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One of the biggest challenges facing the Nationalmuseum is to create a new presentation of the collection for the refurbished museum premises in 2018. This involves identifying what makes the Museum unique in an international perspective, what has previously not been highlighted, and what needs to be enhanced. Over the past year, several project teams have performed inventories on the Museum’s rich collection, and made acquisitions for the parts that needed to be developed.

Research has been conducted for a long period, to improve our knowledge about the collection and uncover its hidden potential to both specialists and the general public. This activity has resulted in several publications and exhibitions. The latest of these included the Italian project headed by Associate Professor Sabrina Norlander Eliasson. Italian Paintings: Three Centuries of Collecting, Nationalmuseum, Stockholm, Volume 1 – the first volume of two catalogues raisonnés – was published in spring 2015. This part of the collection has long been neglected, but a consequence of the Italian project is that we now have the opportunity to see one of last year’s most spectacular acquisitions, Domenico Fetti’s composition David with the Head of Goliath, painted around 1620 at the court of Mantua (see article on p. 11).

One specific shortcoming in the Museum’s collections concerns the number of women artists and designers. The Nationalmuseum now intends to correct this with targeted acquisitions for various parts of the collection. We are already seeing the concrete results of this effort. The Museum already has the world’s finest collection of women miniaturists, and it was extended this year with further artists. The same is true of portrait paintings and portrait photography, where key works have been acquired. Most recently, some thirty photographic works by Kerstin Bernhard (1914–2004) were added to the collection (see article on p. 57).

This volume of Art Bulletin of Nationalmuseum, Stockholm describes in detail how the crafts section has similarly been enhanced through systematic acquisitions. These are primarily focused on the inter-war period’s large generation of women artists active in metal crafts, a field that is not traditionally associated with women. Among these are the now-forgotten silver designers Wilhelmina Wendt (1896–1988) and Märta Rockström-Lindh (1904–1996). Another noteworthy example is the more well-known Greta Magnusson Grossman (1906–1999), whose famous lamp was bought for the collection.

Swedish book design is an important, yet relatively unknown, area of collecting for the Nationalmuseum, along with children’s book illustrations. No deadline has been set for this collecting activity. By acquiring Elsa Beskow’s Tomtebobarnen, the Museum now owns one of the finest objects in the field. An equally invaluable part of Swedish children’s literature is Elsa Beskow’s illustrations to Alice Tegnér’s book of children’s songs, Mors lilla Olle och andra visor (1903). The Museum already owned three illustrations and was 2014 able to add Ekorn satt i granen (Squirrel in the spruce tree) and Småjäntorna (Little girls are standing by the door) to its collection (see article on p. 43).

Nordic art is often presented in the Nationalmuseum’s exhibition, but the Museum previously owned relatively few works from our neighbouring countries. Read more in the article on p. 23 about the Museum’s acquisitions, especially from the Danish golden era, with artists such as Constantin Hansen, Christen Købke, Peter Christian Skougaard, Martinus Rørby and the Norwegian artist Thomas Fearnley, who studied art in Denmark.

The Nationalmuseum has always played a vital part in preserving the Swedish cultural heritage. Unfortunately, our government assignment allows only limited possibilities when it comes to rescuing crucial treasures. Against this background, the Museum’s own funding has occasionally been used for such specific acquisitions – in 2014, a few priceless remnants of the collections at the manor houses of Bïby and Skärfva could be saved, partly thanks to the Friends of the Nationalmuseum. In view of this, it is especially pleasing that a large tapestry on the theme of October, woven at Les Gobelins and a gift from Louis XV to Erik Sparre could be repatriated, after having left Sweden nearly a century ago (see article on p. 49).

The introduction of a photographic collection within the National Swedish Portrait
Gallery has not only added numerous artists who had been missing, but has also substantially democratized the representation of a wide variety of persons. With the acquisition of some 20 portraits by a younger generation of Swedish photographers in connection with the exhibition Crossing Borders (see article on p. 123), the situation has changed significantly in this respect. The very successful exhibition, which was shown at several Swedish airports and at Gripsholm Castle, is an excellent example of how an outreach activity has influenced our collecting. Crossing Borders is also an example of how joint projects can generate new possibilities to show art in settings other than those traditionally associated with art exhibitions. By collaborating with Swedavia, the Nationalmuseum reached a large and wide audience that usually does not visit museums and galleries.

Inversely, some exhibitions are based on targeted collecting. For instance, this was the case with Slow Art, which was about time perspectives and production methods in the field of design. Originally opening at the Nationalmuseum in 2012, the exhibition toured Sweden before going on to Paris, where it was widely acknowledged. The same can be said, to an even greater extent, of the exhibition Carl Larsson – L’imagier de la Suède at Petit Palais in Paris, co-produced by the Museum. This was the first monographic exhibition of Carl Larsson in France, an ambitious venture, entirely in keeping with the Museum’s mission to promote international knowledge of and interest in Swedish applied art and design.

Similarly, in Sweden, the Nationalmuseum has introduced several less known aspects of international art history, thereby offering some powerful art experiences. The exhibition From Tsars to Commissars: Russian and Soviet Painting from the Russian Museum is one example from a successful series of exhibitions on the theme of Russian art.

This volume of Art Bulletin of Nationalmuseum, Stockholm is the second to be an exclusively digital publication. It is our hope that this will make it easier to share knowledge about the Museum and its activities with a broader public. The Nationalmuseum is striving to enhance its digital resources by establishing new methods and guidelines for digital publishing of research, including previously processed materials in our collections and research reports. The ambition is to make all the Museum’s digital resources more useful, informative and scientifically stringent.
Domenico Fetti’s *David with the Head of Goliath*

Carina Fryklund
Curator, Old Master Drawings and Paintings

Fig. 1 Domenico Fetti (1588/89–1623), *David with the Head of Goliath*, c. 1617/20. Oil on canvas, 161 x 99.5 cm. Purchase: The Wiros Fund. Nationalmuseum, NM 7280.
**The Nationalmuseum’s** recent purchase of *David with the Head of Goliath* (Fig. 1) by Domenico Fetti (1588/89–1623) represents a major addition to the collections of European Baroque art. The artistic personality of Fetti, educated in Rome, later active at Mantua and Venice, and patronised by Duke Ferdinando II Gonzaga (1587–1626), the celebrated Mantuan art collector, naturally awakened our interest. The *David* is a work of major importance not least for the insights it offers into the artistic development of this eclectic painter, perhaps best known for his enchanting series of diminutive renderings of New Testament parables for the Grotta of Isabella d’Este in the Palazzo Ducale, Mantua. The present picture is one of exceptional quality, datable to the artist’s Mantuan sojourn, and fits in admirably with the increasingly important group of Caravaggisti owned by the Museum. It qualified as a particularly opportune acquisition for a major museum collection.

Domenico Fetti has emerged as one of the more original and interesting artists of the Italian Baroque. In the eyes of his contemporaries, he was considered one of the most influential modern artists of 17th-century Venice, where his peers drew inspiration from his loose, liquid brushwork, rich chromatism and shimmering light effects. He was among those rare painters who introduced aspects of the naturalism of Michelangelo Merisi da Caravaggio (1571–1610) and Peter Paul Rubens (1577–1640) to the Serenissima. The passage of time has, however, been unkind to the artist, whose memory is preserved in archival documents and the brief notices of contemporary biographers. The few known facts about his life are easily summarised. Raised in Rome, and almost certainly from there, Fetti probably received his initial artistic training in the workshop of his father Pietro, a little-known painter, perhaps from Ferrara. He is said to have been a pupil of Ludovico Cardi, Il Cigoli (1559–1613), whose shop he could have entered as early as 1604, when the Florentine painter settled in Rome. Prior to this, he may have studied with Cigoli’s associate Andrea Commodi (1560–1638). From 1614 until 1622 he resided in Mantua, at the court of the Gonzaga, and not until 1622 do we find him settled permanently in Venice, having precipitously left the Lombard city following a quarrel at a ball game. His first documented trip to Venice, to purchase pictures for Duke Ferdinando, was in 1621, but he may have gone there earlier. He is reported to have visited Bologna in 1618–19 and Verona in 1622. Although an initial breach with the duke was resolved, Fetti seems to have been reluctant to return to Mantua. He had cultivated a lucrative clientele among the Venetian patriciate and had secured a commission to paint a large canvas for the Palazzo Ducale (never completed). Fetti’s death in Venice on 16 April 1623, at the age of just 34, cut short this promising new stage in his career.

Fetti’s earliest known works, from c. 1610–14, show his awareness of contemporary developments in Rome, particularly the work of Rubens and other Northerners. During this initial period, led by his teacher Cigoli and by the example of Rubens and Annibale Carracci (1560–1609), Fetti developed an abiding interest in 16th-century Venetian painting. He was certainly also influenced by the forceful naturalism of Caravaggio who, apart from the Carracci, was the leading artistic personality in Rome during the years of his training. Fetti soon found his bearings in Roman artistic life and succeeded in gaining entrance to important official milieus. In 1610 we find him working for the Oratorians of S. Filippo Neri at the Chiesa Nuova, home to major altarpieces by Federico Barocci (c. 1535–1612), Caravaggio and Rubens. Fetti allied himself with northern European painters influenced by Caravaggio, and frequented the circle of the art-loving Cardinal Alessandro Peretti di Montalto (1571–1623) and the Colonna family, patrons of the Lombard master. In 1611 he signed an altarpiece for the church of the Capuchins at Taggia, and around 1613–14 he painted one for the Roman church of S. Lorenzo in Damaso. By 1611 he had also established a close relationship with his most important patron, Cardinal Ferdinando Gonzaga.

As the second son of Duke Vincenzo I Gonzaga (1562–1612), Ferdinando was early destined for the church. He studied law, philosophy and theology at the University of Pisa, but he was also creatively gifted, dedicated from an early age to writing poetry as well as musical compositions. Ferdinando’s passion for the visual arts proved a lifelong avocation. He was the last Gonzaga to add extensively to the great ducal collection at Mantua before its sale to King Charles I of England in 1627. On 7 December 1607 Ferdinando was elevated to the cardinalate by Pope Paul V, an event commemorated by an engraving showing the young prince in cardinal’s attire (Fig. 2). With an entourage of prelates and cavalieri, the new cardinal made his grand entry into Rome in February of 1610 and took up residence at the Colonna palace opposite SS. Apostoli. By October of the following year he had moved into the nearby Palazzo de Muti.

In Rome, Ferdinando began his independent patronage of the pictorial arts. Relations were established with painters on whose services he was later to call as Duke of Mantua, among others Paul Bril (1554–1626), Giovanni Baglione (1566–1643), Antiveduto Grammatica (1571–1626) and Carlo Saraceni (1579–1620). To some extent, the young prince-cardinal seems to have followed the precedent of his father in purchasing pictures by Northerners, including landscapes by Bril. His account book for the years 1610–13 records payments to established painters such as Grammatica and Baglione, as well as to a young Fetti for as yet unidentified paintings. These choices indicate a taste responsive to innovations in a Caravagggesque style. Playing an important role in launching the young Ferdinando’s patronage of the arts was Cardinal Montalto, a political ally and personal friend of the Gonzaga and the Medici, who had been closely connected since the
Upon the sudden death of his elder brother Francesco (b. 1586) in December 1612, Ferdinando left Rome for Mantua, where he was declared 6th Duke of Mantua and Montferrat in February 1613. Having renounced the cardinalate in 1615, Ferdinando then married his cousin Caterina de’Medici (1593–1629) in February 1617. As head of state he was now solely responsible for the public image of the House of Gonzaga, and much of his energy went into formulating plans for large-scale decorative programmes reflecting his dynastic aims and ideals, for the Palazzo Ducale and for the Villa Favorita, his newly built country retreat. The new duke lost no time in re-establishing connections with artists he had known in Rome. Thus, at the age of only about 25, Fetti was appointed court painter and keeper of the ducal art gallery, one of the most magnificent in Europe. Accompanied by his family, he travelled to Mantua, probably in early 1614. One of his immediate predecessors was Rubens, who had acted as court painter to Duke Vincenzo until 1608 and who, in 1607,
had been instrumental in purchasing for the Mantuan court Caravaggio’s *Death of the Virgin.* The Gonzaga had spared no effort in acquiring works of art, antiquities and collections of *naturalia,* or in attracting distinguished artists to their court. In their extensive collections, Fetti continued his study of the moderns, Caravaggio, Rubens and Reni, and was increasingly influenced by the great Venetians of the previous century, Titian and Tintoretto. He received numerous commissions from both the court and local religious establishments, and soon also from Venice, from private collectors, Venetian and foreign. Fetti’s renown grew steadily and he came to be so highly prized throughout Europe that, around 1617–18, he had to increase the number of assistants in his workshop to meet the growing demand and provide copies of existing original works.

The theme of David and Goliath preoccupied Fetti throughout his career, from the early Roman years to his maturity. At least five autograph pictures have been preserved: two half-length representations in Nuremberg and Moscow (Fig. 3);

the full-length version that is the subject of the present article, identifiable as the *editio princeps* of the better-known picture in Dresden (Fig. 4); and another full-length rendering in Venice that bears witness to the artist’s late Venetian manner. The Stockholm David is distinguishable from the closely related variant in Dresden by its noticeably more fluid and supple painterly execution (Figs. 5 A–B, 6 A–B), by differences in the facial type of David, the larger size of the feather in his cap, and the reversed position of Goliath’s decapitated body in the background (Figs. 7 A–B). Both pictures, greatly admired and widely reproduced by the artist’s workshop and later followers, are today universally accepted as fully autograph. A rather carefully executed chalk drawing by the artist corresponding to the Dresden picture has been preserved (Fig. 8), probably a *ricordo* intended for use in the workshop rather than a preparatory design. More than fifteen variants of the

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Fig. 4 Domenico Fetti (1588/89–1623), *David with the Head of Goliath,* c. 1617/20. Oil on canvas, 160 x 120 cm. Gemäldegalerie Alte Meister, Dresden.
In his Stockholm–Dresden composition he similarly chose to eliminate all physical action and concentrate instead on the principal figure, whereby the evocation of triumph is based entirely on the attitude of the hero and his attributes. Here, at the conclusion of the drama, David holds the massive severed head of Goliath, grasping his hair with one hand and the oversized sword in the other. In the background, the headless corpse of the slain enemy lies on the battlefield as the Philistines are routed by the Israelites.

David is shown seated and viewed slightly from below da sotto in su. Occu-

composition have been recorded to date, with obvious variation in pictorial quality. The Stockholm-Dresden composition reveals itself as pivotal, perfectly capturing Fetti’s role within the artistic contexts of Rome, Mantua and Venice – clearly influenced by Rubens and Caravaggio for the overall conception, and by Reni for the spirit of the piece, aiming, as it does, to please.

David, the second king of Israel, regarded as a direct ancestor of Christ, is one of the most widely represented figures in 17th-century Italian painting, as popularised by Caravaggio and his followers. With skill and daring, using a single stone from his sling, the shepherd boy David killed the giant Goliath, champion of the Philistines, and decapitated him with his own sword (1 Samuel 17:38–51). One of the most favoured themes was the moment of triumph, in which the Old Testament hero, the enemy’s head at his feet, contemplates his victory. Reni’s celebrated canvas painted in Rome around 1605/06 seems to have introduced the subject of David in contemplation, as opposed to severing the fallen giant’s head, popular since the 16th century. Fetti would no doubt also have been familiar with Caravaggio’s David painted in 1609/10 for Cardinal Borghese.

#### Fig. 5 A Domenico Fetti (1588/89–1623), David with the Head of Goliath.
Nationalmuseum, NM 7280 (detail).

#### Fig. 5 B Domenico Fetti (1588/89–1623), David with the Head of Goliath.
Gemäldegalerie Alte Meister, Dresden (detail).
tying the entire foreground, the isolated and dramatically illuminated figure is silhouetted against a landscape vista, rather than the usual impenetrable dark background. David is portrayed not as an innocent boy, but as a heroically muscular young man with an immediate physical presence, one who will soon become king of Israel. He gazes down at the viewer with a curious mixture of self-confidence and melancholy. A gust of wind animates his feathered cap and the sky beyond, yet his boldly unyielding stance remains unshaken, powerfully embodying his newfound identity. The strong frontal lighting is concentrated in the foreground on David’s highly individualised, intensely alive face, on the swelling muscles of his left arm holding Goliath’s mutilated head, on the decorated hilt of the sword in his right hand, and on the billowing folds of his white tunic. David’s face appears spiritualised, as if moved by a sense of pity and remorse, thus demonstrating Fetti’s gift for putting naturalism at the service of a more credible, affecting rendering of the inner purpose of men and their actions. The emotionally charged mood is heightened by the warm colour scheme, the keynote provided by the deep red of the feathered cap set off against the coolest accents in the picture, the blue-grey skies.

