4951
This portrait forms part of a series of photographs taken for the cover of David Lagercrantz’s biography I am Zlatan Ibrahimovic (2011). The photographer Eric Broms has deliberately played on Zlatan’s self-confidence. Just like the book, the photographs reflect the kid from the suburbs who became one of the world’s leading footballers – a tale of success that has produced a man with attitude. Zlatan, incidentally, is probably the only Swede to have given rise to a French verb – zlataner – meaning to do something in a dominating and assertive way.

Eric Broms (b. 1968), Swedish
Peter Stormare, b. Storm (b. 1953), actor and stage director, 2002
Gelatin silver print mounted on aluminium, 50.4 x 61 cm
Gripsholmsföreningen Gift Fund
NMGrh 4952

Peter Cederling (b. 1966), Swedish
Therese Alshammar (b. 1977), swimmer, 1998/2014
Signed “Peter Cederling 2014”;
“Therese Alshammar, Los Angeles, 1998 // silvergelatin 2014 av Peter Cederling”
Gelatin silver print, 50.5 x 40.5 cm
Gripsholmsföreningen Gift Fund
NMGrh 4947

Kerstin Bernhard (1914–2004), Swedish
Unknown man
Unknown man, actor, character portrait
Gelatin silver print, 14.7 x 11 cm
Gift of the artist’s nephew Carl Johan Bernhard
NMGrh 4992

Kerstin Bernhard (1914–2004), Swedish
Unknown man
Signed with stamp “FOTO: // K. BERNHARD // Holländargatan 9 A // STOCKHOLM // tel. 20 09 75.”
Gelatin silver print, 24 x 18 cm
Gift of the artist’s nephew Carl Johan Bernhard
NMGrh 4995

Kerstin Bernhard (1914–2004), Swedish
Unknown man, possibly a designer
NMGrh 4995

Fig. 66 Fredrik Etoall, Jason Diakité, stage name Timbuktu (b. 1975), singer, rapper and songwriter, NMGrh 5063.
Peter Cederling (b. 1966), Swedish
Henning Mankell (b. 1948), author
and theatre director, 2011/2014
Signed “Henning Mankell, Särö,
2011 // C-print // Fotograf Peter
Cederling // Peter Cederling 2014”
Photograph, C-print, 40 x 50 cm
Gripsholmsföreningen Gift Fund
NMGrh 4946

W. & D. Downey, the brothers
William Downey (1829–1915) and
Daniel Downey (1831–1881) and
the first-mentioned’s son William
Edward Downey (1855–1908),
British
Gustav V (1858–1950), King of
Sweden, Crown Prince of Norway
Signed in print “W. & D. DOWNEY
LONDON & NEWCASTLE //
PHOTOGRAPHERS COPYRIGHT
TO THE QUEEN”, “W & D. DOW-
NEY // SOIT QUI […]AL […]
PENSE // PHOTOGRAPHERS

Fredrik Etoall (b. 1980), Swedish
Robyn Carlsson (b. 1979), singer,
songwriter and founder of a record
company, 2010
Photograph, digital print,
40 x 60 cm
Gripsholmsföreningen Gift Fund
NMGrh 4953
Photographed at Robyn’s concert at
the Peace & Love Festival in
Borlänge on 1 July 2010.
Gösta Florman (1831–1900), Swedish
Oskar II (1829–1907), King of Sweden and Norway, c. 1885
Signed in print “GÖSTA FLORMAN”; “Gösta Florman”; “STOCKHOLM // 28 A REGERINGSGATAN 28 A”
Albumen print mounted on cardboard, 15.5 x 10.9 cm
Ingrid Wallsten Gift Fund
NMGrh 4970
Originally an officer, Gösta Florman started to work as a photographer in parallel with his military career. He became a full-time portraitist at the age of 40 and, along with Johannes Jaeger, rose to become one of the leading portrait photographers of his day, working in a fashionable, continental style. Florman counted the royal family among his clients, and his commissions included the photographs used as a basis for the postage-stamp images of Oskar II.

Fredrik Etoall (b. 1980), Swedish
Jason Diakité, stage name Timbuktu (b. 1975), singer, rapper and songwriter, 2013
Photograph, digital print
Fritz Ottergren Fund
NMGrh 5063
In a track called Annie Leibovitz on his album För livet till döden (For life until death), Jason Diakité, aka Timbuktu, sings about image and reality – “a photo freezes time but life rarely wants to freeze”. His lyrics demonstrate his immense gift for language and his strong political commitment. In Fredrik Etoall’s portrait, Timbuktu – like Jason, the Greek hero he is named after – stands at the boundary between land and sea, between what is fixed and known and the great unknown. In this photograph, time stands still and Jason faces the sea – to quote another of his titles – Awaiting what?

Fredrik Etoall (b. 1980), Swedish
Jason Diakité, stage name Timbuktu (b. 1975), singer, rapper and songwriter, 2013
Photograph, digital print
Fritz Ottergren Fund
NMGrh 5063
In a track called Annie Leibovitz on his album För livet till döden (For life until death), Jason Diakité, aka Timbuktu, sings about image and reality – “a photo freezes time but life rarely wants to freeze”. His lyrics demonstrate his immense gift for language and his strong political commitment. In Fredrik Etoall’s portrait, Timbuktu – like Jason, the Greek hero he is named after – stands at the boundary between land and sea, between what is fixed and known and the great unknown. In this photograph, time stands still and Jason faces the sea – to quote another of his titles – Awaiting what?
Michael Benedicks came from a Jewish family from Bleicherode in Thuringia, and began his career with the General War Commissariat of Prussia. In the 1790s he moved to Sweden, where he went into partnership with the jeweller Aaron Isak, founder of the Jewish congregation in Stockholm. Benedicks, who first married a niece of Isak’s, soon became at least as successful a jeweller himself and set up the firm of Michaelson & Benedicks. His many commissions for the royal family added to his success, resulting in him being appointed jeweller to the court. In 1811 Benedicks was granted Swedish...
Airline’s list of destinations. His novels have transported Västerbotten from the north of Sweden to places as varied as Tórshavn, Berlin and Bangalore. This international success is due to Lindgren’s skilful use of his resonant and personal style to explore fundamental human concerns. Hans Hammarskiöld’s portrait successfully captures the writer’s enigmatic expression, a fitting match for Lindgren’s boundless inventiveness.

Jörgen Hildebrandt (b. 1966), Danish, active in Sweden
Hans Rosling (b. 1948), Professor, doctor, lecturer and adviser to SIDA and WHO, 2012
Photograph, C-print, 60 x 50 cm
Gripsholmsföreningen Gift Fund NMGrh 4954

Goodwin opted instead for a career as a photographer, working in a Pictorialist style. He was extremely versatile, but is best known as a portraitist. This photograph of an unknown woman is an excellent example of Goodwin’s elegant society portraits.

Fig. 70, see p. 102
Henry Buergerl Goodwin, b. Heinrich Bürgel (1878–1931), German, active in Sweden
Unknown Woman, 1924
Signed “GOOD // WIN // 1924”
Gelatin silver print, 29 x 22 cm
Fritz Ottergren Fund NMGrh 5058

Despite his English-sounding name, Goodwin was German-born and he was originally called Heinrich Karl Hugo Bürgel. He came to Sweden as a lecturer in German at Uppsala University. While still living in Leipzig, he had been a pupil of the photographer Nicolas Perscheid, acquiring considerable skill both technically and artistically. When success as a linguist proved elusive, citizenship, but a scandal in which fake goldwork was alleged to have come from his firm led to a series of anti-Semitic attacks. He came through these difficulties unscathed, however, going on to establish a successful trade in iron goods, run a banking business and, in 1814, become a wholesaler in Stockholm. He is perhaps best known as the owner of the Gysinge iron-making estate, where he built an imposing mansion. Benedicks’s second marriage was to Henriette von Halle, from Hamburg.

Fig. 71, see p. 102
Hans Hammarskiöld (1925–2012), Swedish
Torgny Lindgren (b. 1938), author and teacher, Hon. PhD
Photograph, digital print, 46 x 46 cm
Gripsholmsföreningen Gift Fund NMGrh 4965
A catalogue of Torgny Lindgren’s translated works reads like a major airline’s list of destinations. His novels have transported Västerbotten from the north of Sweden to places as varied as Tórshavn, Berlin and Bangalore. This international success is due to Lindgren’s skilful use of his resonant and personal style to explore fundamental human concerns. Hans Hammarskiöld’s portrait successfully captures the writer’s enigmatic expression, a fitting match for Lindgren’s boundless inventiveness.

Jörgen Hildebrandt (b. 1966), Danish, active in Sweden
Hans Rosling (b. 1948), Professor, doctor, lecturer and adviser to SIDA and WHO, 2012
Photograph, C-print, 60 x 50 cm
Gripsholmsföreningen Gift Fund NMGrh 4954

Fig. 74 Lesley Leslie-Spinks, Mats Ek (b. 1945), choreographer and stage director, and Lesley Leslie-Spinks’s self-portrait, NMGrh 5064.

Fig. 75 Amalia Lindegren, Unknown Woman, NMGrh 4967.
Gripsholmsföreningen Gift Fund
NMGrh 5064

Mats Ek, who was the subject of the 2014 Portrait of Honour, is a world-famous Swedish choreographer and director. He grew up in an artistic family, both parents being well-known figures in theatre and dance. As a result, Ek has, not unexpectedly, moved in both these worlds, although he has perhaps won most acclaim as a choreographer. The Cullberg Ballet and Mats Ek are now box-office names throughout the world. His reinterpretations of classics such as Giselle, Swan Lake and Sleeping Beauty are constantly performed on international dance stages. Most recently, Ek has created a masterpiece in...

Fig. 76 Lorens Pasch the Elder, Unknown Woman with a Skull, Vanitas, NMGrh 5062.

Fig. 77 Maria Röhl, copy after Uno Troili, Charlotta “Lotten” Lindblad, m. von Frilitzen (1829–1912), pianist and piano teacher, NMGrh 5059.

Fig. 72, see p. 103
Studio of Lina Jonn (1861–1896), possibly Maria Jonn (1855–1910), Swedish
August Strindberg (1849–1912), author and artist, c. 1897
Signed in print “Lina Jonn, Bantorget No 6, Lund.”
Albumen print mounted on cardboard, 21.5 x 16.5 cm
Gripsholmsföreningen Gift Fund NMGrh 4963
Strindberg lived in Lund from September 1896 to June 1899. Early in 1897, he resided for a time at Skomakargatan 6, renting two rooms from the editor Waldemar Bülow. This interior shot is said to have been taken at the Bülow’s, but whether it was in the rented apartment or at the editor’s home in Märtenstorget is unclear. Lina Jonn, one of the more prominent portrait photographers of the period, was mainly active in Lund. After her death, her sister Maria Jonn took over the management of the studio.

Fig. 73, see p. 103
Magnus Laupa (b. 1975), Swedish
Tuva Novotny, b. Hedström (b. 1979), actress and singer, 2005
Photograph, digital print, 59 x 52 cm
Gripsholmsföreningen Gift Fund NMGrh 4945
Tuva Novotny made her debut in a teenage role in a soap opera. Since then, she has extended and added depth to her repertoire. Her films range from light comedies through thrillers to serious dramas. She has made films not only in Scandinavia, but in Britain and the United States as well. Magnus Laupa also began his career at an early age. In addition to fashion photography and portraits, he has worked as a photojournalist in countries such as China, Romania and Uganda. In this portrait of Novotny, Laupa makes use of a prop – a classic camera model and a large flash – playfully alluding to his own professional role.

Fig. 74 see p. 104
Lesley Leslie-Spinks (b. 1946), Canadian, active in Sweden
Mats Ek (b. 1945), choreographer and stage director, and Lesley Leslie-Spinks’s self-portrait, 2014
Photograph, digital print, 54.8 x 39 cm
Gripsholmsföreningen Gift Fund (Axel Hirsch Fund)
NMGrh 5064
Mats Ek, who was the subject of the 2014 Portrait of Honour, is a world-famous Swedish choreographer and director. He grew up in an artistic family, both parents being well-known figures in theatre and dance. As a result, Ek has, not unexpectedly, moved in both these worlds, although he has perhaps won most acclaim as a choreographer. The Cullberg Ballet and Mats Ek are now box-office names throughout the world. His reinterpretations of classics such as Giselle, Swan Lake and Sleeping Beauty are constantly performed on international dance stages. Most recently, Ek has created a masterpiece in...
his ballet *Juliet and Romeo* (2013), which has already become a classic. Canadian-born Lesley Leslie-Spinks is one of Sweden’s best-known performing arts photographers. For her, working with the camera has been a way of exploring and understanding the world as it can be perceived through dance. Leslie-Spinks has been a key figure in making performing arts photography an art form in its own right, on a par with the finest in visual art.

Fig. 75, see p. 104

**Amalia Lindegren** (1814–1891), Swedish

*Unknown Woman*, 1859

Signed “Am. L-n. // 1859”

Oil on canvas, 77 x 65 cm

Gripsholmsföreningen and Ingrid Wallsten Gift Funds

NMGrh 4967

In her day, Amalia Lindegren was one of Sweden’s most noted artists. Not until around the turn of the 20th century was she, like many other women and some men, written out of art history. Lindegren was best known for her genre subjects, but was also much in demand as a portrait painter. This picture of an unknown woman is a good example of Lindegren at her best. The composition is austere, with few colours. The dominant black of the sitter’s dress and hair is skilfully set off with an accent of red in her headdress.

**Marianne Järnulf**, m. von Münchow (b. 1917), Swedish

*Self-Portrait*, 1942

Concrete mixed with other materials, h. 34.5 cm

Gift of the artist

NMGrh 4943

Lennart Nilsson (b. 1922), Swedish

*Carl XVI Gustav (b. 1946), King of Sweden, 1970s*

Signed “Lennart Nilsson”

Gelatin silver print, 84.5 x 67.5 cm

Gift of the artist

NMGrh 4944

**Henri Osti** (1826–1914), German, active in Sweden

Louise Lagerbring, m. Rudebeck (1846–1926), Baroness

Signed in print “Photographi // af // Henry Osti. // Upsala.”

Albumen print mounted on cardboard, 9.6 x 6.3 cm

Gift of Nils Åberg

NMGrh 5049

Fig. 76, see p. 105

**Lorens Pasch the Elder** (1702–1766), attributed to, Swedish

*Unknown Woman with a Skull, Vanitas*

Oil on canvas, 55 x 44 cm

Ingrid Wallsten Gift Fund

NMGrh 5062
This picture of an unknown woman operates on the borders between different genres. It can be viewed as a portrait, but also includes a kind of vanitas still life. The painting probably portrays someone who has recently died, as the candle, the flame of life, has just gone out. The work is attributed to Lorens Pasch the Elder on stylistic grounds.

Fig. 77, see p. 105

Maria Röhl (1801–1875), copy after
Uno Troili (1815–1875), Swedish
Charlotte “Lotten” Lindblad, m. von Feilitzen (1829–1912), pianist and piano teacher, 1866
Signed “Copia eft. // Troili // af // M Röhl // 1866”
Pastel on paper, mounted on cardboard, 71 x 52.5 cm
Gift of Fredrik von Feilitzen
NMGrh 5059
Maria Röhl began her career as a successful portrait draughts-woman. When the new technique of photography stifled demand for drawn portraits in a smaller format, Röhl could have retired and rested on her laurels. Instead, at the age of over 50, she travelled to Paris to train in other artistic techniques. In the later part of her career pastels predominated, like this portrait of Lotten von Feilitzen. The sitter was the daughter of the composer Adolf Fredrik Lindblad. Her husband’s family, too, set great store by artistic achievements. Lotten von Feilitzen was both an accomplished pianist and a skilled music teacher.

Carl Gustaf Rosenberg
(1883–1957), Swedish
Self-Portrait,
Gelatin silver print, 17.4 x 11.6 cm
Gift of the artist’s grandson Lars Rosenberg
NMGrh 5054

Carl Gustaf Rosenberg
(1883–1957), Swedish
Self-Portrait,
Gelatin silver print, 24 x 18.1 cm
Gift of the artist’s grandson Lars Rosenberg
NMGrh 5055

Carl Gustaf Rosenberg
(1883–1957), Swedish
Self-Portrait,
Gelatin silver print, 28.8 x 23.7 cm
Gift of the artist’s grandson Lars Rosenberg
NMGrh 5052

Fig. 79, see p. 106

Bertram Schmitterlöw (1920–2002), Swedish
Margit Sahlin (1914–2003), PhD, Hon. DD, vicar and founder of St Catherine Foundation, 1960
Oil on canvas, 152 x 99 cm
Gift of St Catherine Foundation
NMGrh 5057
This portrait by Bertram Schmitterlöw was painted in 1960, the same year as Margit Sahlin was one of the first three women to be ordained as priests in the Church of Sweden. A decade later she became Sweden’s first woman vicar. Sahlin also set up the St Catherine Foundation (Sta Katharinastiftelsen), whose original aims included supporting the work of women in the church. Over the years, the Foundation has become a meeting place for conversations on existential issues from a Christian standpoint, often in dialogue with other beliefs. This portrait shows Sahlin with her professional attributes, looking firmly ahead to meet the viewer’s gaze.
Schulz & Suck, Wilhelm Schulz and Oscar Suck, German
Gustav V (1858–1950), King of Sweden, Crown Prince of Norway, and his consort Victoria (1862–1930), Princess of Baden, Queen of Sweden, Crown Princess of Norway, engagement photograph, 1881
Signed in print "CABINET PORTRAIT // SCHULZ & SUCK KARLSRUHE, Kaiserstr 227."
"PHILADELPHIA 1873 WIEN 1873 MÜNCHEN 1876 // DEM VERDIENTE. SCHULZ & SUCK // Hof-Photographen // Kaiserstrasse 227 // KARLSRUHE. // GOLDE-NE MEDAILLE KARLSRUHE 1877 // 1881. // Bei Nachbestellung bittet man die // Nummer anzugeben. // No ..................."
Albumen print mounted on cardboard, 16.7 x 10.8 cm
Gift of curator Eva-Lena Karlsson NMGrh 4975

Sanna Sjöswärd, b. Farzaneh Doranian (b. 1973), Swedish, born in Iran
Carl Bildt (b. 1949), politician, Prime Minister, Minister of Foreign Affairs, EU Special Envoy to former Yugoslavia and UN Special Envoy for the Balkans, 2014
Photograph, digital print, 64.2 x 44.2 cm
Gripsholmsföreningen Gift Fund NMGrh 4962
Carl Bildt’s career spans from a committed pupil representative during the teachers’ strike of 1966 to Prime Minister and Foreign Minister of Sweden. He has also had many high-profile international assignments, including as UN Special Envoy for the Balkans. Bildt, moreover, was one of the first Swedish government ministers actively to use social media, both blogs and Twitter. Here, Sanna Sjöswärd has employed simple means to create a characteristic and exciting portrait in the form of a silhouette.