The plebeian characteristics of the Old Testament hero in renderings by the Caravaggisti have given way to the figure of a rather elegant young man with a slightly an-
drogynous air and to a more theatrical interpretation of the theme. Especially striking is the way Fetti accentuates the details of David’s fanciful, vaguely all’antica costume and accessories in the heraldic colours of the Gonzaga: the extravagant black-feathered red cap, the red ribbons and tassels holding together the yellowish animal-pelt garment, the footgear adorned with ermine – symbol of royalty – and the sumptuously decorated, gilded sword-hilt. The texture of the white linen shirt is rendered with ostentatious virtuosity and emphasises the admirable naturalism of the muscular body underneath. The use of these decorative details – essential to a mise-en-scène in which David calls to mind the figures of the hero evoke the art of Reni. The Bolognese master had dressed his David as a picaresque youth in the manner of Caravaggio, giving him a red beret festooned with an enormous plume, and associated him with Hercules by draping him in a fur pelt and giving him an elegant pose taken from a famous classical sculpture. Fetti’s Stockholm–Dresden composition stands at the beginning of his own search for a new elegance, a “Caravaggism of seduction”, illustrated above all by the Accademia David, painted for one of the artist’s Venetian patrons.

While the use of Caravagesque chiaroscuro serves to underscore the theatrical effect of the scene, this is as much the result of the juxtaposition of the faces of the protagonists, that of the living hero who meets our gaze and that of the vanquished giant with empty eyes staring into space. Goliath’s monstrous head in the foreground, his face ashen and shadowed, is depicted with meticulous care. The wound on the forehead speaks of violence. The unseeing eyes and the mouth hanging open towards the viewer are also disturbing. The contrast with David’s brightly lit, radiant face brings out the deepest meaning of the biblical story: the paradox of this victory of the weakest over the strongest, of humility over pride. According to the traditional Christological interpretation, the shepherd boy David was seen as the prefiguration of Christ, as the embodiment of Good and Virtue that has triumphed over absolute Evil in the figure of Goliath. Reni’s David thus stares at Goliath with disdain for his brutishness, confident in the victory of his own youth and beauty. By contrast, in shifting his focus from the depiction of a great feat to that of a Christian soul engaged in inner meditation, Fetti was primarily interested in broadening the Christological dimension of his subject. Following the lead of Caravaggio, he takes the proud Old Testament David and recreates him as a Christian hero, full of caritas and compassion for the sinner. In the face of this pensive youth, with its oval shape, bulging almond-shaped eyes, sensual mouth, and narrow, cleft chin, we seem to recognise the features of the young Cardinal Ferdinando (Figs. 9 A–B), the same face that can also be observed in the half-length David in Moscow (Fig. 3). If this identification proves correct, these images would have proclaimed, in the person of Ferdinando, the heroic power and triumph of Gonzaga rule, firmly rooted in Christian virtue.

Standing at the crossroads of diverse influences – Caravaggescque, Flemish and Venetian – the Stockholm David reveals itself as basic to our understanding of Fetti’s artistic development. One recognises in this work all the characteristics of the artist’s mature style: the swift and self-assured brushwork, the fluid and nervous touch,
the fine undulating lines, subtle flecks of light and painterly thick impasto. Starting with a densely woven twill canvas primed with a thin red-brown layer, Fetti typically applied his paint \textit{alla prima} over a cursory brush-applied sketch in dark brown (Figs. 10 A–B), using short, rapid brushstrokes heavy with paint to create an effect of vibrating light, and build up a vivid contrast between light and shadow.\textsuperscript{25} Through its freedom and breadth, his painterly craftsmanship acquires, very strikingly, a life and value of its own (Fig. 5 A). In achieving this pictorial style, Fetti was indebted to Rubens, whose transparent red and blue flesh tones he adopted, as well as to Titian and Tintoretto, whose rich colours and painterly brushwork greatly influenced the work of his maturity. The spontaneity of invention, evident in the rapidly blocked-in forms and bravura handling, is underscored by the presence of pentimenti – in the form of frequent contour adjustments as well as in the enlargement of the feather in David’s cap – suggesting that the Stockholm picture, is indeed, the prime version of this composition.\textsuperscript{26} The freedom of touch, at once supple and firm, the fluidity of the paint, and the colouristic refinement allow us to situate this work towards the end of the artist’s Mantuan sojourn,\textsuperscript{27} close in date to the \textit{Mystic Marriage of St Catherine} of 1617/21,\textsuperscript{28} the \textit{Melancholia}\textsuperscript{29} of c. 1618, or the Tintorettesque \textit{Multiplication of Loaves and Fishes} painted in c. 1618/19 for the convent of S. Orsola.\textsuperscript{30} The theatrical quality of Fetti’s work, the new decorative richness and the use of scintillating colours easily seduced 17th-century Venice, shaped as it was by the glory of its great masters of the Cinquecento.

So far as can be judged, the Stockholm David was painted while the artist was resident in Mantua. However, no specific mention of it is made in the archival sources, and neither date nor history or provenance are known. Nevertheless, this is an ambitious work, doubtless of major significance for both artist and patron. Besides founding a great kingdom, David

Fig. 8 Domenico Fetti (1588/89–1623), \textit{David with the Head of Goliath}, c. 1620. Red, black, and white chalk, 289 x 202 mm. The J. Paul Getty Museum, Malibu, CA.
was a musician and a poet, something that would undoubtedly have appealed to the music-loving Duke of Mantua. We know that Ferdinando engaged Fetti in extensive decorative schemes for the Palazzo Ducale. Around 1620 he painted, among other works, a series of 23 half-length, over-life-size imaginary portraits of Ferdinando’s ancestors for the grand Galleria della Mostra completed in 1611. The 1627 inventory of the Gonzaga collection contains descriptions of two pictures of David, neither attributed to a particular artist, one of which was located in the Galleria Piccola immediately adjoining the Galleria della Mostra. In the late 1610s, Ferdinando also seems to have entertained the idea of commissioning a series of paintings by Baglione for the Villa Favorita, celebrating the life of Samson, another Old Testament hero of formidable strength. The project was apparently abandoned in favour of a Hercules series completed by Reni between 1617 and 1621. Allegorical personification, mythology and biblical narrative thus conjoined in the pictorial decorations of the Palazzo Ducale and the Favorita to glorify the sovereign political power and spiritual conduct of Gonzaga rule. Ferdinando died in 1626 and shortly thereafter, in 1630, Mantua was stormed and plundered by the Imperial troops during the War of the Mantuan Succession (1628–31). Fetti’s works and the other art treasures housed there were scattered to the four winds and in due course most were lost.
Notes:
The author would like to thank Paintings Conservator Britta Nilsson for her assistance with the interpretation of the technical documentation.

1. Oil on canvas, 161 x 99.5 cm, Nationalmuseum NM 7280. The painting’s original support, a twill-weave medium-weight fabric, has been lined and trimmed along the left and right edges. When shown in the exhibition Konstens Venedig at the Nationalmuseum in 1962/63, the canvas measured 161 x 115 cm, corresponding to the measurements given in the catalogue of the 1921 Kolisch sale. Provenance: Robert Kolisch (1867–1920), Vienna; (sale, Vienna, Glückselig & Wärndorfer, 7–10 November 1921, lot 32, as Fetti); priv. coll., Vienna; (sale, Vienna, Dorotheum, 14 March 1935, lot 65, as Fetti); (sale, Vienna, Dorotheum, 26 November 1936, lot 35, as Fetti); (Stockholm, H. Bukowskis Konsthandel AB); purchased 1944 by Consul General Karl Bergsten (1869–1953), Villa Dagmar, Stockholm; by descent to his heirs; (sale, New York, Christie’s, 4 June 2014, lot 21, as Fetti). Exhibited: Konstens Venedig, Stockholm, Nationalmuseum, 1962/63, no. 125 (as Fetti). Bibliography: Otto Benesch, “Seicentostudien”, in Jahrbuch der Kunsthistorischen Sammlungen in Wien, N.F. 1 (1926), p. 259, n. 12 (as autograph replica by Fetti after his Dresden David); Jürgen M. Lehmann, Domenico Fetti: Leben und Werk des römischen Malers, PhD diss., Univ. Frankfurt a.M., 1976, no. 126 (as later copy after Fetti’s Dresden David); and Eduard A. Safarik, Fetti, Milan, 1990, no. 7b, ill. (as workshop copy of Fetti’s Dresden David).


4. For Fetti’s early Roman career, see Ciliento and Giffi Ponzi 1992 and Milantoni 2015.


6. Anonymous, Portrait of Cardinal Ferdinando Gonzaga, 1607, engraving, inscribed: “Cr. A Paulo 5” (top right); “Ferdinandus Gonzaga S. Card. Mantuanus/10 Decembr. 1607” (bottom left); “Card. Mantuanus” (bottom right); see Askew 1978, p. 274; and Safarik et al. 1996, no. 82.
The engraving is based on a portrait formerly attributed to Pompeo Leoni, but more recently to Frans Pourbus the Younger (Bologna, Pinacoteca Nazionale); see Blaise Duruc, Frans Pourbus le Jeune (1569–1622): Le portrait d’apparat à l’aube du Grand Siècle entre Habsbourg, Médicis et Bourbons, Dijon, 2011, pp. 39–90, ill.

7. Ferdinando’s account book (Mantua, Archivio di Stato, D.V.3.927) for these years records two payments to Fetti: one for 80 scudi in 1611, another for 100 scudi in 1613, as cited in Askew 1978, p. 275.


10. Among Fetti’s collaborators were his father Pietro and his sister Lucrezia, a painter and an Ursuline nun. The workshop production of copies after existing original works by Fetti, a common practice at the time in the studio of any successful artist, has not as yet been sufficiently studied; see E. A. Safarik, “Sogni e visioni: dal modello alla copia”, pp. 191–207, and Raffaella Morselli, “La famiglia e gli allievi”, pp. 267–273, in Safarik et al. 1996.


12. Moscow, Pushkin Museum of Fine Arts, inv. no. 2676; see Safarik 1990, no. 6, ill.

13. Oil on canvas, 160 x 120 cm, Dresden, Gemäldegalerie Alte Meister, inv. no. 415; see Safarik 1990, no. 7, ill.

14. Venice, Galleria dell’Accademia, inv. no. 669; see Safarik 1990, no. 9, ill.

15. On the assumption that Fetti never personally repeated himself, the Dresden David was earlier judged by Safarik (see notes 4 and 17) to be the prime version, all others being ascribed to the workshop or followers, including the picture in the British Royal Collection (see note 32). The Stockholm David was singled out as a variant of the Dresden picture, executed in the artist’s workshop and under his guidance. However, in a written communication with Christie’s dated 22 April 2014, having had the opportunity to examine the painting in person, Safarik now considers the Stockholm David to be a fully autograph work by Fetti.


17. In his 1990 catalogue raisonné of Fetti’s works, Safarik recorded fifteen versions of the Stockholm-Dresden composition, and still others have since come to light; see Safarik 1990, pp. 49–50. A slightly reduced copy (140 x 104 cm) of the Stockholm David was formerly with the Durlacher Brothers, New York; see Italian Baroque Painting, 17th and 18th Centuries, (exh. cat.), San Francisco, California Palace of the Legion of Honor, 1991, no. 37, ill.; and Safarik 1990, no. 7 l. Another copy, now in a private collection in the United States, surfaced in 2012 (unpublished).


21. The tinctures of the House of Gonzaga were or, gules and sable.


23. The former had earlier been identified by Endres-Sollmann as a self-portrait of the artist; see Mary Endres-Sollmann, Domenico Fetti, PhD diss., Univ. Munich, 1914. According to the well-informed Pierre-Jean Mariette (Recueil d’Estampes, vol. 2, Paris, 1742), the Moscow David came into the possession of the French financier and art collector Pierre Crozat (1665–1740) from the collection of King Charles I at Hampton Court, having been sold by rebels to L’Abbé Alphonse Le Moyne in 1641; see further Safarik 1990, under no. 6.

25. On Fetti’s painting technique, see Paola Camiliot, “Considerazioni sulla tecnica pittorica di Domenico Fetti”, in Arte documenta 7, 1993, pp. 41–47.

26. Examination of the painting by means of X-ray fluorescence (XRF) and infrared reflectography (IRR) was carried out by CATS-SMK in December 2014. XRF analysis has determined that the red-brown priming layer contains mainly iron oxide, together with lead and calcium compounds. The computerised IRR assembly revealed traces of what appears to be a loosely executed sketch, applied by brush in a paint containing black pigments. Also visible were numerous marks left by a curved priming knife. In 1908 the painting was subjected to conventional X-radiography (partial) by Dr Nicholas Eastaugh, who made the following observations: “The support can be seen as a twill-weave medium weight fabric with numerous faults and inconsistencies in it. Little direct evidence of the ground structure applied is forthcoming from the radiograph, though we might infer that it is either very thin or composed of a material relatively non-dense to X-rays since the subsequent paint of the figure stands out strongly. No major alterations to the pictorial composition were evident in any of the three plates taken [the face, the two hands with lower arms]. However, there appear to be a number of minor modifications to outlines such as around the face and along the arms, this would not be untypical of a composition sketched out in situ on the canvas and then slightly modified in the final stages of painting. Further, while areas were probably ‘reserved’ to some extent for the elements of the composition which occupy them, a limited degree of overlap occurs, such as with the edge of the sword and the sky” (from the report dated 4 December 1998).

27. Given the brevity of Fetti’s career and the parsimony of securely datable works, it is perhaps wise to refrain from trying, even tentatively, to present his pictures in strict chronological order. The Davids have all been connected in the literature with the artist’s Mantuan sojourn (1614–22), with the exception of the Nuremberg picture, which has been associated with his Roman period and dated to c. 1613. Safarik dated the Dresden David to c. 1614/15; see Safarik 1990, no. 7.

28. Oil on canvas, 229 x 140.5 cm, Vienna, Kunsthistorisches Museum, inv. no. 167; see Safarik 1990, no. 87, ill.

29. Oil on canvas, 179 x 140 cm, Venice, Galleria dell’Accademia, inv. no. 671; see Safarik 1990, no. 123, ill.

30. Mantua, Palazzo Ducale, inv. no. 6842; see Safarik 1990, no. 32, ill.

31. See Luzio 1913, p. 108, no. 266; L. Ozzola, “Domenico Fetti nella Galleria di Mantova”, in
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Emporium, 108, 1918, pp. 137–142; Safarik 1990, under nos. 129 and 130; R. Morselli, "Decorazioni", pp. 259–265, in Safarik et al. 1996; and Morselli 1998. Among the few preserved works by Fetti undoubtedly executed for the Palazzo Ducale is a picture titled Domitian, with variants in Paris and Pommersfelden, which seems to be the imperial “portrait” commissioned from Fetti to supplement Titian’s famous (lost) series of Roman emperors. Two pictures of Classical Poets from c. 1620, one of which is today in the Nationalmuseum, Stockholm, have also been associated with the palace; see Pontus Grate, “A new acquisition: Fetti’s Classical Poet”, in Nationalmuseum Bulletin, 5, 1981, pp. 46–50.

32. One picture, valued at 24 lire, was in the long corridor between S. Barbara and the Castello, the other, valued at 90 lire, was in the Galleria Piccola; see Luzio 1913, p. 94, no. 64, p. 109, no. 270. The latter has been identified, possibly erroneously, with the picture in the British Royal Collection that was almost certainly among the purchases made by Charles I in the Gonzaga sale in 1627, but also with the David now in Moscow (cf. note 24); see Michael Levey, The Later Italian Pictures in the Collection of Her Majesty the Queen, Cambridge, 1991, no. 469 (as Fetti); and The Art of Italy in the Royal Collection: Renaissance and Baroque, (exh. cat.), 2007, no. 100.