Fig. 80, see p. 107
**Robert Thegerström** (1857–1919), Swedish
Self-Portrait
Charcoal and chalk on blue-green paper, 47.5 x 31 cm
Gripsholmsföreningen Gift Fund NMGrh 4961
Robert Thegerström belonged to the inner circle of the Swedish Artists’ Union. As an artist, he developed from realistic plein air studies to the evocative landscapes of National Romanticism and finally a Synthetist style. In this visionary self-portrait, he has skilfully exploited the chiaroscuro and gravitated towards the Symbolist tendencies of his day.

Fig. 81
**Thron Ullberg** (b. 1969), Swedish
*Thomas Alfredson (b. 1965), film director*, 2008
Photograph, digital print, 70 x 55.5 cm
Gripsholmsföreningen Gift Fund NMGrh 4955

**Thron Ullberg** (b. 1969), Swedish
*Jan Eliasson (b. 1940), Minister of Foreign Affairs, Diplomat and Deputy Secretary-General of the UN*, 2008
Photograph, digital print, 70 x 53 cm
Gripsholmsföreningen Gift Fund NMGrh 4956

**Thron Ullberg** (b. 1969), Swedish
*Micke Nyqvist (b. 1960), actor*, 2009
Photograph, digital print, 60 x 70 cm
Gripsholmsföreningen Gift Fund NMGrh 4957
As a teenager, Michael Nyqvist was an exchange student in the United States, where he took his first drama class. After a celebrated career in Sweden, he made his international breakthrough with the films based on Stieg Larsson’s *Millennium* trilogy.

Fig. 82, see p. 109
**Thron Ullberg** (b. 1969), Swedish
*Bill Skarsgård (b. 1990), actor*, 2010
Photograph, digital print, 71.5 x 61 cm
Gripsholmsföreningen Gift Fund NMGrh 4958

**Thron Ullberg** (b. 1969), Swedish
*Bill Skarsgård (b. 1990)*, actor, 2010
Photograph, digital print, 70 x 55 cm
Gripsholmsföreningen Gift Fund NMGrh 4959

**Thomas Wägström** (b. 1955), Swedish
*Petra Wadström (b. 1952), biochemist and inventor*, 2014
Photograph, digital print, 71.5 x 61 cm
Gripsholmsföreningen Gift Fund NMGrh 4960

**Clemens Weller** (1838–1900), for **Hansen & Weller**, Danish
Carl (1861–1951), Prince of Sweden and Norway, and his consort Ingeborg (1878–1958), Princess of Denmark, Queen of Sweden and Norway, engagement photograph, 1897
Signed in print "HANSEN & WELLER WH 28, BREDGADE // KJØBENHAVN. K."
Albumen print mounted on cardboard, 16.7 x 10.7 cm
Gift of curator Eva-Lena Karlsson NMGrh 4977

Fig. 83, see p. 110
**Julius Alexis Wetterbergh** (1816–1872), Swedish
**Elise Ljungman, m. Sjöswärd, 1847**
Signed "[J] F. A. Wetterbergh 1847."
Oil on canvas, 23.5 x 27.5 cm
Gripsholmsföreningen Gift Fund NMGrh 4948
Fig. 82 Thron Ullberg, Michael Nyqvist (b. 1960), actor, NMGrh 4957.

Julius Alexis Wetterbergh (1816–1872), Swedish
Fredrik Signeul (1810–1890), dye-works director and director of an orphanage, 1847
Signed "Alexis Wetterbergh 1847.”
Oil on canvas, 23.5 x 17.5 cm
Gripsholmsföreningen Gift Fund NMGrh 4949
The Signeuls lived in Uddevalla in the middle of the 19th century. Fredrik Signeul founded a dye-works, but also had a social commitment, serving for a time as the director of an orphanage. These somewhat naive portraits in a small format were painted by Julius Alexis Wetterbergh. At the time, his once promising career as a portraitist was about to be cut short by a growing addiction to alcohol. In these images of the Signeuls, however, he has produced a sensitive portrayal of representatives of a small-town middle class.

Rolf Winquist (1910–1968), Swedish
Harriet Andersson (b. 1932), actress, 1959
Signed “RWinquist59”
Gelatin silver print mounted on cardboard, 59 x 39 cm
Gift of the photographer Hans Gedda NMGrh 5029
(See article on p. 57)
Rolf Winquist (1910–1968), Swedish
Olof Arrhenius (1895–1977), PhD, botanist, agricultural chemist, soil biologist and regional historian
Gelatin silver print mounted on cardboard, 47 x 38.8 cm
Gift of the photographer
Hans Gedda
NMGrh 5042

Rolf Winquist (1910–1968), Swedish
Carl Johan Bernhard (b. 1939), author, 1964
Signed “RWinquist.”
Gelatin silver print mounted on cardboard, 58.7 x 38.8 cm
Gift of the photographer
Hans Gedda
NMGrh 5043

Rolf Winquist (1910–1968), Swedish
Carl Anton Axelsson (b. 1933), singer-songwriter and artist, 1964
Signed “RWinquist 64”
Gelatin silver print mounted on cardboard, 58.5 x 38.5 cm
Gift of the photographer
Hans Gedda
NMGrh 5039

Rolf Winquist (1910–1968), Swedish
Gertrud Fridh (1921–1984), actress, character portrait as Medea, 1951
Gelatin silver print, 60.5 x 47 cm
Gift of the photographer
Hans Gedda
NMGrh 5020

Rolf Winquist (1910–1968), Swedish
Bengt Gate (1909–1988), architect and high jumper, 1961
Signed “RWinquist 61.”
Gelatin silver print mounted on cardboard, 59 x 38.5 cm
Gift of the photographer
Hans Gedda
NMGrh 5027

Rolf Winquist (1910–1968), Swedish
Leo Fritz Gruber (1908–2005), German, active for a time in Britain, Professor, author, photographer, exhibition curator and collector of photography, 1962
Signed “RWinquist”
Gelatin silver print mounted on cardboard, 50 x 38 cm
Gift of the photographer
Hans Gedda
NMGrh 5026

Rolf Winquist (1910–1968), Swedish
Albin Johansson (1886–1968), director of Kooperativa Förbundet (The Swedish Cooperative Union), 1956

Fig. 83 Julius Alexis Wetterbergh, Elise Ljungman, m. Signeul, NMGrh 4948.

Fig. 84 Julius Alexis Wetterbergh, Fredrik Signeul (1810–1890), dye-works director and director of an orphanage, NMGrh 4949.
Gelatin silver print mounted on cardboard, 58.7 x 39 cm
Gift of the photographer
Hans Gedda
NMGrh 5091
(See article on p. 57)

**Rolf Winquist (1910–1968),**
Swedish

*Jarl Kulle (1927–1997), actor, character portrait as Gustav III in August Strindberg’s play “Gustav III” (Royal Dramatic Theatre, Stockholm),* 1963
Signed “R. Winquist 63”
Gelatin silver print, c. 49.6 x 38.2 cm
Gift of the photographer
Hans Gedda
NMGrh 5014

**Rolf Winquist (1910–1968),**
Swedish

*Unknown Woman, possibly Marita Lindholm (b. 1938), Finnish photo model and pedicurist, Miss World 1957,* 1959
Gelatin silver print, 60 x 50 cm
Gift of the photographer
Hans Gedda
NMGrh 5021

**Rolf Winquist (1910–1968),**
Swedish

*Stefania Lopez, m. Svensstedt (b. 1935), film director,*
Gelatin silver print, 60 x 50 cm
Gift of the photographer
Hans Gedda
NMGrh 5019

**Rolf Winquist (1910–1968),**
Swedish

*Stefania Lopez, m. Svensstedt (b. 1935), film director,*
Signed “R. Winquist,”
Gelatin silver print mounted on cardboard, 58.8 x 38.8 cm
Gift of the photographer
Hans Gedda
NMGrh 5040

**Rolf Winquist (1910–1968),**
Swedish

*Såsa Madsen (b. 1934), actress and dance teacher, 1961*
Signed “R. Winquist 61,”
Gelatin silver print mounted on cardboard, 58.7 x 39 cm
Gift of the photographer
Hans Gedda
NMGrh 5094

**Rolf Winquist (1910–1968),**
Swedish

*Unknown Woman and Man,*
Gelatin silver print, sight size
Gift of the photographer
Hans Gedda
NMGrh 5030

**Rolf Winquist (1910–1968),**
Swedish

*Unknown Woman and Man,*
Gelatin silver print mounted on cardboard, 59 x 39 cm
Gift of the photographer
Hans Gedda
NMGrh 5016
(See article on p. 57)

**Rolf Winquist (1910–1968),**
Swedish

*Ewa Rudling (b. 1936), photographer and author, 1964*
Gelatin silver print, 60 x 43 cm
Gift of the photographer
Hans Gedda
NMGrh 5024

**Rolf Winquist (1910–1968),**
Swedish

*Eva Rudling (b. 1936), photographer and author,* 1964
Gelatin silver print mounted on cardboard, 58.5 x 39 cm
Gift of the photographer
Hans Gedda
NMGrh 5015

**Rolf Winquist (1910–1968),**
Swedish

*Unknown Woman,*
Gelatin silver print, 60.5 x 50.5 cm
Gift of the photographer
Hans Gedda
NMGrh 5018

**Rolf Winquist (1910–1968),**
Swedish

*Unknown Woman and Man, 1967*
Signed “R. Winquist 67,”
Gelatin silver print mounted on cardboard, 59 x 39 cm
Gift of the photographer
Hans Gedda
NMGrh 5044

**Rolf Winquist (1910–1968),**
Swedish

*Unknown Woman and Man, 1961*
Signed “R. Winquist 61,”
Gelatin silver print mounted on cardboard, 58.5 x 39 cm
Gift of the photographer
Hans Gedda
NMGrh 5033

**Rolf Winquist (1910–1968),**
Swedish

*Unknown Woman and Man,*
Gelatin silver print mounted on cardboard, 58.5 x 39 cm
Gift of the photographer
Hans Gedda
NMGrh 5050

**Rolf Winquist (1910–1968),**
Swedish

*Unknown Man (also the sitter in NMGrh 5033), 1963*
Signed “R. Winquist 63,”
Gelatin silver print mounted on cardboard, 58.5 x 38.7 cm
Gift of the photographer
Hans Gedda
NMGrh 5050

**Rolf Winquist (1910–1968),**
Swedish

*Unknown Woman (also the sitter in NMGrh 5041), 1958*  
Signed “R. Winquist 63,”
Gelatin silver print mounted on cardboard, 58.5 x 38.7 cm
Gift of the photographer
Hans Gedda
NMGrh 5044
Rolf Winquist (1910–1968), Swedish
Unknown Man, 1964
Signed "R.Winquist 64"
Gelatin silver print mounted on cardboard, 58.5 x 38.8 cm
Gift of the photographer
Hans Gedda
NMGrh 5014:6

Rolf Winquist (1910–1968), Swedish
Unknown Girl
Signed "R. Winquist."
Gelatin silver print mounted on cardboard, 59.5 x 48.5 cm
Gift of the photographer
Hans Gedda
NMGrh 5017

Rolf Winquist (1910–1968), Swedish
Unknown Girl
Gelatin silver print, 55.7 x 50 cm
Gift of the photographer
Hans Gedda
NMGrh 5023

Rolf Winquist (1910–1968), Swedish
Unknown Girl
Signed "R. Winquist 66"
Gelatin silver print mounted on cardboard, 59.2 x 38.7 cm
Gift of the photographer
Hans Gedda
NMGrh 5047

Rolf Winquist (1910–1968), Swedish
Unknown Girl, 1963
Signed "R. Winquist."
Gelatin silver print mounted on cardboard, 59.2 x 38.7 cm
Gift of the photographer
Hans Gedda
NMGrh 5048

Photograph album containing 24 photographs by Rolf Winquist
Plastic, 31.5 x 26 cm
Gift of the photographer
Hans Gedda
NMGrh 5012

Rolf Winquist (1910–1968), Swedish
Kerstin Cederwall
Signed with stamp "ROLF WINQUIST /// BOX 7281 /// STOCKHOLM 7 /// SWEDEN /// PLEASE RETURN THIS PRINT ///
Gelatin silver print, 30.2 x 21.8 cm
Gift of the photographer
Hans Gedda
NMGrh 5012:6

Rolf Winquist (1910–1968), Swedish
Gunnar Engellau (1907–1988), PhD (Engineering), industrialist, CEO of Svensk Flygmotor AB and Volvo, surrounded by ten grandchildren; Fabian Fredell (b. 1965), entrepreneur; Oscar Gyllenhammar (b. 1966), entrepreneur; Stephane Hales; Cecilia Gyllenhammar (b. 1961), author; Beata Engellau (b. 1964), homeopathist; Martin Tisel (b. 1964); Charlotte Gyllenhammar (b. 1962), artist; Pontus Engellau (b. 1966), architect; Nathalie Hales; Jacob Engellau (b. 1963), MD, consultant, 1967
Signed "RWinquist 67"
Gelatin silver print, 29.5 x 23.3 cm
Gift of the photographer
Hans Gedda
NMGrh 5012:18

Rolf Winquist (1910–1968), Swedish
Elisabeth Malmström, 1967
Signed "RWinquist 67."
Gelatin silver print, 22.8 x 30 cm
Gift of the photographer
Hans Gedda
NMGrh 5012:15

Rolf Winquist (1910–1968), Swedish
Elisabeth Malmström, 1967
Signed "RWinquist 67"
Gelatin silver print, 28.4 x 23.3 cm
Gift of the photographer
Hans Gedda
NMGrh 5012:10

Rolf Winquist (1910–1968), Swedish
Elisabeth Malmström, 1967
Signed "R.Winquist 67;" "R.Winquist"
Gelatin silver print, 28.8 x 23.4 cm
Gift of the photographer
Hans Gedda
NMGrh 5012:17

Rolf Winquist (1910–1968), Swedish
Elisabeth Malmström, 1967
Signed "R.Winquist 67"
Gelatin silver print, 23.3 x 23.3 cm
Gift of the photographer
Hans Gedda
NMGrh 5012:23

Rolf Winquist (1910–1968), Swedish
Charlotte Millqvist, 1967
Signed "RWinquist 67"
Gelatin silver print, 28.3 x 20.9 cm
Gift of the photographer
Hans Gedda
NMGrh 5012:11

Rolf Winquist (1910–1968), Swedish
Elisabeth Malmström, 1967
Signed "RWinquist 67"
Gelatin silver print mounted on cardboard, 28.7 x 23.2 cm
Gift of the photographer
Hans Gedda
NMGrh 5012:7

Rolf Winquist (1910–1968), Swedish
Margarita Stengrim (b. 1935), photo model, 1966
Signed "RWinquist66"
Gelatin silver print, 22.8 x 29 cm
Gift of the photographer
Hans Gedda
NMGrh 5012:5

Rolf Winquist (1910–1968), Swedish
Inger Åhman, m. Taube (1939–1996), actress
Signed "RWinquist."
Gelatin silver print, 23.1 x 28 cm
Gift of the photographer
Hans Gedda
NMGrh 5012:14

Rolf Winquist (1910–1968), Swedish
Unknown Family, 1967
Signed "RWinquist 67"
Gelatin silver print, 29.1 x 22.5 cm
Gift of the photographer
Hans Gedda
NMGrh 5012:19

Rolf Winquist (1910–1968), Swedish
Unknown Woman
Signed "RWinquist."
Gelatin silver print, 29 x 23 cm
Gift of the photographer
Hans Gedda
NMGrh 5012:2

Rolf Winquist (1910–1968), Swedish
Unknown Woman
Signed "RWinquist."
Gelatin silver print, 29.4 x 21.3 cm
Gift of the photographer
Hans Gedda
NMGrh 5012:3

Rolf Winquist (1910–1968), Swedish
Unknown Woman, 1967
Signed "RWinquist67"
Gelatin silver print, 29.1 x 19.7 cm
Gift of the photographer
Hans Gedda
NMGrh 5012:4

Rolf Winquist (1910–1968), Swedish
Unknown Woman, 1967
Signed "RWinquist 67"
Gelatin silver print, 28.7 x 23.2 cm
Gift of the photographer
Hans Gedda
NMGrh 5012:8

Rolf Winquist (1910–1968), Swedish
Unknown Woman, 1967
Signed "RWinquist."
Gelatin silver print, 28.7 x 19.7 cm
Gift of the photographer
Hans Gedda
NMGrh 5012:10

Rolf Winquist (1910–1968), Swedish
Unknown Woman
Signed "RWinquist"
Gelatin silver print, 29.1 x 22.5 cm
Gift of the photographer
Hans Gedda
NMGrh 5012:9
Rolf Winquist (1910–1968), Swedish
Unknown Woman
Signed “RWinquist.”
Gelatin silver print, 28.8 x 21.8 cm
Gift of the photographer
Hans Gedda
NMGrh 5012:13

Rolf Winquist (1910–1968), Swedish
Unknown Woman, 1967
Signed “RWinquist-67.”
Gelatin silver print, 30 x 21.5 cm
Gift of the photographer
Hans Gedda
NMGrh 5012:20

Rolf Winquist (1910–1968), Swedish
Unknown Woman, 1967
Signed “RWinquist-67.”
Gelatin silver print, 28.5 x 20.7 cm
Gift of the photographer
Hans Gedda
NMGrh 5012:12