Scandinavian Oil Studies and a Portrait

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Fig. 1 Johan Christian Dahl (1788–1857), View Towards Vesuvius from a Terrace at Quisisana, 1820. Oil on canvas, 20 x 30 cm. Purchase: The Wiros Fund. Nationalmuseum, NM 7287.
In the past year, the Nationalmuseum has acquired a number of strong works by Scandinavian artists active in the first half of the 19th century: a portrait by Christen Købke, and oil studies of landscapes by Constantin Hansen, Martinus Rørbye, Thomas Fearnley, Johan Christian Dahl and Peter Christian Skovgaard (attributed). The Museum already had some fine examples of such pictures in its possession, but had long wished to supplement its collection so as to convey the full breadth of a period whose importance is steadily gaining recognition. Works from this period are among those most sought after by museums and private collectors alike – a fact reflected, not least, in the way prices have developed in recent decades.

With the paintings now added to the collection, the Nationalmuseum is able to get across more clearly the significance of the journeys to the south of Europe which many artists embarked on in the first half of the 19th century. Their hope was that such travels would foster their development to such a degree that they would be able to live by their art on their return. Given the complicated and exceptional nature of travel at that time, they set off with highly sharpened senses, ready to be assailed by a host of impressions of great intensity. En route, they documented their experiences in drawings, oil studies and diary entries. The drawings and diaries are undeniably a rich and fascinating source of information, but the oil studies hold a unique interest in this context.

Oil studies, in the sense used here, are studies painted in the open air. They have their origins, crucially, in the late 18th century, when French artists, led by Pierre-Henri de Valenciennes (1750–1819), began painting in oils en plein air. The aim was not to produce finished works, but to gather material for use in the studio. In these studies, the artists focused either on details such as vegetation and rock formations, or on views recorded in different lights and atmospheric conditions. Although the finished works were, at the time, still quite firmly rooted in the Arcadian tradition of the ideal landscape, it was considered important for artists to familiarise themselves with the smallest components of nature before, as it were, creating their own artistic versions of it from scratch. This they did in oil studies.

On what grounds can an oil study be said to hold a unique position, giving it a particular attraction even to a present-day observer? The explanation could conceivably lie in the immediacy of the representation that became possible as artists started to work in oils directly in front of the motif. They could now communicate, with a light hand and in colours that were true to nature, their personal experience of the landscape. What had previously been depicted mainly topographically could now be formed into an image without having to exclude lighting and atmospheric effects. And as these studies were not primarily intended to be either sold or shown to the public, there was, equally, no need to concern oneself with pictorial conventions of any kind. The subjects, moreover, often seem to have been chosen for personal reasons, primarily with what appears to have been the eye of the enchanted traveller. That enchantment, we may assume, partly explains the immense technical skill which many artists developed in their oil studies. Overwhelming encounters with new views were a source of intense inspiration, and the time aspect made the hand holding the brush – perhaps more than ever before in art history – an extension of the eye. The combination of enchantment and naturalistic representation is probably the reason these studies often came to be regarded as valuable souvenirs, kept by the artists for the rest of their lives. It may also explain why the experience they convey seems intact to the modern-day viewer.

The first three paintings that will be considered here are precisely such images from travels to the South. They depict tourist attractions that were either visited during extended stays or passed along the way.
has now acquired is dated 16 August, which means that Dahl painted it on his sixth day, or rather evening, at Quisisana (Fig. 1). It records the prospect from a roof terrace. The dome visible to the left is that of the palace chapel. The view extends across the Bay of Naples towards Vesuvius, which is spewing lava (smaller eruptions frequently occurred between the larger ones). To the left, the observer’s gaze is led into the distance, into the haze beneath the sunset-streaked sky.

The most distinctive feature of this picture is the empty terrace in the foreground, which can be compared to a viewpoint or gallery. It was quite unusual for artists to put so much emphasis in their studies on the actual vantage point. One of very few clear examples, apart from the present painting, is in fact the window view Dahl had painted at Quisisana a few days earlier. Windows were admittedly not uncommon as a motif in visual art at this time, but they were almost always used in a different way than in Dahl’s study, where the view is still primary. Usually, the purpose of the window was to evoke a tension between inside and out, between near and far (famous examples being Caspar David Friedrich’s wash drawings from his home in Dresden, in which the river Elbe can just be made out through the windows, or Martinus Rørbye’s view towards the harbour from his childhood home in Copenhagen). Technical analysis has shown that Dahl added the actual window frame after painting the view. Given how the wall in the recently acquired study is related in technical terms to the rest of the image, it is not unlikely that a similar procedure was used here. These paintings call to mind the relatively widespread passion for views during this period, which had quite a strong impact on both literature and visual art. It gave rise to what could be described as “view hunting”, manifested for example in an urge to climb church towers on arrival in a new place on one’s study tour. A related development was the growing popularity of the panorama. Such phenomena can be characterised as an attempt to build distance into our experience of the landscape, to make it more pictorial and thus allow fantasy and the imagination free rein in the human observer’s relationship to it. A good description of this can be found in Johann Wolfgang von Goethe’s (1749–1832) Sorrows of Young Werther, from 1774:

I have often, my dear Wilhelm, reflected on the eagerness men feel to wander and make new discoveries, and upon that secret impulse which afterward inclines them to return to their narrow circle, conform to the laws of custom, and embarrass themselves no longer with what passes around them.

It is so strange how, when I came here first, and gazed upon that lovely valley from the hillside, I felt charmed with the entire scene surrounding me. The little wood opposite – how delightful to sit under its shade! How fine the view from that point of rock! Then, that delightful chain of hills, and the exquisite valleys at their feet! Could I but wander and lose myself amongst them! I went, and returned without finding what I wished. Distance, my friend, is like futurity. A dim vastness is spread before our souls: the perceptions of our mind are as obscure as those of our vision; and we desire earnestly to surrender up our whole being, that it may be filled with the complete and perfect bliss of one glorious emotion. But alas! when we have attained our object, when the distant there becomes the present here, all is changed: we are as poor and circumscribed as ever, and our souls still languish for unattainable happiness.

Both the window and the terrace study can of course be described as views, but by including the window frame and the terrace Dahl also makes them, in a sense, into meta-views. They can thus perhaps be regarded as symbols of the kind of relationship to landscape that Goethe’s Werther describes. As already noted, in other oil studies recording broad vistas of mounta-
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Fig. 3 Johan Christian Dahl (1788–1857), View Towards Vesuvius from a Terrace at Quisisana, 1820. Oil on canvas, 20 x 30 cm. Purchase: The Wiros Fund. Nationalmuseum, NM 7287 (detail).

ins and water, it is unusual for the artist to let the viewer experience such tangible contact with the ground. More often, the vantage point seems to float in mid-air, as in the recently acquired study from Capri by Thomas Fearnley. It is important to remember, though, that Dahl most likely had no intention of selling or exhibiting his two paintings. He probably produced them for his own sake, as working material and souvenirs to take back home. When they were painted, the artist had just arrived in the area, and all its riches still lay unexplored before him. To that extent, it constituted a “dim vastness” with Wertherian potential, holding the powerful attraction which the studies convey through an inherent delight in the view.

The Dahl study just acquired is also interesting purely in terms of its technique – all the more so because it was not known what the painting looked like until it surfaced on the market a short time ago. The conventional understanding is that it was in Italy that Dahl’s art flowered from a technical point of view. It was here he developed the free, light brushwork which finds expression above all in his studies, but which was also of great significance in his studio painting. Up to now, this development has – on good evidence – been dated to November 1820, that is, a few months after his stay at Quisisana. Torsten Gunnarsson notes that Dahl became acquainted at that time with works by Franz Ludwig Catel (1778–1856), and later with the artist himself. However, the Nationalmuseum’s view towards Vesuvius, although painted in August, seems as free and as poised in its brushwork as the studies Dahl made from November on. As in several of his later studies from Italy, the ground layer assumes an important function, both technically and in the representation of light and of atmospheric conditions. It serves as a pinkish-grey sounding board, lending a warmth to the atmosphere, despite the darkness and the haze. Vesuvius and
Fig. 4 Thomas Fearnley (1802–1842), *The Arco Naturale, Capri*, 1833. Oil on paper mounted on wooden panel, 61.5 x 46.1 cm. Purchase: The Wiros Fund. Nationalmuseum, NM 7281.
the bay are rendered with thin layers of paint, in brushstrokes that are as simple as they are ingeniously economical of expression. And although these areas border on the monochrome, the view does not strike us as simplified or abstract, but rather as detailed. A particularly good example of Dahl’s technical approach is the cloud to the left in the vertical centre of the picture, painted with a single, simple brushstroke, which together with an underlying pinkish accent creates an almost illusionary, naturalistic impression (Fig. 3, detail).

Dahl’s most successful pupil was Thomas Fearnley (1802–1842). Fearnley began his artistic career as a student at the newly established Academy of Fine Art in Oslo. He then went to Copenhagen for another two years of study, before moving on to Stockholm to complete a commission for the Swedish royal family. He remained there until 1827, studying at the Academy of Fine Arts under Carl Johan Fahlcrantz (1774–1861). In 1829 he travelled to Dresden to become a pupil of Dahl. Under the latter’s influence, Fearnley was able to shake off the rather conventional and conservative approach to landscape painting which Fahlcrantz represented. What made the greatest impression on him was Dahl’s view of study paintings, and the way he worked with them. From this point on, oil studies became a cornerstone of Fearnley’s art, and it is for such studies that he is held in the highest regard by posterity. The Nationalmuseum’s new acquisition depicts the Arco Naturale rock formation on Capri, then, as now, one of the principal sights of the island (Fig. 4). Just like Dahl, Fearnley chose a tourist attraction as his subject, and in the foreground he has placed two tourists who have hired a local guide to take them to the spot. It is not unusual for Fearnley’s studies to include figures that add an anecdotal dimension to the subject.

Thomas Fearnley went to Italy in 1832, after living for two years in Munich. In Italy he travelled around, visiting several places more than once. Like Dahl, he was not content to remain in the vicinity of Rome, but also explored the southern half of the country. Several of his most interesting and technically brilliant studies come...
from Capri, and there are at least three of roughly this size representing the Arco Naturale. The other two are privately owned and were painted in full daylight, while the one acquired by the Museum appears to be a sunset scene.

One of the most fascinating things about this study is the way the artist has fashioned such a convincing synthesis of the cool atmosphere and the warm light of evening. Browns and blues predominate, in a wealth of different saturations. Fearnley seems to have been working against the clock, and to have begun by laying out his subject, the rock formation and the background, in a highly summary fashion. The paint is thinly applied – the oils are diluted to such a degree in places that they could be mistaken for gouache – and would thus have dried quickly. It is conceivable, therefore, that the scattered blue highlights on the rocks were added more or less immediately after the initial summary sketch. Already at this point, in other words, he had achieved the study’s distinct rendering of atmosphere. The next step was probably a kind of working over of the painting, adding outlines to carve out the terrain in detail. This study is an exceptionally good example of how Fearnley’s technical skill comes into its own under pressure of time. While the expression here is of a subtler kind, the result is on a par with some of

Fig. 7 Martinus Rørbye (1803–1848), Landscape from Chamonix-Mont-Blanc, 1834. Oil on paper mounted on canvas, 33 x 41 cm. Purchase: The Wiros Fund. Nationalmuseum, NM 7288.
Fig. 8 Constantin Hansen (1804–1880), *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. Nationalmuseum, NM 7143.
the artist’s technically most impressive studies, whose subjects, with their fleeting atmospheric conditions, required very rapid brushwork. As examples, *Gale on the Bay of Naples* and *From Balestrand at the Sognefjord* (both at the National Gallery, Oslo) may be mentioned (Figs. 5–6).

The Nationalmuseum’s next acquisition represents another facet of travel. Here, the artist found his subject on the way to Italy, in the vicinity of Chamonix-Mont-Blanc in the French Alps (Fig. 7). The peak in the centre is the Aiguille de Goûter. Martinus Rørbye (1803–1848) has been called the most widely travelled artist of the Danish Golden Age. Born in Norway, he moved to Denmark at an early age and grew up there. His first journey as an artist took him back to Norway. Then, in 1834, he headed south, for Italy. What makes him somewhat unusual is that he also travelled to Greece and Turkey, where he would paint some of his most interesting oil studies by far.

For Danish travellers, Jens Baggesen’s (1764–1826) travelogue *Labyrinten* (The Labyrinth) was virtually required reading prior to any visit to the South. It had been published in the early 1790s, and with the passage of time, of course, the scenery and settings Baggesen had described and recommended had changed. A letter Martinus Rørbye wrote home on his journey through Europe in 1834 makes this clear, expressing his sadness at the way local people in the Alps had adapted to the expectations of passing tourists. He had probably envisaged things looking more like they had done in Baggesen’s day. Presumably, in the view which the Nationalmuseum’s study records, Rørbye had found something to console a largely disillusioned traveller – a place off the beaten track. There is no trace here of the things he complains about in his letter; rather, he seems to have been fascinated by the play of the warm light on the rock faces, which he has captured with a skill that is as impressive as it is simple.

The two remaining studies, one by Constantin Hansen (1804–1880) and the other attributed to Peter Christian Skovgaard (1817–1875), are quite different at first glance, and yet have clear features in common. Both, it could be said, seem to build on a kind of poetic experience of what are in fact quite run-of-the-mill places. Rather than impressive monuments or broad landscapes, they depict an obscure corner of Rome and a kind of no-man’s-land, respectively.

In other studies from Rome by Constantin Hansen, monuments often oc-
Fig. 11 Peter Christian Skougaard (1817–1875), attributed to, Landscape Study, probably 1840s. Oil on paper mounted on canvas, 33.5 x 24.7 cm. Purchase: The Wiros Fund. Nationalmuseum, NM 7282.
Fig. 12 Christen Købke (1810–1848), *The Artist’s Nephew, Johan Jacob Krohn, as a Child*, 1846. Oil on canvas, 30 x 25 cm. Purchase: The Wiros Fund. Nationalmuseum, NM 7285.
cup a prominent place. In the one now acquired, what takes up much of the canvas is the quiet, deserted space in the foreground (Fig. 8). The explanation could be that Hansen was prompted by a highly personal experience of this particular location, rather than a wish to document a specific view. From the foreground, our gaze is drawn between a walled garden to the left and the church to the right, on down a steeply sloping street, and finally out across the distant, hazy blue rooftops of central Rome. It is easy to imagine how, from the spot from which he was painting, the artist felt the attraction, first, of the secret garden behind the walls, then of the dark, cool spaces within the masonry of the church, and finally of the endless, bustling alleyways of the city. A similar depiction of a place by Hansen can be found in the National Gallery of Denmark, A Street in Rome: Vicolo Sterrato, it too from 1837 (Fig. 9). It is conceivable that, because he spent such a long time in Italy, Hansen had a more relaxed attitude to the city, allowing him to indulge in this type of personal reflection or contemplation in oil.

Peter Christian Skovgaard did not travel south until quite late in life – at the age of 37, almost twenty years after his first exhibition. Thus, for the first two decades of his career, he devoted his efforts to his native country, with no experience of a lengthy stay abroad. Skovgaard’s paintings typically record undistinguished, unpredictable subjects. But they have a special lyrical dimension – an air of mystery, or a poetic shimmer. The former can be found, for example, in his many studies of a pond near Hellebæk, which, it seems, never ceased to fascinate him. The latter we can observe in the study recently acquired by the Museum (Fig. 11). Here, the setting could be the edge of an abandoned sand pit, and the arrangement and nondescript character of the motif are one of the reasons we believe the work can be ascribed to Skovgaard. There are also purely stylistic grounds for the attribution, in particular the way the greenery and the trees and their trunks are painted. A useful comparison is Field of Oats near Vejby from 1843, in the National Gallery of Denmark, which not only has a painting technique reminiscent of the Nationalmuseum’s new acquisition, but also gives a similar impression of being a personal documentation of a place the artist found particularly moving (Fig. 10).