Unknown photographer
Gustav VI Adolf (1882–1973), King of Sweden, Prince of Norway, c. 1906
Albumen print mounted on cardboard, 19.9 x 13.9 cm
Ingrid Wallsten Gift Fund
NMGrh 4974

Unknown photographer
Oskar II (1829–1907), King of Sweden and Norway, and Märta Ekström (1851–1894), lady-in-waiting to Queen Sofia
Gelatin silver print, 17 x 12 cm
Ingrid Wallsten Gift Fund
NMGrh 4968

Rolf Winquist (1910–1968), Swedish
Unknown Woman, 1967
Signed “RWinquist.”
Gelatin silver print, 29.8 x 21.8 cm
Gift of the photographer
Hans Gedda
NMGrh 5012:20

Rolf Winquist (1910–1968), Swedish
Unknown Woman, 1967
Signed “RWinquist.”
Gelatin silver print, 30 x 20.8 cm
Gift of the photographer
Hans Gedda
NMGrh 5012:22

Rolf Winquist (1910–1968), Swedish
Unknown Woman
Signed “RWinquist.”
Gelatin silver print, 29.3 x 21.9 cm
Gift of the photographer
Hans Gedda
NMGrh 5012:24

Rolf Winquist (1910–1968), Swedish
Unknown Woman
Signed “RWinquist.”
Gelatin silver print, 22.4 x 29.3 cm
Gift of the photographer
Hans Gedda
NMGrh 5012:1

Fig. 85 Sophie Ahlbom and Fredrika Hassell, Sophie Ahlbom (1803–1868), artist, lithographer and photographer, NMGrh 5060:2.
Photograph album belonging to Gustaf Sunnerdahl, with 104 photographs, mainly portraits of artists and singers. Bound in leather, details of base metal, 16 x 23.5 x 6.5 cm. Fritz Ottergren Fund. NMGrh 5060.

Gustaf Sunnerdahl, a legal adviser in the Armed Forces, appears to have been a man with a keen interest in the arts. Among the cartes de visite in his album, portraits of artists and opera singers preeminently, along with reproductions of famous works of art. A number of the photographs, according to the inscriptions, were gifts to Sunnerdahl from the sitters. These include portraits of Fredrika Bremer, whom he met during her visit to Italy in 1858, and of Swedish, Danish, and German artists. The photographs of the great stars of the Paris opera scene, however, give no indication of any personal ties. There was a large market for cartes de visite, and pictures of the celebrities of the day could be bought from bookshops, for example, or directly from photographers. Apart from photographers active in Sweden, such as Ahlbom & Hassell, Eurenius & Quist and Mathias Hansen, some of the great contemporary names of Paris are also represented here – Disdéri, Mayer & Pierson, and Pierre Petit – along with studios in Denmark and Germany. Among the latter, the Overbeck brothers of Düsseldorf, one of the European art centres of the period, photographed a series of Scandinavian artists during their stay in the city. Most of the cartes de visite in this album date from the 1850s to the 1870s – the decades when “cartomania” was at its height in Europe.

Fig. 5, see p. 113

Sophie Ahlbom (1803–1868) and Fredrika Hassell (b. 1810 or 1816), Swedish. Sophie Ahlbom (1803–1868), artist, lithographer and photographer. Signed in print “SOPHIE AHLBOM // FR. HASSEL. // STOCKHOLM // Malmtorrgatan No 5.” Album print mounted on cardboard, 10.8 x 6 cm. Fritz Ottergren Fund. NMGrh 5060:102.


Lars Theodor Billing (1816–1892), Swedish. Signed in print “TH. BILLING // SÖDERTELGE” Album print mounted on cardboard, 10.2 x 5.9 cm. Fritz Ottergren Fund. NMGrh 5060:31.

Boissier & Hambüchen, German. Signed in print “BOISSIER & HAMBUCHEN, PHOT.” Album print mounted on cardboard, 10.2 x 6 cm. Fritz Ottergren Fund. NMGrh 5060:54.


André-Adolphe-Eugène Disdéri (1819–1889), French
The sisters Barbara Marchisio (1833–1919) and Carlotta Marchisio, m. Kuhn (1835–1872), Italian opera singers, character portraits as Arsace and his mother Semiramis, respectively, in Gioacchino Rossini’s opera “Semiramide”, 1860
Signed in print “Disdéri Phot”; “DISDÉRI // PHOTOGRAPHE de S M L’EMPEREUR // 8, Boulevart des Italiens // PARIS”
Albumen print mounted on cardboard, 10.5 x 6 cm
Fritz Ottergren Fund
NMGrh 5060:52

André-Adolphe-Eugène Disdéri (1819–1889), French
Enrico Tamberlik (also known as Enrico Danieli and Nikita Torma) (1830–1889), Italian opera singer
Signed in print “Disdéri Phot.”; “DISDÉRI // PHOTOGRAPHE de S M L’EMPEREUR // 8, Boulevart des Italiens // PARIS”
Albumen print mounted on cardboard, 10.5 x 6 cm
Fritz Ottergren Fund
NMGrh 5060:56

Disdéri & Cie, André-Adolphe-Eugène Disdéri (1819–1889), French
Pauline García, m. Viardot (1821–1910), French opera singer, composer and singing mistress, character portrait as Orpheus in Hector Berlioz’s adaptation of Christoph Willibald Gluck’s opera “Orfeo ed Euridice”, 1859–60
Albumen print mounted on cardboard, 10.3 x 6 cm
Fritz Ottergren Fund
NMGrh 5060:51

Fig. 86 Disdéri & Cie, André-Adolphe-Eugène Disdéri, Adelaide Ristori, m. Capranica del Grillo (1822–1906), Italian actress, Marchioness, NMGrh 5060:43.

Albumen print mounted on cardboard, 9.9 x 5.8 cm
Fritz Ottergren Fund
NMGrh 5060:43

Elliott & Fry, Joseph John Elliott (1835–1903) and Clarence Edmund Fry (1840–1897), British Unknown Woman, possibly an opera singer or actress, character portrait
Signed in print “ELLIOTT & FRY. Copyright 55, BAKER ST”; “ELLI-
OTT & FRY. // 55. BAKER STREET // PORTMAN SQUARE // LON-
DON // W”
Albumen print mounted on cardboard, 10.7 x 6.4 cm
Fritz Ottergren Fund
NMGrh 5060:48

Wilhelm Abraham Eurenius (1832–1892) and Peter Ludvig Quist (1833–1924), Swedish Oscar II (1829–1907), King of Sweden and Norway, his consort Sofia (1836–1913), Princess of Nassau-Weilburg, Queen of Sweden and Norway, and their sons Gustav V (1858–1950), King of Sweden, Crown Prince of Norway, Carl (1861–1951), Prince of Sweden and Norway, Oscar Bernadotte (1859–1953), Prince of Sweden and Norway, Count of Wisborg, and Eugen (1865–1947), Prince of Sweden and Norway, artist.

Albumen print mounted on cardboard, 9.9 x 5.8 cm
Fritz Ottergren Fund
NMGrh 5060:43

Elliott & Fry, Joseph John Elliott (1835–1903) and Clarence Edmund Fry (1840–1897), British Unknown Woman, possibly an opera singer or actress, character portrait
Signed in print “ELLIOTT & FRY. Copyright 55, BAKER ST”; “ELLI-
OTT & FRY. // 55. BAKER STREET // PORTMAN SQUARE // LON-
DON // W”
Albumen print mounted on cardboard, 10.7 x 6.4 cm
Fritz Ottergren Fund
NMGrh 5060:48

Wilhelm Abraham Eurenius (1832–1892) and Peter Ludvig Quist (1833–1924), Swedish Oscar II (1829–1907), King of Sweden and Norway, his consort Sofia (1836–1913), Princess of Nassau-Weilburg, Queen of Sweden and Norway, and their sons Gustav V (1858–1950), King of Sweden, Crown Prince of Norway, Carl (1861–1951), Prince of Sweden and Norway, Oscar Bernadotte (1859–1953), Prince of Sweden and Norway, Count of Wisborg, and Eugen (1865–1947), Prince of Sweden and Norway, artist.
Albumen print mounted on cardboard, 9.8 x 5.8 cm
Fritz Ottergren Fund
NMGrh 5060:8

Wilhelm Abraham Eurenius (1832–1892) and Peter Ludvig Quist (1833–1924), Swedish
Louise Michel, m. Michelzi (1820–1875), opera singer, 1869
Signed in print “W. A. Eurenius & P. L. Qist // HOF-PHOTOGRAFER // STOCKHOLM // Regeringsgatan No 18”
Albumen print mounted on cardboard, 10.5 x 6.3 cm
Fritz Ottergren Fund
NMGrh 5060:50

Betty Fabricius (1849–1924), Swedish
Wendela Andersson, m. (1) Sørensen, (2) Sørensen (1860–1926), opera singer, 1880
Albumen print mounted on cardboard, 10.6 x 6.3 cm
Fritz Ottergren Fund
NMGrh 5060:65