The last of the Nationalmuseum’s acquisitions from the Danish Golden Age is a portrait by Christen Købke (1810–1848), painted in 1846 (Fig. 12). Child portraits by Købke are rarely on the market and, what is more, represent some of his most sensitive images. Together with the works by him already in the Nationalmuseum’s collection, this portrait will serve to illustrate the versatility and strengths of one of Denmark’s most interesting artists of all time. Købke was as exceptional a portraitist as he was a landscape painter. Like most artists of the Golden Age, he took many of his subjects from his immediate surroundings. His landscape paintings frequently depict scenes in the vicinity of his home, often unexpected and unremarkable views and perspectives, recorded with remarkable sharpness and with brushwork that was at once assured and austere. His portraits, for their part, often represent people close to him, in this case his nephew Jacob Krohn (1841–1925). This likeness of the 51-year-old Krohn has all the qualities that put Købke’s portraiture in a class of its own. The presence of the sitter is strikingly immediate and alive, so much so that the picture seems almost free from conventions and preconceived visual ideas. Rather, it is as if the artist is simply letting us see what he has seen, mediating it in a way that makes us feel we are seeing it for ourselves. The painting, moreover, is an example of Købke’s outstanding technical skill, but also of how he never allows that skill to become an end in itself, but instead lets the appearance of the sitter carry the whole weight of the portrait. Precisely this combination of modesty and mastery can be said to be typical of the leading artists of the Golden Age, and presumably goes a long way to explaining why their works continue to be taken very seriously by present-day viewers.

Notes:
1. The expression “oil studies” can of course also refer to sketches in oil of different kinds altogether, such as those of Rubens or van Dyck.
4. For examples of window motifs, see for instance Sabine Rewald, Rooms With a View: The Open Window in the 19th Century (exh. cat.), New Haven and London, 2011.

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William Wood and Sir William Charles Ross: Two Great Names in British Miniature Painting

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Fig. 1 William Wood (1769–1810), Lewis (b. 1796) and Alexander (b. 1797) Beauvais, 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.
For a long time, the Nationalmuseum’s collection of British portrait miniatures lacked works by the masters active during the final flowering of the genre in the first half of the 19th century. It was an imbalance that clearly reflected the collecting fashions of the early 20th century, but the Museum’s acquisition in 1994 of William Wood’s (1769–1810) portrait of Mrs Grace Amelia Soady, née Williams, marked a change of direction. Twenty years later, the Nationalmuseum bought another very significant work by Wood, a double portrait of the brothers Lewis and Alexander Beauvais, painted in 1801 (Fig. 1).¹ Of the total of eleven multiple compositions of this kind which Wood executed, the portrait of the Beauvais boys is considered to be among his best.² More than usual is known about the genesis of this and many other portrait miniatures by Wood, as the artist made pedantically meticulous notes on them, now preserved in three bound volumes in the National Art Library at the Victoria and Albert Museum in London. In his notebooks, he recorded coded details of the pigments used, as well as the sizes chosen for his portraits. From this unique documentation it emerges that Wood had already made several portrait miniatures of members of the Beauvais family when he was commissioned to paint the two brothers. Concerning the latter portrait, he wrote: “The two Sons of Mr Beauvais, of Charles Street, Berkley Square. Begun 4 Mar, 1801. Fin’d 2 April ... Lewis with averted eye, & his hand on the shoulder of Alexr: who looks forward ... 5 & 4 years of age”.³ The double portrait of the young boys suggests an interesting psychological interplay between the two, with the one year older Lewis seemingly wavering between a protective attitude and somewhat less benevolent intentions towards his younger brother Alexander.

William Wood, who has been favourably reappraised in modern times, was one of the most innovative portrait miniaturists of the late 18th and early 19th century. This is true not least from a technical point of view: Wood experimented to further improve the stability of watercolour on ivory, an endeavour reflected above all in his many notes on materials and pigments. He also sought to raise the status of miniature painting, becoming a founder member of the New Society of Painters in Miniature and Watercolour in 1807. This was at the same time as the child prodigy of British miniature painting, William Charles Ross (1794–1860), was admitted as a student at the Royal Academy.

Ross came from a family of artists, both his parents being portraitists. He made his mark early on and collected a host of academy prizes. Originally, his sights had been set on large-format oil painting, but he soon realised that portrait miniatures were a more lucrative line of work. Although his father was a miniaturist, it was Ross’s training with his relative Andrew Robertson that determined his choice of path as an artist. During his time in Robertson’s studio, the considerable artistic talent which Ross possessed was quickly discovered, and it was not long before he was as great a name as his teacher. After painting the young Queen Victoria and the Duchess of Kent in 1837, and Albert, Prince Consort, and Adelaide, the Queen Dowager, the following year, Ross received frequent commissions from both the British royal family and their continental relatives. Reflecting his position as miniature painter to Queen Victoria, he was knighted four years later (in 1842).

Despite the advent of photography soon after this, the queen and her consort remained faithful patrons of miniature painting, and especially that of Ross, who painted his way through the whole of their extended family. Not uncommonly, he worked with large sheets of veneer-cut ivory, and he used an unusually high concentration of binder in the form of gum arabic to work up a glossy, oily surface (Fig. 2). It was not just by his format and technique, however, that Ross sought to compete with oil painting, but also on the strength of his outstanding compositional ability. His portraits often assume the character of little stories, with the result that extra emphasis is placed on the background.

Ross was famous for working quite slowly and requiring numerous sittings. Yet this does not seem to have deterred either his royal clients or members of high society. It was probably considered quite a status symbol to be immortalised by the royal miniaturist Ross. Despite the many sittings he demanded, he had all the qualities a skilled portraitist needed – not least, the ability to capture a likeness. Ross’s technical virtuosity also impresses us. In the portrait of Mrs Ackland recently acquired by the Nationalmuseum, we are fascinated by the way he is able to convey, in watercolour and with lights in gouache, the textures of the elegant white décolleté dress of the sitter, finished with blue sash.

Fig. 2 William Charles Ross (1794–1860), Unknown Man, 1841. Watercolour on ivory, 11.8 x 8.7 cm. Nationalmuseum, NMB 2586.
Fig. 3 William Charles Ross (1794–1860), *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. Purchase: Hjalmar and Anna Wicander Fund. Nationalmuseum, NMB 2655.
ribbon and pleated panels edged with lace trim.\textsuperscript{4} Everything is captured with an illusionistic agility that lends a magical shimmer to the opulent fabrics (Fig. 3).

Even more striking, perhaps, is Ross’s rendering of another accessory, the large coral necklace Mrs Ackland is wearing, which becomes something of a centrepiece of the portrait. It is an unusually lavish piece, with the elaborate form of a negligee – a necklace terminating in two tassels that was made in a variety of materials, ranging from diamonds to seed pearls with gold filigree, turquoise and pearls etc. In France, the term is \textit{bayadère}, referring to the Indian origin of the style.\textsuperscript{5} Necklaces of this kind had their heyday at the beginning of the 19th century, but remained popular in early Victorian times. It may be assumed that, to Mrs Ackland, this necklace was not just a fashionable item of jewellery, but also one linked to an important moment in her life.

Sir William Charles Ross would not have been the greatest miniaturist of his day if he had not also had a keen psychological eye. This is particularly evident in his portrait of Mrs Ackland. Here, the background is toned down. The whole weight of the portrait is carried, rather, by the costume accessories and the powerful charisma of the sitter. The broad frame of fire-gilded bronze, too, is unusually exclusive, with its rich foliate border in typical Victorian Rococo Revival style. The place of this portrait was not in the dark recesses of a drawer, but on display in a sumptuous upper-class home.

Notes:

5. The author wishes to thank Diana Scarisbrick, one of the leading contemporary specialists in historical jewellery, for kindly providing this valuable information about Mrs Ackland’s spectacular coral necklace.
Maurice Quentin de La Tour’s Portrait of the Princesse de Rohan

Magnus Olausson
Director of Collections and the Swedish National Portrait Gallery

Hanging in Countess Ulla Tessin’s bedroom at Åkerö was a “gallery of beauties”, made up of portraits of her female French friends. Assembling it had required considerable effort, and a good deal of diplomacy and flattery, on the part of the Tessins, as well as the reciprocal gift of a likeness of the countess.¹ Among the portraits that seem to have taken longest to secure was that of the princesse de Rohan, one of Ulla Tessin’s closest friends in Paris. Marie-Sophie de Courcillon, princesse de Rohan (1713–1756), was considered the greatest beauty of her day, and yet was married to a man 45 years her senior, the duc de Rohan-Rohan, prince de Soubise. Ulla Tessin described the princess’s appearance in a letter to her sister-in-law Augusta Törnflycht: “Elle rassemble toutes les perfections avec la grande beauté qu’elle a. Elle est bien faîtes, les plus beaux yeux de monde. La taille grande et majestueuse, avec cela polie affable gaiε chantant bien, dansant parfaitement.”² Carl Gustaf Tessin, for his part, gave her the epithet “la Belle Princesse”, or even “la Divine Princesse”.³

Fig. 1 Maurice Quentin de La Tour (1704–1788), Marie-Sophie de Courcillon, Duchesse de Pecquigny, Princesse de Rohan (1713–1756), married to (1) Charles François d’Albert d’Ailly, (2) Hercule Mériadec de Rohan, c. 1740. Pastel on paper, 58.2 x 47.8 cm. Purchase: The Wiros Fund. Nationalmuseum, NMB 2650.
Count Tessin also told the somewhat risqué story of how he himself had “happened” to catch the princess’s lady’s maid off guard and managed to push ajar the door to the bathroom occupied by her mistress. Here, the Swedish guest had caught “a glimpse of the beauty within, in the clear water”.2 Presumably this was just a tale fabricated by the count after visiting the princesse de Rohan “à sa toilette”, an occasion he also described in a letter to his wife Ulla.3 It was perhaps more a matter of daydreaming on Carl Gustaf Tessin’s part than of reality, despite all the rumours of promiscuity that surrounded the princess. She remained a close friend of the count and countess, and Ulla Tessin was presented with, among other things, a portrait miniature designed to be mounted in a snuffbox, while Carl Gustaf was to be given a replica of Nattier’s large portrait of the princess.4 The latter painting, though, was a long time coming, not being produced until after the Salon of 1741.5 To underscore his wish, Tessin had made a point of telling the princess that her portrait would be the star attraction of a future gallery of beauties.6 When the replica was finally made, however, Tessin was disappointed. He considered it “assez mal copié” and, in a letter to his wife, explained why: “c’est qu’on n’y a voulu mettre que Deux cent francs”. Tessin himself had had to stump up at least as much for a frame, as none had been provided.7 It is not known what has since become of Tessin’s version.8 As Neil Jeffares has shown, a head-and-shoulders copy of it was made by the Swedish pastellist Gustaf Lundberg, a version that was also to be found at Åkerö.9

Before this, the princesse de Rohan had promised Ulla Tessin that she would sit to Lundberg, but it would appear that she never did.10 This may possibly explain why Ulla finally saw no alternative but to make a copy herself, under Lundberg’s supervision (Fig. 2), of the pastel portrait of the princesse de Rohan which Maurice Quentin de La Tour had produced around the same time, that is to say in 1740. This copy was among the many objects shipped from Paris to Stockholm in August of the following year. It was long believed that La Tour’s original had been lost, but, as Jeffares demonstrates, its identity was still known at the beginning of the 20th century, when the portrait was in the possession of Maurice Fenaille. By 1932 however, in conjunction with the Exposition François Boucher (1705–70) at the hôtel Jean Charpentier, the pastel was attributed to Boucher and the sitter had become an unknown woman. Not until 2013 could the true identity of the portrait once again be established.11

Maurice Quentin de La Tour (1704–1788) executed the portrait of the princesse de Rohan at the beginning of his rising career (Fig. 1). The sitter is depicted half-length, three-quarter face to the left, as if surprised by the viewer as she is about to sing a love song. While the music is fully legible, the words, for some unknown reason, seem to have been deliberately erased.12 As Neil Jeaffres has shown, they are visible in Lundberg’s copy, but even so it has not been possible to identify the song. Presumably, the music can be linked to the sitter herself, who according to Ulla Tessin was an accomplished singer. The cornflowers the princess wears in her hair are a symbol of exquisite refinement, a quality often ascribed to her. The blue recurs in the fur-trimmed cape, which is rendered with great bravura. It is no mere coincidence, surely, that the Nationalmuseum, which holds a large portion of Carl Gustaf Tessin’s collections, should now have been able to acquire La Tour’s original portrait of the princesse de Rohan, something the great art collector himself never managed to do 275 years ago.

Notes:
2. National Archives of Sweden (RA), Ericsbergsarkivet, E 3082, Ulla Tessin to Augusta Törnflycht, dated 21 November 1739.
5. Carl Gustaf Tessin to Ulla Tessin, dated 1 November 1739; see von Proschwitz 1983, p. 59.
7. Carl Gustaf Tessin to Ulla Tessin, dated 19/30 June 1741; see von Proschwitz 1983, p. 156.
8. Ibid., dated 14/25 June 1741, p. 190.
9. Jean-Marc Nattier’s original is in the Toledo Museum of Art.
10. Ibid., dated 19/30 June 1741, p. 156.
11. Ibid., dated 28 November/8 December 1741, p. 250.
12. Whether the copy sold at Sotheby’s, London, on 3 July 1991 (lot 162) was the one given to Tessin is impossible to say.
15. Personal communication from the conservator Cécile Gombaud, who has conserved Maurice Quentin de La Tour’s portrait of la princesse de Rohan. Gombaud will be publishing the results of her investigations at a later date.
Seurat’s Study of a Pair of Legs for the Painting *Bathers at Asnières*, 1884

Ulf Cederlöf
Senior Curator, Prints and Drawings

[Image: Fig. 1 Georges Seurat (1859–1891), *Study for the painting “Bathers at Asnières”* 1884, 1883–84. Conté crayon, 240 x 305 mm. Bequest of Elisabeth Bonnier. Nationalmuseum, NMH 50/2014.]
ACQUISITIONS/SEURAT’S STUDY OF A PAIR OF LEGS

Alongside the Louvre, the Nationalmuseum owns one of the most significant collections of pre-20th-century French drawings. In large part, this is thanks to one man – Count Carl Gustaf Tessin (1695–1770). During his visits to France and his stay in Paris 1739–42, Tessin attempted to come by as many works on paper by contemporary and earlier masters as he could. He was one of the bidders in the famous Paris sale of 1741, in which the drawings collection of the affluent banker and art collector Pierre Crozat went under the hammer, and was able to acquire at that auction some 1,600 Old Master drawings. When Tessin finally sold his collection to the King Adolf Frederick in the early 1750s, it was as good as complete and would become part of the Royal Museum’s holding of art. In 1866 it was transferred to the newly opened Nationalmuseum.

A later collector of significance was the sculptor Johan Tobias Sergel (1740–1814). As a student in Rome in the late 1760s and much of the 1770s, Sergel regularly exchanged drawings with his peers at the French Academy there. The sheets that came into his possession in this way would be acquired by purchase by the Nationalmuseum in 1875.

Once the collections of Tessin and Sergel had come into public ownership, however, there was for many years insufficient funding, knowledge and interest to fill the gaps in the holding by means of an ongoing programme of acquisitions. Not until the 1960s was this problem recognised and an attempt made to remedy it by means of a more targeted and active acquisitions policy. The main emphasis in that context was on works originating in the late 18th and the 19th century.

For a long time, a really black, representative drawing by the French Neo-Impressionist master Georges Seurat (1859–1891) was high on the Nationalmuseum’s list of priorities. In 2014, this wish was fulfilled by a magnificent bequest by Mrs Elisabeth “Peggy” Bonnier of a drawing she had received as a 50th birthday present from her husband, the publisher Gerhard Bonnier. Previous owners of the drawing included the well-known New York-based art gallery Jacques Seligmann & Co.

The Nationalmuseum’s new acquisition, a drawing of a pair of legs bent at the knees (Fig. 1), is a detailed study for one of the figures in Seurat’s famous colossal painting Bathes at Asnières from 1884, now in the National Gallery in London (Fig. 2). The painting, set in the industrial suburb of Asnières on the north bank of the Seine, 6.5 kilometres from the centre of Paris, shows a group of workmen cooling themselves by the river on an oppressively hot summer Sunday. Absorbed in their own thoughts, they are depicted in severe, statuesque poses as they gaze out over the surrounding landscape. To the right, parts of the wooded island of La Grande Jatte can be seen; in the background, we can make out Asnière’s new railway bridge.