Jacob Feddersen (1812–1894), Danish
Johannes Mølgaard (1854–1927), Danish sculptor and photographer, 1881
Albumen print mounted on cardboard, 10.5 x 6.5 cm
Fritz Ottergren Fund
NMGrh 5060:103

Gösta Florman (1831–1900), Swedish
Christina Nilsson, m. (1) Rouzaud, (2) de Casa Miranda (1843–1921), opera singer, Countess
Signed in print “GÖSTA FLORMAN”; “Gösta Florman. // STOCKHOLM // 28A Regeringsgatan 28A”
Albumen print mounted on cardboard, 10.5 x 5.8 cm
Fritz Ottergren Fund
NMGrh 5060:30

Ghêmar Frères, the half-brothers Louis-Joseph Ghêmar (1810–1873) and Léon Louis Auverleaux (1832–1860), Belgian
Victor Hugo (1802–1885), French author, c. 1862
Signed in print “Ghêmar Frères, Photographes du Roy, Bruxelles.”
“Atelier de Photographie. // GHÊMAR FRÈRES. // PHOTOGRAPHIES DU ROY. // 27, rue de l’Ecuyer, // entrée par la porte cochère, // BRUXELLES”
Albumen print mounted on cardboard, 10.3 x 5.9 cm
Fritz Ottergren Fund
NMGrh 5060:40

Goupil & Cie, Adolphe Goupil (1806–1893) and Henri Rittner (1802–1880), French, after Leonardo da Vinci (1452–1519), Italian
Possibly Lisa Gherardini, m. Giocondo, known as La Gioconda or Mona Lisa
Albumen print mounted on cardboard, 9.7 x 6.3 cm
Fritz Ottergren Fund
NMGrh 5060:82

Goupil & Cie, Adolphe Goupil (1806–1893) and Henri Rittner (1802–1840), French, after Ary Scheffer (1795–1858), Dutch, active in France
The Temptation of Christ
Albumen print mounted on cardboard, 10.3 x 6.1 cm
Fritz Ottergren Fund
NMGrh 5060:72

Goupil & Cie, Adolphe Goupil (1806–1893) and Henri Rittner (1802–1840), French, after an unknown artist
Military scene
Albumen print mounted on cardboard, 10.0 x 6.4 cm
Fritz Ottergren Fund
NMGrh 5060:92

Erwin & Ernest Hanfstaengl Frères, Erwin Hanfstaengl (1837–1905) and Ernest Hanfstaengl (1840–1897), German, active for a time in France
Gioacchino Rossini (1792–1868), Italian composer
Signed in print “Erwin & Ernest Hanfstaengl Frères. // 4. rue Frochot, PARIS, quarter St Georges.”
“Erwin & Ernest Hanfstaengl Frères. // 4. rue Frochot, Paris”
Albumen print mounted on cardboard, 10.4 x 5.9 cm
Fritz Ottergren Fund
NMGrh 5060:65

Fig. 87, see p. 116

Franz Hanfstaengl (1804–1877), German
Peter von Cornelius (1783–1867), German painter
Signed in print “Fr Hanfstaengl München”
Albumen print mounted on cardboard, 10.3 x 6.1 cm
Fritz Ottergren Fund
NMGrh 5060:15

Franz Hanfstaengl (1804–1877), German
Mauritz Lindström (1849–1923), painter, 1875
Albumen print mounted on cardboard, 10.5 x 6 cm
Fritz Ottergren Fund
NMGrh 5060:34

Georg Emil Hansen (1833–1891), Danish
Peter Schram (1819–1895), Danish opera singer
Signed in print “GEORG E. HANSEN PHOT.”
Albumen print mounted on cardboard, 10 x 6.1 cm
Fritz Ottergren Fund
NMGrh 5060:62

Georg E. Hansen & Comp., Georg Emil Hansen (1833–1891), Danish
Carl Bloch (1834–1890), Danish graphic artist and painter, Professor
Signed in print “GEORG E. HANSEN & COMP. KGL. HOF PHOTOGRAPH // ENSERETTET”
“GEORG E. HANSEN // Kongl. Hof // Photograph // Norgesgade No 61, Hj. af Toldbodvejen // KJØBENHAVN”
Albumen print mounted on cardboard, 10.1 x 6.2 cm
Fritz Ottergren Fund
NMGrh 5060:9

Mathias Hansen (1823–1905), Norwegian, active in Sweden
Josefina (1807–1876), Princess of Leuchtenberg, Queen of Sweden and Norway
Signed in print “Maths Hansen // Kongl. Hof-Photograf // Regeringsgatan No 28 // STOCKHOLM”
Albumen print mounted on cardboard, 9.8 x 5.8 cm
Fritz Ottergren Fund
NMGrh 5060:1

Mathias Hansen (1823–1905), Norwegian, active in Sweden
Karl XV (1826–1872), King of Sweden and Norway
Signed in print “MATHS HANSEN // KONNL. HOF-PHOTOGRAF // Drottninggatan No 5 // STOCKHOLM”
Albumen print mounted on cardboard, 10.6 x 6 cm
Fritz Ottergren Fund
NMGrh 5060:4

Fig. 88, see p. 116

Mathias Hansen (1823–1905), Norwegian, active in Sweden
Jenny Lind, m. Goldschmidt, (1820–1887), Opera singer
Signed in print “MATHS HANSEN // KONNL. HOF-PHOTOGRAF // Regeringsgatan No 28 // STOCKHOLM”
Albumen print mounted on cardboard, 9.5 x 6 cm
Fritz Ottergren Fund
NMGrh 5060:5
Mathias Hansen (1823–1905), Norwegian, active in Sweden
Olof Strandberg (1816–1882), opera singer
Signed in print “MATHS HANSEN // KONGL. HOF-PHOTOGRAP // Drottninggatan No 5 // STOCKHOLM”
Albumen print mounted on cardboard, 9.7 x 5.8 cm
Fritz Ottergren Fund
NMGrh 5060:21

Hans & Schou, Niels Christian Hansen (1834–1922) and Albert Schou (1849–1900), Danish
Four Unknown Men and one Unknown Woman
Albumen print mounted on cardboard, 9.6 x 6.1 cm
Fritz Ottergren Fund
NMGrh 5060:64

Hans Christian Henneberg (1826–1893), Danish
Anders Olsson Montan (1845–1917), genre painter
Albumen print mounted on cardboard, 10.3 x 6.1 cm
Fritz Ottergren Fund
NMGrh 5060:104

Selma Jacobsson (1841–1899), Swedish
Unknown Woman, possibly an artist
Signed in print “SELMA JACOBSSON STOCKHOLM”; “SELMA // JACOBSSON // STOCKHOLM // Drottninggatan // N. 10”
Albumen print mounted on cardboard, 10.4 x 6.4 cm
Fritz Ottergren Fund
NMGrh 5060:36

Johannes Jaeger (1832–1908), German, active in Sweden
Johan Peter Molin (1814–1873), sculptor
Albumen print mounted on cardboard, 9.7 x 5.8 cm
Fritz Ottergren Fund
NMGrh 5060:21

Anders Jonsson (1826–1909), Swedish
August Malmström (1829–1901), genre painter
Signed with stamp “A. JONSSON // STOCKHOLM // Göthgatan 3”
Albumen print mounted on cardboard, 9.3 x 6.0 cm
Fritz Ottergren Fund
NMGrh 5060:25

Gust. Joop & Co, Gustaf Joop (1836–?), German, active in Sweden
Georg von Rosen (1843–1923), Count, painter, director of the Royal Swedish Academy of Fine Arts
Albumen print mounted on cardboard, 10.3 x 6.1 cm
Fritz Ottergren Fund
NMGrh 5060:20

Fig. 89 Mayer & Pierson, Ernest Mayer and Louis Pierson, Unknown Woman, possibly Marietta Alboni, m. Pepoli (1823–1894), Italian opera singer, Countess, NMGrh 5060:46.
Oscar Keen (1828–7), Swedish
Italian opera singer, active in Sweden
Signed in print "Fotografisk Atelier // af // OSCAR KEEN // STOCKHOLM // Näckströmsgatan // vid Berzelii Park // ui Conditor Berns nya hus."
Albumen print mounted on cardboard, 9.8 x 5.8 cm
Fritz Ottergren Fund
NMGr 5060:94

Kittendorf, Aagaard & B. Olsen, German
Axel Kittendorf (1821–1868), Johan Aagaard (1818–1879) and Bernhard Olsen (1836–1892), Danish
Godtfred Rump (1816–1879), Norwegian painter
Albumen print mounted on cardboard, 9.5 x 5.8 cm
Fritz Ottergren Fund
NMGr 5060:24

Anton von Künsberg (active 1860–1882), German
Olof Arborelius (1842–1915), landscape and genre painter
Albumen print mounted on cardboard, 10.3 x 6 cm
Fritz Ottergren Fund
NMGr 5060:32

Stephan Luger, German
Eilif Peterssen (1852–1928), Norwegian painter, 1876
Albumen print mounted on cardboard, 10.5 x 6.9 cm
Fritz Ottergren Fund
NMGr 5060:10