The drawing now acquired by the Museum is a study for the figure in a straw hat sitting to the left in the painting (Fig. 3). The technique is typical of Seurat’s method of working with highly textured paper and conté crayon, which consisted of a compressed mixture of graphite and charcoal with additions of wax or clay. All the lines are subordinated to entire planes and surfaces in varying values of black, produced by applying differing amounts of pressure to the crayon. Although a study for a larger work, the drawing is also a closed composition in its own right, with the leg forming a light, diagonal band across the picture plane.
Two Original Illustrations for the Songbook
*Mors lilla Olle och andra visor af Alice Tegnér*,
Created by Elsa Beskow in 1903

Ulf Cederlöf
Senior Curator, Prints and Drawings

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Fig. 1 Elsa Beskow (1874–1953), *Ekorn satt i grussen* (Squirrel in the Spruce Tree), 1903. Pen and black ink, watercolour, 380 x 280 mm. Purchase: Hedda and N. D. Qvist Fund. Nationalmuseum, NMH 63/2014.

Fig. 2 Elsa Beskow (1874–1953), *Småjäntorna stå i dörren* (Little Girls are Standing by the Door), 1903. Pen and black ink, watercolour, 380 x 275 mm. Purchase: Hedda and N. D. Qvist Fund. Nationalmuseum, NMH 64/2014.
**Elsa Beskow (1874–1953)** was one of the pioneers who set the tone for children’s books in Sweden. For more than half a century, she wove classic tales, in words and images, for generations of Swedish children. With her brush and pen, she conveyed fragrances and moods which, through the country’s nurseries, have penetrated deep into the national consciousness. By seeing the world through the eyes of a child, she also managed to impart a magic to those things in life, close at hand, that we often neglect. In her world, the harsh realities of nature and life were transformed into an enchanted fairy tale that stretches across the seasons. Her idyllisation of a secure childhood home and the light Swedish summers was something Elsa Beskow had in common with another great illustrator and artist, Carl Larsson. The same can be said of her watercolour technique, her linear style, her light palette and her method of composition, with its use of a series of flat, parallel planes. Like Larsson and many other contemporaries, Beskow found inspiration in both Japanese woodblock prints and the English magazine *The Studio*. At a personal level though, she would, early on, distance herself from Carl Larsson on account of his view of women.

In the 1890s, Elsa Beskow settled in Djursholm, just north of Stockholm, where her husband Natanael Beskow became a lay preacher at Djursholm Chapel. Here she made the acquaintance of Alice Tegnér, who played the organ for the services. When a group of friends wanted to publish Tegnér’s songs in book form, Elsa Beskow prepared the illustrations. The resulting volume, *Mors lilla Olle och andra visor af Alice Tegnér* (“Mother’s Little Olle” and other songs by Alice Tegnér), became one of the most cherished songbooks of all time, appearing in countless editions. It was first published in 1903, and on her birthday that year Tegnér received a portfolio containing the eleven original illustrations for the book, put together by “grateful Djursholm friends”.

By inheritance, these sheets were gradually dispersed among various members of the Tegnér family, and eventually they found new owners. In 1995, thanks to a generous gift from the composer Benny Andersson, the Nationalmuseum was able to acquire four of the original images in watercolour and ink, representing some of the best-known illustrations from the book: *Mors lilla Olle* (Mother’s little Olle), *Blåsippan uti bakarna står* (Hepatica blue on wooded slope), *Bä, bä vita lamm* (Baa, baa, black sheep) and *Sov du lilla vide ung* (Sleep, you little willow young). With the assistance of the Hedda and N. D. Qvist Fund, the Museum was able to purchase another two at the Bukowskis autumn sale in 2014: *Ekorn satt i granen* (Squirrel in the spruce tree) (Fig. 1) and *Småländarna stå i dörren* (Little girls are standing by the door) (Fig. 2). As a result, over half the illustrations are now in public ownership.

The acquisition of these works of Elsa Beskow is no isolated phenomenon, but part of the Nationalmuseum’s broader mission to collect children’s book illustrations. Its holding in this area comprises important works from the 18th century right down to the present day. As early as 1974, the Museum was able to acquire from Beskow’s descendants all the original illustrations for *Tomtebobarnen* (Children of the Forest), which first appeared in print in 1910. Over the years, the Museum has turned the spotlight on Elsa Beskow’s art on several occasions, most recently in 2002 with the exhibition *Elsa Beskow: A Childhood Picture Treasury*, and in 1995 with *Elsa Beskow*.

At the turn of the 20th century, when Ellen Key was a major influence on the debate about children’s education and development, Beskow’s storybooks were entirely in tune with their times. Today, more than a century later, some of her works may seem old-fashioned and almost too idyllic. It would be a mistake, though, to underestimate the significance she has had for several generations of Swedish children, in terms of shaping their view of nature, for example, and encouraging a love of reading. Attention is often drawn to the close connection between words and images in her storybooks, the balance between humour and education, and last but not least, the natural tone of her narrative. Among the gems of children’s literature which Elsa Beskow left behind, her illustrations for *Mors lilla Olle* och andra visor shine particularly brightly.
Two Watercolours by Ivar Arosenius

Ulf Cederlöf
Senior Curator, Prints and Drawings

Ivar Arosenius (1878–1909) died of complications resulting from haemophilia on 1 January 1909, at the age of just 30. In his short life he had led a dissolute, bohemian existence, but in later years he had settled down, married, and fathered a daughter, nicknamed Lillan, whom he worshipped. He left behind a treasure trove of paintings, many of which reflect the circumstances of his life and feature a distinctive, dreamlike, fairy-tale atmosphere. The majority are small-scale watercolours, in which bizarre and burlesque elements are mixed with seriousness and quiet melancholy. The repertoire of themes includes the eternal riddles of life and death, and questions of good and evil. Some of the works also contain allusions to the seven deadly sins, including lust and gluttony. In the spirit of the Swedish 18th century poet Carl Michael Bellman (1740–1795) and his alter ego Fredman, Arosenius often preaches a somewhat trite gospel of hedonism in these works, suggesting that if you have a glass in your hand and a girl on your knee, you can sit back and watch the world go by with gentle indulgence.

Although Arosenius’s talent was recognised early on by the city art museum in his native Gothenburg, for a long time the Nationalmuseum owned very few of his works. Not until a major solo exhibition was staged in 1978 did the Museum take the opportunity to enhance its collection with extensive acquisitions from the artist’s descendants. Over the years, these have been continuously supplemented with additional works. Another two were purchased in 2014, further highlighting the broad scope of the artist’s œuvre.

The first, titled Onda makter (Evil Powers), is dated 1907 and depicts a personification of evil in veiled, jocular form (Fig. 1). In a sterile, rocky landscape surrounded by black mountains, a she-dragon has given birth and is suckling some twenty bickering young reptiles. Some of them, having had their fill, have contentedly begun to explore their surroundings. One is doing its business on the ground, and at bottom left another has sniffed out and sunk its teeth into a black-clad clergyman. The scene plays out in a pale green moonlight, which imbues the image with an air of terror.

The second watercolour is very different in nature, its exotic features evoking the fairy-tale atmosphere of the Arabian Nights. It is one of many sketches and proposals prepared by Arosenius in 1908 for a fairy-tale series without text entitled Kalifens guldfågel (The Caliph’s Golden Bird) (Fig. 2). The story tells of the caliph’s goose, famous for laying golden eggs, which escapes from its golden cage but is caught by a poor peasant boy on whom fortune is smiling. In the end, the boy is granted the hand of the princess and half the kingdom by the grateful caliph.

ACQUISITIONS/AN ENGLISH CABINET

An English Cabinet in Imitation Lacquer

Anders Bengtsson
Curator, Applied Art and Design

In the spring of 2014, the last remaining objects belonging to the Biby estate in Södermanland were finally dispersed. The internationally renowned and unique collection of paintings from 18th-century Constantinople assembled by members of the von Celsing family during that period had already been sold to Qatar, and now the remaining furniture, paintings and other items were sold at auction. In the sale, the Nationalmuseum was able to acquire a number of objects from the estate, including an English-made japoneserie cabinet which, according to family tradition, has a Swedish provenance going back beyond the entailment of the estate in 1788.

The cabinet is said to have been acquired by the ironmaster Johan Lohe (1643–1704),1 who in 1687 bought the ironworks of Hällefors Bruk in Mellösa, Södermanland, where the cabinet was reportedly to be found when Gustaf Celsing (1723–1789) acquired the property in 1781. On Lohe’s death, his estate, valued at over two million copper daler, was divided among his thirteen living children. One of his daughters, Hedvig Lucia (1684–1770), inherited Hällefors Bruk and Biby Manor, the latter bought by her father at public auction in 1703. Hedvig Lucia was married to Adam Leijel (1669–1744). Their son Henrik Leijel (Henry Lyell, 1717–1803) eventually emigrated to England and therefore sold Hällefors and Biby, including their contents, to Gustaf Celsing. He in turn, in 1788, created an entail within the von Celsing family which only ended with the death of the last tenant in tail in 2008. Around 1900, the cabinet was moved from Hällefors Bruk to Biby Manor in conjunction with the sale of Hällefors from the von Celsing estate.

How the cabinet ended up in Sweden is not known, but Johan Lohe had a large network of contacts across Europe that he had built up by trade, primarily in iron and sugar. Lohe is also said to have travelled in Europe, including England, in his youth. Another possibility is that the cabinet was acquired through Lohe’s son-in-law, Adam Leijel, who was widely connected internationally. His family hailed from Scotland and had moved to Stockholm in the first half of the 17th century. Contacts with the British side of the family seem to have remained close, with the result that Adam’s son Henrik finally left Sweden to look after a substantial inheritance he had received from two uncles, Henry Lyell (1665–1731) and Baltzar Lyell (1672–1740), both born in Stockholm. Their fortunes had been amassed by investments and directorships in the English East India Company.

The long Swedish provenance of the cabinet shows that high-quality English furniture was already being imported to Sweden in the late 17th century. What impact this had on domestic production is hard to say, as research still has many questions about Swedish furniture making at this time, in both Stockholm and the rest of the country.

In the second half of the 17th century, Japanese and Chinese lacquerwork was the height of fashion and was much sought after on the European market. Most in demand was the Japanese variety, for both its quality and its rarity. Since 1637, the Dutch East India Company had had a monopoly on trade with Japan, limiting the supply and pushing up prices. Some of the company’s trade went via Batavia, in present-day Indonesia, where the East India companies of other countries, including England, also traded. It was previously believed that the Japanese lacquerwares brought into England in the 17th and 18th centuries were imported from Holland. That is not possible, though, as the English company had a monopoly on such imports, which it made every effort to defend against competition.2 To reach England, therefore, Japanese lacquers had to pass through other trading stations between Japan and Europe.

The price of the genuine article soon prompted European craftsmen to start imitating Oriental lacquer, but they did not have access to the same technical expertise or raw materials. Oriental lacquer, which consists of the sap of the Chinese lacquer tree or urushi (Rhus vernicifera), becomes extremely hard and water-resistant. The European craftsmen had to make do with various shellac-based varnishes. In England, the technique that came to dominate was known as “japanning”, alluding to the geographical origins of its model.

The cabinet now acquired was probably made in London around 1680. The cabinet itself closely follows the design and decoration of the Japanese originals, while the stand reflects the idiom of the European Baroque, with richly carved and gilded ornamentation. The square Japanese cabinets were originally intended to be placed directly on the floor, but in Europe they were mounted on stands to conform to European furnishing conventions.

Notes:
1. Provenance details are based largely on information compiled by Stockholms Auktionsverk, Special Catalogue, Biby Estate, lot 1117.
A French Tapestry with a Swedish Provenance

Anders Bengtsson
Curator, Applied Art and Design

The Nationalmuseum’s collection of tapestries was augmented in 2014 by the acquisition of a Gobelins tapestry representing an allegory of the month of October. Originally part of a set of twelve depicting the months of the year – Les Mois de Lucas (Months of Lucas) – it was commissioned by Louis XIV from the royal factory of the Gobelins in Paris in 1712. The set was given by his great-grandson Louis XV to the Swedish diplomat and field marshal, Count Eric Sparre (1665–1726), at the end of his term as ambassador in Paris in 1717.

The subject of the tapestry goes back to a series of twelve woven in Brussels around 1535, the designs for which were erroneously attributed to the artist Lucas van Leyden (1494–1533), hence the name Les Mois de Lucas. The original series, belonging to the collections of Louis XIV, was probably woven to designs by someone in the circle of Bernaert van Orley (d. 1542). The decision to make new tapestries from designs almost two hundred years old may seem surprising, given that the king had a host of contemporary artists at his disposal, producing designs for the royal workshops. The Months of Lucas were clearly very popular, and would be rewoven several times at the Gobelins from the 1680s down to the French Revolution, when the original series was burnt.

This was a fate many old tapestries suffered when the value of the silver and gold threads incorporated in them exceeded that of the tapestries themselves. The set from which the tapestry now acquired by the Nationalmuseum originates copied the originals in terms of their subject matter, size and borders. Many of the subsequent series woven during the 18th century were modernised, with new borders and a wider format. For several of the tapestries, new cartoons were made in the course of the century, owing to the popularity of the designs.

The original set given to Count Eric Sparre – probably the fifth woven at the Gobelins – was produced in Jean Souet’s workshop there in 1712–15. It is woven basse-lisse, i.e. on a low-warp loom. The designs are oriented in the same direction as the now lost originals. Today, seven of the original twelve tapestries are known. Before the Nationalmuseum’s recent acquisition, only one of them remained in Sweden. The tapestry now purchased left Sweden when parts of the collections of Carl Robert Lamm (1856–1938) were sold in New York in 1923. Lamm had in turn acquired it around 1900 from a Swedish private individual, who claimed that it had belonged to Sweden’s royal collections, although it has not been possible to verify this.

In the foreground of the central panel of this almost square-shaped tapestry, a party of aristocrats are being offered wine and autumn fruit. In the background is a landscape with figures bringing in the harvest. The border is decorated with lavish festoons of flowers and fruit, along with medallions containing portraits in profile. This well-preserved Gobelins tapestry, whose colours still retain much of their original lustre, was purchased with the assistance of the Axel and Nora Lundgren Fund. It is an important addition to the Nationalmuseum’s collection of old tapestries.

Notes:

A replica of the October tapestry given to Sparre is in the Museum of Decorative Arts and Design in Oslo, signed “IS” (Jean Souet). A complete series was sold in the 1970s from Mentmore Towers in Buckinghamshire, and a set of ten tapestries can be found in the Metropolitan Museum of Art, New York (the missing two owned by the French state).

5. John Böttiger, Tapisseries à figures des XVIIe siècles appartenant à des collections privées de la Suède, Stockholm, 1928, cat. no. 97, pp. 115–117. In 1928, this tapestry, January, was in the possession of Countess Eva Trolle-Bonde, and according to an oral communication from Bukowskis it is still privately owned in Sweden.

6. Sale catalogue, The Lamm Collection, 21–24 February 1923, New York. The catalogue entry claims that, via Sparre, the tapestry series came into the possession of Queen Lovisa Ulrika, which is not possible as Sparre was dead when she arrived in Sweden. The tapestry could possibly have got into Lovisa Ulrika’s hands through Sparre’s son-in-law, Carl Gustaf Tessin. In the same source, it is incorrectly stated that “Böttiger, the Curator of the Royal Swedish Collections, describes this beautiful Gobelins tapestry in his extensive work, Woven Tapestries of the Royal Collections”; no such book exists. Böttiger did publish, in 1895–96, Svenska Statens samling af Väfda Tapeter, but there no mention is made of this tapestry. Again according to the catalogue entry, Carl Robert Lamm acquired the tapestry around 1900 through “Mme Colonel Thekla Boy”, presumably a reference to Tekla Milow (born in London on 6 June 1848 to the merchant Johan Fredrik Milow and Mary Lindgren). She was married first, in 1869, to Baron Sten Miles Sture (1806–1875), the last of the male line of his family, and second, in 1881, to Fritiof Boy (1825–1893), in his third marriage. Boy had been attached to the Swedish court as a gentleman of the bedchamber, aide-de-camp and crown equerry to Charles XV as crown prince and king. He could possibly have acquired the tapestry, by purchase or by gift, if it had been inherited by the Bernadotte family through Charles XIII or Sofia Albertina.
In November 2014, the Young Applied Artists scholarship was awarded for the tenth time. It was the brainchild of Bengt Julin (1911–2005), who wanted to support applied artists below the age of 35 working in Sweden. The scholarship was first conferred in 2001, coinciding with Bengt Julin’s own 90th birthday celebrations. Following the first presentation, it was decided that several awards should be made, to artists working with different categories of materials. The scholarship has developed over the years, however, and is now awarded every two years and amounts to SEK 100,000.