Jacob Lundbergh (1828–7), Swedish
Ferdinando Ambrosi (1814–1891), Italian opera singer, active in Sweden, 1868
Signed in print "B. J. LUNDBERGHS // FOTOGRAF ALTELIERN // STOCKHOLM // Götgatan & Urvådersgränd No 4 // å Söder"
Albumen print mounted on cardboard, 9.8 x 6 cm
Fritz Ottergren Fund
NMGr 5060:39

Jacob Lundbergh (1828–7), Swedish
Joseph Wilhelm Wallander (1821–1868), portrait painter
Signed in print "St. LUNDBERGH STOCKHOLM å SÖDER"; "J. LUNDBERGH // FOTOGRAF // Götgatan // No 4 Urvådersgatan No 4 // STOCKHOLM"
Albumen print mounted on cardboard, 9.5 x 5.8 cm
Fritz Ottergren Fund
NMGr 5060:24

Carl Jacob Malmberg (1824–1895), Finnish, active in Sweden
Isidor Dunnström (1825–1891), opera singer, composer and singing master
Signed in print "C. J. MALMBERG // Fotograf No. 9796 // STOCKHOLM // DÜSSELDORF"
Albumen print mounted on cardboard, 10.3 x 6 cm
Fritz Ottergren Fund
NMGr 5060:58

Carl Jacob Malmberg (1824–1895), Finnish, active in Sweden
Unknown Man
Signed in print "C. J. MALMBERG // PHOTOGRAPH // No. 42 Drottninggatan // STOCKHOLM"
Albumen print mounted on cardboard, 10.1 x 5.8 cm
Fritz Ottergren Fund
NMGr 5060:60

Mayer & Pierson, Ernest Mayer (1817–c. 1895) and Louis Pierson (1822–1913), French
Unknown Woman, possibly Marietta Alboni, m. Pepoli (1827–1894), Italian opera singer, Countess
Signed in print "MAYER & PIERSON. PHOT. // Deposé garanti d’après nature"; "MAVER & PIERSON // PHOTOGRAFES DE S.M. L’EMPEREUR // Boulevart des Capucines. 3 // PARIS"
Albumen print mounted on cardboard, 10.6 x 6.2 cm
Fritz Ottergren Fund
NMGr 5060:36

Peter Most (1826–1900), Danish
Carl Frederik Sørensen (1818–1879), Danish painter
Signed in print "Peter Most"; "FOTOGRAPHE // AF // PETER MOST // Billeder paa Emaille og Porcelain // iembrudes // 22 Østergade 22 // KJØBENHAVN"
Albumen print mounted on cardboard, 10 x 6.2 cm
Fritz Ottergren Fund
NMGr 5060:11

Franz Neumayer (active 1836–1882), German
Alfred Nyström (1844–1897), sculptor
Albumen print mounted on cardboard, 10.5 x 6.2 cm
Fritz Ottergren Fund
NMGr 5060:35

G. & A. Overbeck, the brothers
Gustav Overbeck (1827–?), German
Arnold Overbeck (1831–1899), sculptor
Signed in print "G&A OVERBECK DÜSSELDORF"
Albumen print mounted on cardboard, 10.4 x 5.9 cm
Fritz Ottergren Fund
NMGr 5060:35

G. & A. Overbeck, the brothers
Gustav Overbeck (1827–?), and Arnold Overbeck (1831–1899), German
Amalia Lindegren (1814–1891), genre and portrait painter, 1862
Signed in print "G&A OVERBECK DÜSSELDORF"
Albumen print mounted on cardboard, 10.4 x 6.4 cm
Fritz Ottergren Fund
NMGr 5060:26

G. & A. Overbeck, the brothers
Gustav Overbeck (1827–?), and Arnold Overbeck (1831–1899), German
Unknown Woman, possibly Amalia Lindegren (1814–1891), genre and portrait painter
Signed in print "G&A OVERBECK DÜSSELDORF"
Albumen print mounted on cardboard, 10.5 x 5.8 cm
Fritz Ottergren Fund
NMGr 5060:17

G. & A. Overbeck, the brothers
Gustav Overbeck (1827–?), and Arnold Overbeck (1831–1899), German
Ferdinand Fagerlin (1825–1907), painter
Signed in print "G&A OVERBECK DÜSSELDORF"
Albumen print mounted on cardboard, 10 x 5.8 cm
Fritz Ottergren Fund
NMGr 5060:19
ACQUISITIONS / EXPOSÉ

G. & A. Overbeck, the brothers
Gustav Overbeck (1827–?) and
Arnold Overbeck (1831–1899),
German
Bengt Nordenberg (1822–1902), genre
painter
Signed in print “G&A OVERBECK
DÜSSELDORF”
Albumen print mounted on
cardboard, 10.2 x 5.8
Fritz Ottergren Fund
NMGrh 5060:27

G. & A. Overbeck, the brothers
Gustav Overbeck (1827–?) and
Arnold Overbeck (1831–1899),
German
Adolph Tidemand (1814–1876),
Norwegian painter
Signed in print “G&A OVERBECK
DÜSSELDORF”
Albumen print mounted on
cardboard, 10.3 x 6 cm
Fritz Ottergren Fund
NMGrh 5060:39

G. & A. Overbeck, the brothers
Gustav Overbeck (1827–?) and
Arnold Overbeck (1831–1899),
German
Benjamin Vautier (1829–1898),
Swiss painter
Signed in print “G&A OVERBECK
DÜSSELDORF”
Albumen print mounted on
cardboard, 10.3 x 5.7 cm
Fritz Ottergren Fund
NMGrh 5060:16

Fig. 91 see p. 121
G. & A. Overbeck, the brothers
Gustav Overbeck (1827–?) and
Arnold Overbeck (1831–1899),
German
Gunnar Wennberg (1817–1901),
Minister of Education, county governor
and poet
Signed in print “G&A OVERBECK
DÜSSELDORF”
Albumen print mounted on
cardboard, 9.6 x 5.8 cm
Fritz Ottergren Fund
NMGrh 5060:96

G. & A. Overbeck, the brothers
Gustav Overbeck (1827–?) and
Arnold Overbeck (1831–1899),
German
Unknown Man
Signed in print “G&A OVERBECK
DÜSSELDORF”
Albumen print mounted on
cardboard, 10.5 x 6 cm
Fritz Ottergren Fund
NMGrh 5060:12

Pierre Petit (1831–1909), French
Christina Nilsson, m. (i) Rouzaud, (2)
de Casa Miranda (1843–1921), opera
singer, Countess
Signed in print “PIERRE PETIT”;
“PHOTOGRAPHIE DES DEUX
MONDES // EXPOSITION UNI-
VERSIELLE // PARIS BESANCON //
PIERRE PETIT // PHOTOGRAP-
HE // 31, PLACE CADET // PARIS
// PRUSSE BADE”
Albumen print mounted on
cardboard, 10.5 x 5.6 cm
Fritz Ottergren Fund
NMGrh 5060:6

Pierre Petit (1831–1909), French
Christina Nilsson, m. (i) Rouzaud, (2)
de Casa Miranda (1843–1921), opera
singer, Countess
Signed in print “PIERRE PETIT”;
“PHOTOGRAPHIE DES DEUX
MONDES // EXPOSITION UNI-
VERSIELLE // PARIS BESANCON //
PIERRE PETIT // PHOTOGRAP-
HE // 31, PLACE CADET // PARIS
// PRUSSE BADE”
Albumen print mounted on
cardboard, 10.3 x 6 cm
Fritz Ottergren Fund
NMGrh 5060:12

H. F. Plate, German
Isidor Dannström (1812–1897), opera
singer and composer
Signed in print “H. F. PLATE//
HAMBURG // Jungfernstrieg 6.”
Albumen print mounted on
cardboard, 10 x 5.7 cm
Fritz Ottergren Fund
NMGrh 5060:95

F. Sala & Co, German, after a
Hellenistic artist
Apelleidos, known as the Venus de
Medici
Signed in print “F. Sala & Co U.d.
Linden 51”
Albumen print mounted on
cardboard, 10.3 x 6.2 cm
Fritz Ottergren Fund
NMGrh 5060:99

Otto Reitmayer (1838–earliest
1894), German
Mr and Mrs F. Steiner, 1875
Signed in print “Otto Reitmayer
// Kaufinger-Strasse No 9, III
// SCHRÜSSL-PASSAGE // in //
MÜNCHEN // Die Platte ist zum
Nachbestellen aufbewahrt. // J. F.
Schippang u. [...] Berlin”
Albumen print mounted on
cardboard, 10.5 x 6.5 cm
Fritz Ottergren Fund
NMGrh 5060:93

August Roesler (1837–1896),
Polish, active in Sweden, after Maria
Röhl (1801–1875), Swedish
Lars Gabriel Branting (1799–1881),
teacher of gymnastics
Signed in print “AUGUST ROESLER //
Drottninggatan No 23 // STOCKHOLM // samma hus som
// Apollohet Morian.”
Albumen print mounted on
cardboard, 10 x 5.8 cm
Fritz Ottergren Fund
NMGrh 5060:87

Georg Rosenkildes Atelier, Georg
Rosenkilde (1814–1891), Danish
Julius Exner (1825–1910), Italian
ditioner, and a reproduction of a
gene painting by Exner
Signed in print “G. Rosenkildes
Atelier Vingaardstrade No 1 //
Eneberetiget”
Albumen print mounted on
cardboard, 10.8 x 6.8 cm
Fritz Ottergren Fund
NMGrh 5060:37