The scholarship is financed by the Bengt Julin Fund and, as well as supporting designers at the beginning of their careers, is intended to encourage innovation in the applied arts. The task of selecting candidates for the award is undertaken in close consultation with the Nationalmuseum, and forms an important part of the Museum’s efforts to follow developments in contemporary applied art. Works by all sixteen successful candidates have been bought by the Museum in conjunction with the award of the scholarship.

The board of the Bengt Julin Fund appoints a jury, which recommends a candidate for the scholarship to the board. The jury applies a broad definition of the concept of “applied art”, and approaches its task with great expertise and enthusiasm. In 2014, its members were Elsebeth Welander-Berggren of Sven-Harry’s Art Museum (chair), Rolf Julin of the Bengt
Julin Fund, Arne Gustafsson, former principal of Beckmans College of Design, Professor Kerstin Wickman, Love Jönsson from the Röhsska Museum, and Micael Ernstell from the Nationalmuseum.

The scholarship has always been presented at the Nationalmuseum, but during the refurbishment, from 2013 to 2018, the ceremony is being held at other venues. Since its inception in 2001, Princess Christina, Mrs Magnuson, has presented the award, with the exception of 2004, when Crown Princess Victoria attended. Each year the award ceremony has been accompanied by lectures on themes linked to the work of the winning candidate. These events have been funded by the independent Bengt Julin Foundation for Crafts, Applied Arts and Industrial Design, with the aims of turning the spotlight on the applied arts, exploring the work of the scholarship holders, and offering talks by interesting speakers from Sweden or abroad. The Foundation has thus made it possible for several internationally recognised applied artists to be invited to Stockholm. Alongside the lectures, the Nationalmuseum has arranged small-scale exhibitions or presentations of the scholarship holders.

To mark the tenth award of the scholarship, a publication was produced with the title *Stipendiet Unga Konsthantverkare – en satsning på framtiden: De tio första stipendietåren* (The Young Applied Artists scholarship – an investment in the future: The first ten years). The book, written by curator Micael Ernstell, gives an account of the winners of the scholarship, its patron Bengt Julin, and the Fund’s significance for the Nationalmuseum’s collection of applied art and design.

**The Bengt Julin Fund**

Bengt Julin’s interest in the applied arts came late in life, but he was to be their discreet friend and supporter for thirty very intense years. Julin’s constructive thinking, and the never-ceasing stream of good ideas that he shared with those around him,
soon proved of great benefit to the Friends of the Nationalmuseum. For many years he was a member of the Friends’ board, including thirteen as treasurer. He always stressed the importance of the individual member to the association and the Museum, and never hesitated himself, when the need arose, to lend the Museum his practical assistance and advice.

It was while he was treasurer of the Friends that Julin became aware of the Applied Art and Design Department’s acute lack of funds to add to the collection. As a result, in 1983 he established the Bengt Julin Fund for purchases of works of modern applied art. Thanks to the Fund, more than 200 unique artworks have been presented as gifts to the Nationalmuseum.

In 2000 the Museum showed its gratitude to this patron of the arts by holding an exhibition of Gifts from the Bengt Julin Fund, with an accompanying catalogue. Bengt Julin’s name has long been inscribed in gold on the great staircase of the Museum, alongside those of other major donors.

Today, the Bengt Julin Fund is part of the Friends of the Nationalmuseum. It has its own board, which decides on gifts to the Museum, as well as making decisions on and appointing the jury for the Young Applied Artists scholarship. The board of the Fund is chaired by Ann Westin of the Friends of the Nationalmuseum, and also includes as members Elsebeth Welander-Berggren, Rolf Julin, Adine Grate and Micael Ernstell.

The Bengt Julin Fund enables the Nationalmuseum to maintain a high level of ambition when it comes to acquisitions of contemporary works. Without it, the Museum would not have been able to document and acquire examples of the Swedish applied arts of recent decades. Gifts from the Fund make up a significant share of the Museum’s collection of high-quality, contemporary applied art.

The Applied Art and Design Collection at the Nationalmuseum

There was much debate in the 19th century about the need for a design museum in Stockholm. The outcome was the establishment in 1885 of a Department of Applied Art within the Nationalmuseum, a department with a special focus on design. The aim was that, by taking a long-term view – from the Renaissance to the present day – it would be possible to highlight past ideals and provide contemporary designers with inspiration for new ideas.

The Nationalmuseum now has a national responsibility in Sweden for collecting applied art and design. The collection consists primarily of examples drawn from Swedish design history. It currently includes some 35,000 objects, from the period 1500 to the present, with roughly half of them dating from 1900 or later. Some 200 objects are added each year, most of them of contemporary origin. Today, acquisitions are intended to document developments that were innovative or typical of their time. The collection is constantly under review and is updated and supplemented to ensure that, as far as possible, every period is covered. One advantage is that the collection is constantly evolving – each generation, drawing on the knowledge available to it and by making new

acquisitions, can contribute to a greater understanding of a given phase in our design history.

The Nationalmuseum is a state museum, but as far as making possible acquisitions of individual objects is concerned, the biggest contribution has not come from its owner, the state. Individual citizens have played a far greater role in augmenting the collection. Down the years, collections large and small have been presented to the Museum. In addition, there are the private individuals who have made financial donations for acquisitions and who now, through funds and foundations, continue to enhance the Museum’s scope to make purchases. Donors who have focused their giving on acquisitions in the applied arts have been joined in recent decades by Bengt Julin and Barbro Osher, who, through the funds they have created, have contributed very significantly to the growth of the collection. Without friends such as these, the Nationalmuseum would not be as well placed as it is to present the contemporary history of design – an area in which the Museum’s resources for new acquisitions are extremely limited.

Thanks to two generous gifts, the Nationalmuseum has been able to add to its collections works by some of the classic figures of 20th-century Swedish portrait photography. The photographer Hans Gedda, who was an assistant to Rolf Winquist in the 1960s, has given the Museum a major portion of the material the latter left behind, while Kerstin Bernhard’s nephew, the photographer Carl Johan Bernhard, has donated a selection of her best portraits from the 1930s and 1940s. Between them, these images provide a rich insight into two of the most significant bodies of work of the period, which combined technical brilliance with an eye for the character of the sitter.

Rolf Winquist (1910–1968) was an extremely versatile photographer, with a repertoire that ranged from advertising and fashion work to street photography and experimental solarisations. But it was above all for his portraits that he became famous. The display case outside his studio, Ateljé Uggla at Kungsgatan 18 in Stockholm, acted as a magnet to professionals

and amateurs alike, and many young photographers turned to Winquist for advice. A somewhat reclusive man, he did not offer regular teaching. Instead, many of his assistants had to acquire their knowledge indirectly, by studying camera settings or helping with practical tasks. One of Winquist’s assistants, Hans Gedda, who continued to run the business for two years after the photographer’s death, has donated what remains of his estate, consisting above all of exhibition material and work samples that were retained in his studio.

Previously there was just one work by Winquist in the Swedish National Portrait Gallery collection, his powerful portrait of the actress Gertrud Fridh as Medea (NM Grh 4894). With the images now acquired, he emerges more clearly in the role with which he is chiefly associated – that of the portrait photographer. When Winquist did not feel too constrained by his commissions, he was able to develop his innovative side. His portraits of the actress Harriet Andersson (Fig. 1) and Albin Johansson, director of the Swedish Cooperative Union (Fig. 2), are both excellent examples of his sophisticated treatment of light. In his rendering of actress and model Lena Madsén, Winquist plays with different levels of reality, contrasting the sitter with a silent-movie still of Greta Garbo (Fig. 3). Finally, his sensitive image of an elderly couple in his studio has become a document in its own right of the photographer’s day-to-day environment (Fig. 4).

Rolf Winquist first worked in a Pictorialist spirit, but soon turned his back on this form of fine-art photography. Hans Gedda has said of Winquist that he felt the greatest freedom as a street photographer, capturing passers-by unawares on his Leica. Yet his significance for 20th-century portraiture cannot be underestimated. Winquist took part in a succession of international competitions and thus gained renown outside Sweden, despite his retiring nature. Richard Avedon was among his admirers.

Kerstin Bernhard (1914–2004) is best known for her fashion and food photo-
graphy, but began her training with two of the most sought-after portraitists of the early 20th century, Ferdinand Flodin and John Hertzberg. She initially worked as a portrait photographer with a studio of her own, which provided a steady income as she embarked on her career. Bernhard struck a skilful balance between personal expression and the conventions of the day. One of her best and most groundbreaking portraits is that of her brother Carl Gustaf Bernhard, taken in 1939, which not surprisingly won her an award (Fig. 5). The sitter is shown at work as a doctor, a specialist in the neurophysiology of vision. Here, Kerstin Bernhard demonstrates both ingenuity and humour, with a documentary element that represents a break with convention.

Bernhard’s photograph from the same year of her sister-in-law, the opera singer Gurli Lemon-Bernhard, on the other hand, follows the standard template for portraits of star performers. The subject is depicted

Fig. 5 Kerstin Bernhard (1914–2004), *The artist’s brother Carl Gustaf Bernhard (1910–2001), doctor, neurologist and Professor*, 1939.
Gelatin silver print, 29.7 x 23.9 cm. Gift of the artist’s nephew and the sitter’s son, Carl Johan Bernhard.
Nationalmuseum, Swedish National Portrait Gallery, NMGrh 4982.
in the role of the page in Mozart’s *Marriage of Figaro* (Fig. 6). To a portrait photographer visibility was essential, and Bernhard therefore deliberately chose to take portraits of famous figures of stage and screen, images which often graced the covers of fashionable magazines such as *Idun*. Another example of the genre is a character portrait of the celebrated actor Lars Hanson, probably as Herod in the Royal Dramatic Theatre’s 1945 production of Kaj Munk’s play *Herod the King* (Fig. 7). The staging of the shot reflects the dramatic lighting of the studio tradition, with a close-up of the subject’s face in sharp contrast. The mode of representation is reminiscent of publicity stills for drama films.

A typical example of the studio tradition of the time is a portrait of the actress Viveka Brising, a close friend of the photographer’s (see p. 99). Her downcast eyes mirror the stereotyped image of women as sweet, passive and introverted. For the creative Kerstin Bernhard, standard portraits eventually lost their interest. After the Second World War, as borders reopened and she was able to travel across Europe again, she struck out in new directions.

Photo reportage and fashion photography in a French setting provided one source of income, a fundamentally pragmatic choice that Bernhard turned into great art. In fashion work, especially, her experience of portrait photography would stand her in good stead. In the post-war years, Bernhard also tackled new subjects as she revolutionised food photography. Overall, Kerstin Bernhard produced an extremely broad range of work, within which her portraits would for a long time be overshadowed.

Fig. 6 Kerstin Bernhard (1914–2004), *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. Nationalmuseum, Swedish National Portrait Gallery, NMGrh 4981.

Fig. 7 Kerstin Bernhard (1914–2004), *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. Nationalmuseum, Swedish National Portrait Gallery, NMGrh 4980.
Ever since the Friends of the Nationalmuseum were formed in 1911, we have supported the Museum in a number of different areas. One of our main roles has always been to encourage greater engagement with the Museum and its collections, among both members and the general public. To that end, the Friends have built up an extensive programme of activities centred on the Museum’s collections and exhibitions. We also have a much-appreciated members’ magazine and a website designed to reach as wide an audience as possible. The organisation’s greatest impact, however, has been as the Nationalmuseum’s most significant and persevering sponsor – a role made possible by generous donations, which have been carefully managed and have consequently grown in value.

Over the years, gifts made by the Friends have often been spectacular in nature, like the centenary gift (in 2011) of Nicolas Régnier’s (1591–1667) Sleeper Awakened by a Young Woman with Fire, or last year’s crucial support for the acquisition of Alexander Roslin’s (1718–1793) The Artist and his Wife

Alexander Roslin (1718–1793). The Artist and his Wife Marie Suzanne Giroust Portraying Henrik Wilhelm Peill, 1767. Oil on canvas, 131 x 98.5 cm.

Donated by the Friends of the Nationalmuseum, Sophia Giesecke Fund, Axel Hirsch Fund and Mr Stefan Persson and Mrs Denise Persson. Nationalmuseum, NM 7141.
The programme of events arranged by the Friends this year included a visit in March to the empty Nationalmuseum building, with a presentation on what the Museum will look like when the refurbishment is completed. There were also guided tours of the Museum’s exhibitions Baroque, Highlights: Famous and Forgotten Art Treasures from the Nationalmuseum and From Tsars to Commissars: Russian and Soviet Painting from the Russian Museum. In addition, members of the Friends had opportunities to visit buildings that are usually difficult to gain access to, such as the Folksam Building and the Tessin Palace. At Prince Eugen’s Waldemarsudde, we were given tours of the Karl Nordström and Inspiration Matisse exhibitions, and a visit was also paid to the Thiel Gallery.

The Castles Series continued with a half-day visit to Drottningholm Palace, on a theatrical theme, and a day trip to the old iron-making estate of Leufsta Bruk. Our spring outing took us to Skokloster Castle. Two greatly appreciated trips were also organised to Spain and to Helsinki and the surrounding area.

Many of our members attended the Friends’ annual meeting, which was held on 20 May in the Hall of State of the Royal Palace, Stockholm, in the presence of the King and Queen. Towards the end of 2014, a new event was launched, “Coffee and Conversation with the Friends of the Nationalmuseum”, at which members can get together once a month in the relaxed setting of the café of the Royal Swedish Academy of Fine Arts and meet a member of the board.

In 2014, the Bengt Julin Fund, with its focus on applied art and design, once again enriched the Nationalmuseum collections with a number of new objects. Among them, mention may be made of Gunnel Sahlin’s (b. 1954) glass vase *Trillium, Object* by Ivan Jelinek (b. 1951), the embroidered work *Urban Weft* by Petter Hellsing (b. 1958), Karl Magnus Nilsson’s (b. 1977) object *Läslampa* (Reading Lamp), the silver fruit bowl *Murmansk* by Ettore Sottsass (1917–2007), Åsa Pärson’s (b. 1970) textile *Bunker* and the object *Byn* (The Village) by Per B. Sundberg (b. 1964). During the year the Fund also awarded the Young Applied Artists scholarship, this time to the textile artist Ida-Lovisa Rudolfsson (b. 1979). The award ceremony and associated events are jointly arranged by the Nationalmuseum, the Bengt Julin Fund and the Bengt Julin Foundation for Crafts, Applied Arts and Industrial Design (see separate article on p. 51). To mark the tenth award of the scholarship, the Bengt Julin Fund supported the publication *Stipendiet Unga Konsthantverkare – en satsning på framtiden: De tio första stipendivännen* (The Young

Nicolas Régnier (1590–1667), *Sleeper Awakened by Girl with Lit Wick*. Oil on canvas, 101 x 133 cm. Purchased with funds donated by the Friends of the Nationalmuseum on their centennial. Nationalmuseum, NM 7077.
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*, 1820
Oil on canvas, 20 x 30 cm
Wiros Fund
NM 7287
(See article on p. 23)

Thomas Fearnley (1802–1842)
Norwegian
*The Argo Naturalc, 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)

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. 5, 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)

Fig. 3 Olof Sager-Nelson, *Autumn by Vänern (Åmål)*, NM 7142.

Fig. 4 Josef Wilhelm Wallander, *The Furnace*, NM 7283.
Miniatures by Swedish artists

Fig. 5, Jan Miense Molenaer, Two Boys Playing with a Cat, NM 7279.

Fig. 6, Adam Pynacker, Italian Mountain Landscape with Ruins of a Fortress, Animals and Figures, NM 7278.

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.

Elias Brenner (1647–1717), attributed to
Unknown Woman, 1685 (?)
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, ormulu frame, 7.2 x 4.9 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 oeuvre remains limited. She was not previously represented in the collection.

Fig. 8, 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 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. 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 oeuvre 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
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 Commpdel, 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-Édouard 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 recognizable 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-Clémence Delacazette (1774–1854)
French
Unknown Woman
Signed “Se[…] Clec[…]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 Augé’s many female pupils, Sophie-Clémence 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 Egley (1798–1870)
English
Unknown Girl, 1832
Signed “W. Egly pinxit // 15 Buc-kingham 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 (1762–1846)
French
Unknown Woman
Signed “EC Le Guay”
Watercolour on ivory, diam. 8 cm, ormolu frame, 15.3 x 12 cm
Hedda and N. D. Quist Fund
NMB 2643

As the son of a porcelain painter at Sévres, Étienne Charles le Guay came into contact early on with other 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. Quist 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, 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

Marie-Thérèse de Noireterre was, alongside Marie-Gabrielle Capet, one of Adélaïde Labille-Guiard’s most distinguished pupils, but as a miniaturist her work was somewhat more uneven in quality. 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, 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 Sévres. This artist was not previously represented in the collection.

Fig. 22, see p. 73
Jean Petitot the Younger (1653–1702)
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. Quist 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. His 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 (1805–1872), 4th Marquess of Londonderry, 1853
Signed “Rochard pinx 1833”
Watercolour on ivory, 15.6 x 12 cm, ormolu frame, 22.5 x 19 x 1.5 cm
Hjalmar and Anna Wicander Fund
NMB 2658
Fig. 12 Pierre-Édouard Dagout, *Unknown Woman*, NMB 2668.

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

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 2649.

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

Fig. 24 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*, 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)

Fig. 24, see p. 72

Peter Eduard Ströhling/Stroehly
(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 10.3 x 1 cm
Hjalmar and Anna Wicander Fund NMB 2652

Fig. 25, see p. 73

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), Beaufrais, 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. 26, see p. 73

Christian Friedrich Zincke (1684–1767)
German
Presumed Self-Portrait
Enamel, 4.3 x 5.1 cm, gilt-metal frame, 5 x 3.9 x 0.5 cm
Hjalmar and Anna Wicander Fund NMB 2669

Christian Friedrich Zincke, a native of Dresden, arrived in London in 1706, becoming a pupil of the Swedish Charles Boit. He was thus later able to carry on Boit’s legacy of enamel painting in England, where he became the teacher of another immigrant German, Jeremiah Meyer. This miniature, assumed to be a self-portrait, is a characteristic example of Zincke’s accomplished technique.

Fig. 27, see p. 73

Unknown English artist
John Mackenzie (1766–1789), Lord MacLeod, 4th Earl of Cromartie
Pastels by foreign artists

Maurice Quentin de La Tour
(1704–1788)
French
Marie-Sophie de Courillon, Duchesse de Pequigny, Princesse de Rohan (1713–1756), married to (1) Charles François d’Albert d’Allières, (2) Hercule Mériadeq 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 Saint-James (1742–1782), married to Jean-Maurice Faventines de Fontenelle, 1761
Signed “J. Valade // 1761.”
Pastel on paper, 63 x 52.3 cm
Wiros Fund
NMB 2651
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 Saint-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
NMB 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
NMB 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
NMB 62/2014
(See article on p. 45)

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

Axel Borg (1847–1916)
Study
Lead pencil, pen and ink, 360 x 230 mm
Axel Hirsch Fund
NMB 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
NMB 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
NMB 42/2014

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

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

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

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

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

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

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

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

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

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

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

August Hagborg (1852–1921)
Study
Lead pencil, 152 x 95 mm
Axel Hirsch Fund
NMB 22/2014

August Hagborg (1852–1921)
Study
Lead pencil, 163 x 88 mm
Axel Hirsch Fund
NMB 23/2014
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 104 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

Alexander Clemens Wetterling (1796–1858)
Sketchbook containing 19 sheets of studies from the building of the Göta Canal during a visit by King Karl XIV Johan
Lead pencil and watercolour, 213 x 183 mm
Hedda and N. D. Qvist Fund
NMH 32/2014

Anonymous, 19th century
Portrait of Axel Borg (1847–1916)
Lead pencil, 126 x 81 mm
Axel Hirsch Fund
NMH 19/2014
Anonymous

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

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

Drawings by foreign artists

Pierre Hubert L‘Archevêque
(1721–1778) French
Project for a fountain supported by Tritons, mid 18th century
Pen and black ink, grey wash, 572 x 437 mm
NMH 8/2014

Pieter van Bloemen
(1657–1720) Flemish
The Triumph of Titus: A relief from the Arch of Titus in Rome, 1700
Black chalk, brush and grey wash, 220 x 300 mm
Wiros Fund
NMH 59/2014

Shortly after being registered as a full master of the Guild of St Luke in Antwerp, in 1674, Pieter van Bloemen departed for Rome, where he would remain until 1694. Like his fellow Northerners, van Bloemen took full advantage of the opportunities to learn offered by the ruins 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

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 “Ongers”, 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)*  

**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

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 with a guitar, c. 1790–1800  
Lead pencil, 131 x 89 mm  
Gift of Bruno Niklasson  
NMH 37/2014

**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
Fig. 34 François-André Vincent, Portrait of Johan Tobias Sergel in Rome, NMH 49/2014.

In the late summer of 1767, Johan Tobias Sergel arrived in Rome on a scholarship from the Swedish government. A diligent and gifted student with a warm and generous personality, he soon became a central figure among his fellow foreign students in Italy.

One of the earliest friendships Sergel made among the students at the French Academy in Rome was with the painter François-André Vincent. When they were not studying, Sergel and Vincent spent most of their time creating a series of slightly caricatured candid portraits of their colleagues and friends. In a famous drawing now in the Nationalmuseum’s collection, Sergel captured the Frenchman’s aristocratic features with a few strokes of his reed pen.

The portraits of Sergel by François-André Vincent, however, have long languished anonymously in private ownership. In 1774 the Metropolitan Museum of Art in New York, through an American gallerist, managed to acquire one of them, showing Sergel seated at a clavichord in Rome in 1774. As luck would have it, exactly 40 years later another portrait of Sergel came into the possession of the same gallerist and could be purchased by the Nationalmuseum. In the newly acquired drawing, Sergel is depicted from behind and slightly to one side, statuesque and somewhat stocky. He is wearing a tricorn (a three-cornered hat), a wig with a pigtail, and a long, fashionable coat with a buttoned-up slit.

It is noteworthy that the two drawings are not only signed and dated the same year (1774), but also appear to have been drawn on the same occasion. The setting, with the clavichord and the sideboard in the background, is identical, as is the technique. Both drawings are on paper of the same size and the same uncoated type, which has caused the ink lines to bleed into the paper fibres.
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
NMH 70/2014

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
NMH 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
NMH 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
NMH 75/2014

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

Fig. 35 Anonymous French, Study of the hands of a woman miniaturist, NMH 71/2014.

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
NMH 71/2014

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

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

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

Anonymous French, 18th century
“Eviva il Meccanismo”, 1830s
Lithograph, 229 x 292 mm
Axel Hirsch Fund
NMG 2/2014

Anonymous French, 18th century
“Piu presto di me non farà nessuno”, 1830s
Lithograph, 230 x 291 mm
Axel Hirsch Fund
NMG 3/2014

Anonymous French, 18th century
“It faut faire la nature en ravage”, 1830s
Lithograph, 230 x 290 mm
Axel Hirsch Fund
NMG 4/2014

Anonymous French, 18th century
“Adesso beveremo lacrimacristi”, 1830s
Lithograph, 228 x 292 mm
Axel Hirsch Fund
NMG 5/2014

Anonymous French, 18th century
“… dal Tempio di Saturno sicuramente”, 1830s
Lithograph, 233 x 290 mm
Axel Hirsch Fund
NMG 6/2014

Anonymous French, 18th century
“Ecco là il punto d’attacco”, 1830s
Lithograph, 228 x 294 mm
Axel Hirsch Fund
NMG 7/2014

Anonymous French, 18th century
“… dal Tempio di Saturno sicuramente”, 1830s
Lithograph, 230 x 295 mm
Axel Hirsch Fund
NMG 8/2014
Ceramics

Dish
Earthenware, glazed
Designed by Jane Wähstedt
(b. 1951), 2011–12
H. 37 cm
Gift of Lars Killander
NMK 38/2014

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. 15.3 cm
Gift of Lars Killander
NMK 8/2014

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

B. 1951), 2011–12
H. 37 cm
Gift of Lars Killander
NMK 38/2014

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. 15.3 cm
Gift of Lars Killander
NMK 8/2014
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 65/2014

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. 38, see p. 83

Tea caddy with cover
Porcelain, glazed, partly gilt
Designed by Tyra Lundgren (1897–1979), 1939
Produced by Lidköpings Porslinsfabrik
H. 14.5 cm
Anna and Ferdinand Boberg Foundation
NMK 61/2014

Fig. 37

Object
Byn (The Village)
Stoneware
Designed and made by Per B. Sundberg (b. 1964), 2014
H. 48 cm
Gift of the Friends of the Nationalmuseum, Bengt Julin Fund
NMK 86/2014

Per B. Sundberg’s ceramic art is like no other in Sweden. Attaching great importance to materials, he has spent thousands of arduous hours in his studio experimenting with clays and glazes. Where others perhaps stick with one manner, or form, Sundberg tirelessly continues to explore the limits of his materials and the endless variations of sculptural expression. In a series of pieces for the Suecia Contemporare exhibition at the Kalmar Art Museum in the summer of 2014, he worked in perhaps a more concentrated fashion than ever before in his art.

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 65/2014

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. 38, see p. 83

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.

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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 65/2014

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. 38, see p. 83

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 65/2014

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. 38, see p. 83

Beaker
Engraved glass
Casimirsborg Glassworks, 1775
H. 11 cm
Barbro Osher Fund
NMK 50/2014

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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 65/2014

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. 38, see p. 83

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)
Designed and produced by **Wilhelmina (Tidit) Wendt** (1896–1988), Malmö, 1935
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

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

**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

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

NMK 44–48/2014
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 Bibly Manor before that estate was broken up.

**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

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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 36/2014
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
Växby
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.
Ceiling light
Pewter, brass, glass, wood, porcelain
Produced by Firma Svenskt Tenn, 1920s
H. 48 cm
Barbro Osher Fund
NMK 69/2014

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

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

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

Fig. 47 Astri Bergman Taube, Vase, NMK 70/2014.

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
Stensund
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
Medevi 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
Medevi 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. 225 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 cm
Gift of IKEA AB
NMK 16/2014

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 15/2014

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.

Fig. 49 Simon Pantaleon, Table clock, NMK 43/2014.
Chair

Hallunda
Wood
Original by Johan Petter Mansnerus, active in Stockholm from 1783
Produced by Move AB, c. 2000
H. 97 cm
Gift of Move AB
NMK 21/2014

Chair

Fiesta
Lacquered wood
Original by Johan Fredrik Höglander, active in Stockholm from 1777
Produced by IKEA AB, c. 1995
H. 97 cm
Gift of IKEA AB
NMK 24/2014

Chair

Odenstånga
Lacquered wood
Original attributed to Johan Fredrik Höglander, active in Stockholm from 1777
Produced by IKEA AB, c. 1995
H. 97 cm
Gift of IKEA AB
NMK 25/2014

Chair

Hallunda
Lacquered wood
Original attributed to Johan Fredrik Höglander, active in Stockholm from 1777
Produced by Move AB, c. 2000
H. 97 cm
Gift of Move AB
NMK 22/2014

Chair

Odenstånga
Lacquered wood
Original attributed to Johan Fredrik Höglander, active in Stockholm from 1777
Produced by IKEA AB, c. 2000
H. 97 cm
Gift of Move AB
NMK 26/2014

Chair

Fresta
Lacquered wood
Original by Johan Fredrik Höglander, active in Stockholm from 1777
Produced by IKEA AB, c. 1995
H. 97 cm
Gift of IKEA AB
NMK 23/2014

Chair

Odenstånga
Lacquered wood
Original attributed to Johan Fredrik Höglander, active in Stockholm from 1777
Produced by IKEA AB, c. 1995
H. 97 cm
Gift of IKEA AB
NMK 27/2014

Chair

Fresta
Lacquered wood
Original by Johan Fredrik Höglander, active in Stockholm from 1777
Produced by Move AB, c. 2000
H. 97 cm
Gift of Move AB
NMK 20/2014

Mirror

Meunier
Gilt wood, glass
Original by Nicolas Meunier, active in Stockholm, dated 1777
Produced by IKEA AB, c. 1995
H. 127 cm
Gift of IKEA AB
NMK 27/2014

Tray table

Hällesta
Lacquered wood
Original Swedish, c. 1760
Produced by IKEA AB, c. 1995
H. 74 cm
Gift of IKEA AB
NMK 18/2014

Writing cabinet

Selebo
Wood
Original Swedish, c. 1780
Produced by IKEA AB, c. 1995
H. 74 cm
Gift of IKEA AB
NMK 19/2014

Gateleg table

Bergslagen
Lacquered wood
Original Swedish, c. 1800
Produced by IKEA AB, c. 1995
H. 76 cm
Gift of IKEA AB
NMK 20/2014

Chair

Fresta
Lacquered wood
Original by Johan Fredrik Höglander, active in Stockholm from 1777
Produced by Move AB, c. 2000
H. 97 cm
Gift of Move AB
NMK 20/2014

Chair

Odenstånga
Lacquered wood
Original attributed to Johan Fredrik Höglander, active in Stockholm from 1777
Produced by IKEA AB, c. 1995
H. 97 cm
Gift of IKEA AB
NMK 26/2014

Mirror sconce for two candles

Meunier
Gilt wood, glass, brass
Original by Nicolas Meunier, active in Stockholm, dated 1777
Produced by IKEA AB, c. 1995
H. 71 cm
Gift of IKEA AB
NMK 28/2014

Writing table

Österbybruk
Lacquered wood
Original Swedish, c. 1760–70
Produced by IKEA AB, c. 1994
H. 75 cm
Gift of IKEA AB
NMK 32/2014

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

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Japanned and gilt wood, gilt brass
England, c. 1680
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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

Fig. 50, see p. 90
Room divider
Carlton
Wood covered with laminate
Designed by Ettore Sottsass (1917–2007), 1981
Produced by Memphis
H. 195 cm
Barbro Osher Fund
NMK 40/2014
The “Carlton” room divider has become something of a symbol of the Memphis group’s innovative design of the 1980s. Ettore Sottsass and Memphis created a completely new formal idiom whose influence was to extend far beyond Italy.

Office chair
Lei
Metal, textile
Designed by Monica Förster (b. 1966), 2009
Produced by Officeline
H. 97 cm
Gift of the producer
NMK 41/2014

Fig. 51, see p. 90
Chandelier
Gilt wood, ormolu
Sweden, 1700–50
H. 80 cm
Barbro Osher Fund
NMK 49/2014

Fig. 52, A pair of theatre seats
Wood, upholstery, textile, metal
Textile designed by David Hildén (1905–1990) for Malmö City Theatre, c. 1944
H. 85
Gunnar Hultmark Fund
NMK 58/2014

Fig. 53, A pair of theatre seats
Wood, upholstery, textile, metal
Textile designed by David Hildén (1905–1990) for Malmö City Theatre, c. 1944
H. 85
Gunnar Hultmark Fund
NMK 59/2014

Malmö City Theatre was opened while war was still raging, in autumn 1944. It was a collaboration between the architects Sigurd Lewerentz, David Helldén and Erik Lallerstedt. Several artists, including Carl Milles, Isaac Grünewald, Carl Eldh, Gunnar Nylund and Vicke Lindstrand, were involved in the decoration of the building and its surroundings. The theatre is a good example of the kind of investment that was made in public spaces in the 1930s and 1940s, despite economic recession and a world war.