Georg Rosenkildes Atelier, Georg
Rosenkilde (1814–1891), Danish
Carl Frederik Sørensen (1818–1879),
Danish painter, and a reproduction of a
marine painting by Sørensen, 1870
Albumen print mounted on
cardboard, 10.6 x 6.0 cm
Fritz Ottergren Fund
NMGrh 5060:98

Gustav Schauer (1826–1902),
for Photographisches Kunst- und
Verlagsinstitut, German, after
Leonardo da Vinci (1452–1519),
Italian
The Last Supper
Signed in print “Gustav Schauer
// Photographisches Kunst- und
Verlagsinstitut // BERLIN // Grosse
Friedrichs-Strasse 188.”
Albumen print mounted on
cardboard, 10.2 x 6.3 cm
Fritz Ottergren Fund
NMGrh 5060:83

Gustav Schauer (1826–1902),
for Photographisches Kunst- und
Verlagsinstitut, German, after Peter
Paul Rubens (1577–1640), Flemish
The Descent from the Cross
Signed in print “Gustav Schauer
// Photographisches Kunst- und
Verlagsinstitut // BERLIN // Grosse
Friedrichs-Strasse 188.”
Albumen print mounted on
cardboard, 9.8 x 6.6 cm
Fritz Ottergren Fund
NMGrh 5060:41

Rosalie Sjöman (1833–1919),
Swedish
Lorenz Dietrichson (1834–1917),
Norwegian active in Sweden, historian
of art and literature, assistant curator at
the Nationalmuseum, Professor
Signed in print “R. S. Sjöman. Stock-
holm // Drottninggatan N:o 42.”
Albumen print mounted on
cardboard, 9.6 x 5.8 cm
Fritz Ottergren Fund
NMGrh 5060:37

Rosalie Sjöman (1833–1919),
Swedish
Emil Hallgren (1839–1894), painter
Signed in print “R. S. Sjöman. Stock-
holm // Drottninggatan N:o 42.”
Albumen print mounted on
cardboard, 9.6 x 5.8 cm
Fritz Ottergren Fund
NMGrh 5060:37
Fig. 90. G. & A. Overbeck, the brothers Gustav Overbeck and Arnold Overbeck, Amalia Lindegren (1814–1891), genre and portrait painter, NMGrh 5060:26.

Lorenzo Suscipj (1802–1885), Italian
Alfred Nyström (1844–1897), sculptor, 1881
Signed in print “L. Suscipj”; “L. SUSCIPJ // VIA CONDOTTI 48, ROMA”
Albumen print mounted on cardboard, 10.5 x 6.4 cm
Fritz Ottergren Fund
NMGrh 5060:38

Antoine René Trinquart (active 1839–1871), French
Unknown Man, possibly an opera singer or actor
Signed in print “TRINQUART. PHOT”; “TRINQUART // BREVE-TE // 23, Rue Louis le Grand, 23 // PARIS.”
Albumen print mounted on cardboard, 10.4 x 6 cm
Fritz Ottergren Fund
NMGrh 5060:55

Photographie Artistique et des Écoles du Gouvernement, French
Unknown Woman, possibly an opera singer or actress
Signed in print “Phot Artistique”; “PHOTOGRAPHIE ARTISTIQUE // ET DES // ÉCOLES DU GOUVRNEMENT // 25 // Avenue Montaigne”
Albumen print mounted on cardboard, 10.3 x 6.1 cm
Fritz Ottergren Fund
NMGrh 5060:47

Fig. 91. G. & A. Overbeck, the brothers Gustav Overbeck and Arnold Overbeck, Gunnar Wennerberg (1817–1901), Minister of Education, county governor and poet, NMGrh 5060:96.

Unknown photographer
Lovisa Åhrberg (1801–1881), self-taught doctor
Albumen print mounted on cardboard, 10 x 5.8 cm
Fritz Ottergren Fund
NMGrh 5060:68
Unknown photographer
Fredrika Bremen (1861–1865), author
Albumen print mounted on cardboard, 10.3 x 6.2 cm
Fritz Ottergren Fund NMGrh 5060:3

Unknown photographer
Pauline Luca, h. Koppelmanns, m. (1) von Rohden, (2) von Wallhofen (1841–1908), Austrian opera singer
Albumen print mounted on cardboard, 10.5 x 6.3 cm
Fritz Ottergren Fund NMGrh 5060:49

Unknown photographer
Egon Lundgren (1815–1875), painter
Albumen print mounted on cardboard, 10.4 x 6.3 cm
Fritz Ottergren Fund NMGrh 5060:23

Unknown photographer
Unknown Man, possibly an artist
Albumen print mounted on cardboard, 10.6 x 6.1 cm
Fritz Ottergren Fund NMGrh 5060:28

Unknown photographer after Antonio Allegri, known as Correggio (c. 1489–1534), Italian
Virgin and Child, known as the Madonna della Scala
Albumen print mounted on cardboard, 10.1 x 6.3 cm
Fritz Ottergren Fund NMGrh 5060:79

Unknown photographer, after Hans Holbein the Younger (1497–1543), German
Virgin and Child with John the Baptist, and the Family of the Burgomaster Jakob Meyer zum Hasen, known as the Darmstädter Madonna
Albumen print mounted on cardboard, 10.1 x 6.3 cm
Fritz Ottergren Fund NMGrh 5060:88

Unknown photographer, after Leonardo da Vinci (1452–1519), Italian
Virgin and Child with St Anne
Albumen print mounted on cardboard, 10.2 x 6.2 cm
Fritz Ottergren Fund NMGrh 5060:85

Unknown photographer, after Michelangelo Buonarroti (1475–1564), Italian
Moses
Albumen print mounted on cardboard, 10 x 6 cm
Fritz Ottergren Fund NMGrh 5060:71

Unknown photographer, after Bartolome Esteban Murillo (1618–1682), Spanish
The Heavenly and Earthly Trinities
Albumen print mounted on cardboard, 10.1 x 6.3 cm
Fritz Ottergren Fund NMGrh 5060:89

Unknown photographer, after Bartolome Esteban Murillo (1618–1682), Spanish
Virgin and Child, Elizabeth and John the Baptist, known as the Virgin of Seville
Albumen print mounted on cardboard, 10.2 x 6.2 cm
Fritz Ottergren Fund NMGrh 5060:90

Unknown photographer, after Pietro Perugino (c. 1450–1523), Italian
Virgin and Child with Two Saints, St Catherine of Alexandria and St Rose of Viterbo or Mary Magdalene
Albumen print mounted on cardboard, 10.1 x 6.2 cm
Fritz Ottergren Fund NMGrh 5060:86

Unknown photographer, after Carl Theodor von Piloty (1826–1886), German
Seni at the Dead Body of Wallenstein
Albumen print mounted on cardboard, 10 x 6.2 cm
Fritz Ottergren Fund NMGrh 5060:91

Unknown photographer, after Raffaello Sanzio (1483–1520), Italian
Virgin and Child, John the Baptist, known as the Madonna della seggiola or Madonna della setia
Albumen print mounted on cardboard, 10 x 6.3 cm
Fritz Ottergren Fund NMGrh 5060:73

Unknown photographer, after Raffaello Sanzio (1483–1520), Italian
Virgin and Child, known as the Madonna del Velo
Albumen print mounted on cardboard, 10 x 6.2 cm
Fritz Ottergren Fund NMGrh 5060:80

Unknown photographer, after Raffaello Sanzio (1483–1520), Italian, or his circle
Virgin and Child with John the Baptist, known as the Madonna del Foligno
Albumen print mounted on cardboard, 10.1 x 6.2 cm
Fritz Ottergren Fund NMGrh 5060:74

Unknown photographer, after Raffaello Sanzio (1483–1520), Italian
Ezekiel’s Vision
Albumen print mounted on cardboard, 10.2 x 6.2 cm
Fritz Ottergren Fund NMGrh 5060:75

Unknown photographer, after Raffaello Sanzio (1483–1520), Italian
Virgin and Child with John the Baptist, known as the Esterhazy Madonna
Albumen print mounted on cardboard, 10.1 x 6.2 cm
Fritz Ottergren Fund NMGrh 5060:76

Unknown photographer, after Raffaello Sanzio (1483–1520), Italian
Virgin and Child with John the Baptist, known as the Madonna of the Goldfinch
Albumen print mounted on cardboard, 10.1 x 6.2 cm
Fritz Ottergren Fund NMGrh 5060:77

Unknown photographer, after Raffaello Sanzio (1483–1520), Italian
Virgin and Child with John the Baptist, known as La belle jardinière
Albumen print mounted on cardboard, 11.3 x 17.1 cm
Fritz Ottergren Fund NMGrh 5060:99

Unknown photographer, after Raffaello Sanzio (1483–1520), Italian
Virgin and Child with John the Baptist, known as the Madonna of the Goldfinch
Albumen print mounted on cardboard, 10.1 x 6.2 cm
Fritz Ottergren Fund NMGrh 5060:81