Fig. 54, see p. 92
Occasional table
Veneered in jacaranda, wood marquetry
Designed and produced by Émile Gallé (1846–1904), after 1885
H. 70
Barbro Osher Fund
NMK 72/2014
Émile Gallé’s success as a creator of Art Nouveau glass has tended to overshadow his contribution as a furniture maker. From 1885, when he began working in wood, up to his death in 1904, he created a host of different models of furniture, both one-off pieces and designs for mass production. This table was acquired by Queen Sofia (1836–1913) and bears her owner’s mark.

Textiles
Fig. 55 see p. 92
Sculpture
Balloon
Velvet
Designed by Agneta Flock (b. 1941)
Produced by Agneta Flock in collaboration with Ann-Marie Björing, 1972–73
Transferred from the Public Art Agency Sweden
NMK 5/2014
One of many high-quality textile
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, Konstnärgården in Rosersberg. Part of the bequest was received by the Museum in 2006 (NMK 83–106/2006).

**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.

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

**Fig. 57, see p. 92**

**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
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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. 58 Gunilla Lagerhem Ullberg, Rug *Herbarium*, NMK 39/2014.**

**Fig. 56**

**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.
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**

*Figure 59*

**Rug**

*Figure 59*

_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

(See article on p. 49)

**Textile**

*Figure 59*

_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
Swedish National Portrait Gallery
Gripsholm Castle

Fig. 62, see p. 97
Abdullah Frères, the brothers Viçen Abdullahyan (1820–1902), Hovsep Abdullahyan (1830–1908) and Kevork Abdullahyan (1839–1918), Armenians, active in the Ottoman Empire
Gustav V (1858–1950), King of Sweden, Crown Prince of Norway
Signed in print “CABINET AA PORTRAIT // ABDULLAH FRÈRES PERA DE CONSTANTINOPE”; “ABDULLAH Frères // CONSTANTINOPLE”
Albumen print mounted on cardboard, 16.5 x 10.8 cm
Ingrid Wallsten Gift Fund
NMGrh 4973

These days, world leaders take selfies to document their travels. In the latter part of the 19th century, travelling royalty entrusted the task to the leading photographers of the places they visited. Crown Prince Gustav (later Gustav V) was no exception, turning to the Armenian brothers Viçen, Hovsep and Kevork Abdullahyan during his visit to the Ottoman Empire. Their studio, Abdullah Frères, acted as court photographers to the Sultan. So successful was their business that they opened a branch studio in Cairo. This is the first work by Armenian artists acquired for the Swedish National Portrait Gallery. Photographic portraits like this make it possible to enrich the collection with the work of important artists from many different countries.

Fig. 63, see p. 97
Sophie Adlersparre (1808–1862), Swedish
Self-Portrait, 1840
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.

Fig. 64, see p. 98
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, 23.8 x 17.7 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 (1890–1950), 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 mother Ester Bruno, m. Bernhard (1890–1950), gymnastics teacher
Gelatin silver print mounted on cardboard, 29.5 x 22.7 cm
Gift of the artist’s nephew and the sitter’s grandson, Carl Johan Bernhard
NMGrh 4997

**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 23.9 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 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 Carl Johan Bernhard
NMGrh 4979

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 // Holländargatan 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

Viveka Brising and her sister Ann-Mari were close friends of the photographer Kerstin Bernhard.
(See article on p. 57)

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
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 4987

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

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
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 5000

Kerstin Bernhard (1914–2004), Swedish
Alf Kjellin (1920–1988), actor and film director, and four unknown men, character portraits from Olaf Molander’s film “Appassionata” (1944), 1944 or 1945
Signed with stamp “ATELIER […] RNHARD // HOLLÄNDARGATAN 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 5001

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
Wilhelm Kåge (1889–1960), designer and ceramicist
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
Signed with stamp “FOTO: // K. BERNHARD // RINGVÄGEN 39 // LIDINGÖ I.”
Gelatin silver print, 23.5 x 15.4 cm
Gift of the artist’s nephew Carl
Johan Bernhard
NMGrh 5006

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 4999

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
Peter Tolki, estate owner
Gelatin silver print, 29.1 x 23 cm
Gift of the artist’s nephew Carl
Johan Bernhard
NMGrh 4998

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 // Holländaregatan 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
Signed with stamp "FOTO: // K. BERNHARD // RINGVÄGEN 39 // LIDINGÖ 1."
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

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. DOWNEY
// 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.

Fig. 68 Hans Gedda, Gerard Bonnier (1917–1987), publisher and art collector.
NMGrh 5013.

Fig. 67 Gösta Florman, Oskar II (1829–1907), King of Sweden and Norway,
NMGrh 4970.

Fig. 69 Jacob Axel Gillberg, Michael Benedicks (1768–1845), court jeweller,
wholesaler, estate owner and banker. Henriette von Halle, m. Benedicks (1786–1853),
NMGrh 5061a–b.
and Jason faces the sea – to quote another of his titles – *Awaiting what?*

Gösta Florman (1831–1900), Swedish

Original caption: 

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.

Gösta Florman (1831–1900), Swedish

Original caption:

Ingrid Wallsten Gift Fund

NMGrh 4971

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

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

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

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

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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

Fig. 69, see p. 101

**Jacob Axel Gillberg** (1769–1845), Swedish

**Michael Benedicks** (1768–1845), court jeweller, wholesaler, estate owner and banker

Watercolour on ivory, c. 6 x 6 cm

Hjalmar and Anna Wicander Fund

NMGrh 5061a

**Jacob Axel Gillberg** (1769–1845), Swedish

Henriette von Halle, m. Benedicks (1786–1835)

Watercolour on ivory, c. 6 x 6 cm

Hjalmar and Anna Wicander Fund

NMGrh 5061b

The photographer recalls his encounter with the shy and somewhat reserved publisher, already marked by the cancer that would later claim his life. Gedda chose not to stage the picture in any way; we see the subject as he himself chose to sit. The photographer had initially focused on Bonnier’s face, but had then noticed his hand. “There was something resigned about the whole gesture of the hand. So I immediately pulled back the camera to include that detail, too, in the portrait.”

Fig. 73 Magnus Laupa, **Tuva Novotny, b. Hedström** (b. 1979), actress and singer, NMGrh 4945.

**Hans Gedda** (b. 1942), Swedish

**Gerard Bonnier** (1917–1987), publisher and art collector

Signed “HANS GEDDA”

Gelatin silver print, 58 x 48.5 cm

Fritz Ottergren Fund

NMGrh 5013

For the 150th anniversary of the book publishers Albert Bonniers, Hans Gedda was commissioned to take a portrait of Gerard Bonnier.

Fig. 72 Studio of Lina Jonn, possibly Maria Jonn, August Strindberg (1849–1912), author and artist, NMGrh 4963.

Albumen print mounted on cardboard, 16.6 x 10.8 cm

Gift of curator Eva-Lena Karlsson

NMGrh 4976

Fig. 68, see p. 101

Fig. 72, see p. 101

**Hansa Jonn**, possibly Maria Jonn, August Strindberg (1849–1912), author and artist

Signed “August Strindberg”

Watercolour on ivory, c. 6 x 6 cm

Hjalmar and Anna Wicander Fund

NMGrh 4945
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.

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.

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, 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.

Hans Hammarskiöld’s portrait successfully captures the writer’s enigmatic expression, a fitting match for Lindgren’s boundless inventiveness.

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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
Mårtenstorget 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

Fig. 78 Carl Gustaf Rosenberg, *Gustav VI Adolf* (1882–1973), King of Sweden, Prince of Norway, NMGrh 5051.

Fig. 79 Bertram Schniterlöw, Margit Sahlin (1914–2003), PhD, Hon. DD, vicar and founder of St. Katharinastiftelsen, NMGrh 5057.
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 Lorenz 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 efter // 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 stilled 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 abilities. Lotten von Feilitzen was both an accomplished pianist and a skilled music teacher.

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, 24 x 18 cm
Gift of the artist’s grandson Lars Rosenberg
NMGrh 5056

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 Schmiterlöw (1920–2002), Swedish
Margit Sahlin (1914–2003), PhD, Hon. DD, vicar and founder of S:ta Katharinastiftelsen, 1960
Signed “Schmiterlöw // 60”
Oil on canvas, 132 x 99 cm
Gift of S:ta Katharinastiftelsen
NMGrh 5057

This portrait by Bertram Schmiterlöw 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 (S:ta 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 Viktoria (1862–1930), Princess of Baden, Queen of Sweden, Crown Princess of Norway, engagement photograph, 1881
Albumen print mounted on cardboard, 16.7 x 10.8 cm
Gift of curator Eva-Lena Karlsson NMGrh 4975

Sanna Sjöwärd, 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 1996 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 Sjöwärd 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, 57.5 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
Michael 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. Nyqvist has played a wide range of roles, but is best known for his interpretations of aggressive men. Thron Ullberg has focused here on his demonic side, portraying him as if he were a figure in a German expressionist film from the 1920s.

Thron Ullberg (b. 1969), Swedish
Noomi Rapace, m. Rapace (b. 1979), actress, 2010
Photograph, digital print, 60 x 70 cm
Gripsholmsföreningen Gift Fund NMGrh 4958

Thomas Wågström (b. 1955), Swedish
Petra Wadström (b. 1952), biochemist and inventor, 2014
Photograph, digital print, 71.5 x 61 cm
Gripsholmsföreningen Gift Fund NMGrh 4980

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, for engagement photograph, 1897
Signed in print “HANSEN & WELLER WH 28, BREDGADE // KØBENHAVN. 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. Siguéll, 1847
Signed "[J]F] A Wetterbergh 1847.” Oil on canvas, 23.5 x 27.5 cm
Gripsholmsföreningen Gift Fund NMGrh 4948
images of the Signeuls, however, he has produced a sensitive portrayal of representatives of a small-town middle class.

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.

The Signeuls lived in Uddevalla in the middle of the 19th century. 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)

Fig. 82 Thron Ullberg, Michael Nyqvist (b. 1960), actor, NMGrh 4957.
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 5028

Rolf Winquist (1910–1968), Swedish
Gertrud Frith (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
Rolf Winquist (1910–1968), Swedish
*Unknown Woman,* possibly Marita Lindholm (b. 1935), 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
*Unknown Woman,* unknown sitter
Gelatin silver print, 60 x 50 cm
Gift of the photographer
Hans Gedda
NMGrh 5019

Rolf Winquist (1910–1968), Swedish
*Sofia Lopez,* m. Svenstedt (b. 1935), film director
Gelatin silver print, 60 x 50 cm
Gift of the photographer
Hans Gedda
NMGrh 5018

Rolf Winquist (1910–1968), Swedish
*Sofia Lopez,* m. Svenstedt (b. 1935), film director
Signed “R. Winquist,”
Gelatin silver print mounted on cardboard, 58.7 x 38.8 cm
Gift of the photographer
Hans Gedda
NMGrh 5017

Rolf Winquist (1910–1968), Swedish
*Mats Paulson* (b. 1938), singer-songwriter, author and artist, 1964
Signed “RWinquist-64,”
Gelatin silver print mounted on cardboard, 58.8 x 38.8 cm
Gift of the photographer
Hans Gedda
NMGrh 5016

Rolf Winquist (1910–1968), Swedish
*Unknown Woman and Man,* 1961
Signed “RWinquist 61,”
Gelatin silver print mounted on cardboard, 59 x 39 cm
Gift of the photographer
Hans Gedda
NMGrh 5015

Rolf Winquist (1910–1968), Swedish
*Unknown Woman,* also the sitter in NMGrh 5002, 1958
Signed “RWinquist-68,”
Gelatin silver print mounted on cardboard, 59 x 39 cm
Gift of the photographer
Hans Gedda
NMGrh 5004

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 5030

Rolf Winquist (1910–1968), Swedish
*Unknown Woman,* also the sitter in NMGrh 5041, 1958
Signed “RWinquist-62,”
Gelatin silver print mounted on cardboard, 59 x 39 cm
Gift of the photographer
Hans Gedda
NMGrh 5022

Rolf Winquist (1910–1968), Swedish
*Unknown Woman,* also the sitter in NMGrh 5022, 1958
Signed “RWinquist 58,”
Gelatin silver print mounted on cardboard, 58.5 x 39 cm
Gift of the photographer
Hans Gedda
NMGrh 5036
Rolf Winquist (1910–1968), Swedish
Unknown Man, 1964
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, 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 //

ACKNOWLEDGEMENT OBLIGATORY © // Kerstin Cederwall,
(Eskilstuna) // COPYRIGHT
Gelatin silver print, 20.2 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
Friedell (b. 1965), entrepreneur; Oscar
Gyllenhammar (b. 1966), entrepreneur;
Stephanie Hales; Cecilia Gyllenhammar
(b. 1961), author; Beata Engellau
(b. 1964), homeopathist; Martin Tissell
(b. 1964); Charlotte Gyllenhammar
(b. 1963), artist; Pontus Engellau
(b. 1966), architect; Nathalie Hales;
Jacob Engellau (b. 1963), MD, consultant,
1967
Signed “R. Winquist 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 “R. Winquist 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 “R. Winquist 67”
Gelatin silver print, 28.4 x 23.3 cm
Gift of the photographer
Hans Gedda
NMGrh 5012:16

Rolf Winquist (1910–1968), Swedish
Elisabeth Malmström, 1967
Signed “R. Winquist 67”
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”
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 “R. Winquist 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 “R. Winquist.”
Gelatin silver print, 29 x 23 cm
Gift of the photographer
Hans Gedda
NMGrh 5012:2

Rolf Winquist (1910–1968), Swedish
Unknown Woman
Signed “R. Winquist.”
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
Signed “R. Winquist.”
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 (also the sitter in
NMGrh 5012:10)
Signed “R. Winquist.”
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 (also the sitter in
NMGrh 5012:8)
Signed “R. Winquist.”
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 “R. Winquist.”
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 “R. Winquist.”
Gelatin silver print, 29 x 23 cm
Gift of the photographer
Hans Gedda
NMGrh 5012:2

Rolf Winquist (1910–1968), Swedish
Unknown Woman
Signed “R. Winquist.”
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
Signed “R. Winquist.”
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 (also the sitter in
NMGrh 5012:10)
Signed “R. Winquist.”
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 (also the sitter in
NMGrh 5012:8)
Signed “R. Winquist.”
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 “R. Winquist.”
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, 30 x 20.8 cm
Gift of the photographer
Hans Gedda
NMGrh 5012:22

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

Rolf Winquist (1910–1968),
Swedish
Unknown Girl
Signed “RWinquist.”
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

Unknown photographer
The baptism of Prince Sigvard; Eugen (1865–1947), Prince of Sweden and Norway, artist; Vilhelm (1884–1965), Prince of Sweden and Norway, author; Gustav V (1858–1950), King of Sweden, Crown Prince of Norway; Gustav VI Adolf (1882–1973), King of Sweden, Prince of Norway; Oskar II (1829–1907), King of Sweden and Norway; Margareta (1852–1920), of Connaught, Crown Princess of Sweden; Sigvard Bernadotte (1907–2002), Prince of Sweden, Count of Wisborg, designer; Sofia (1836–1913), Princess of Saxe-Altenburg, Princess of Sweden and Norway; Oskar II (1829–1907), King of Sweden and Norway, Margareta (1852–1920), of Connaught, Crown Princess of Sweden; Sigvard Bernadotte (1907–2002), Prince of Sweden, Count of Wisborg, designer; Sofia (1836–1913), Princess of Saxe-Altenburg, Princess of Sweden and Norway; Astrid (1905–1935), Princess of Sweden, Queen of Belgium; Ingeborg (1878–1958), Princess of Denmark, Princess of Sweden and Norway; Margaretha (1899–1977), Princess of Denmark, Princess of Sweden and Norway, Princess of Denmark; Märtha (1901–1934), Princess of Sweden and Norway, Crown Princess of Norway, 1907
Photograph mounted on cardboard, 17 x 21.2 cm
Gift of curator Eva-Lena Karlsson
NMGrh 4978

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 29.5 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 predominate, 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 Overseek 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 “SPHIE AHLBOM // FR. HASSELL // STOCKHOLM // Malmöorgsgatan No 5.” Albumen print mounted on cardboard, 10.8 x 6.3 cm.

Fritz Ottergren Fund

NMGrh 5060:102

**Numa Blanc et Cie, Numa Prosper Blanc de Labarthe and his son André François Blanc de Labarthe** (1849–?), French


Albumen print mounted on cardboard, 10 x 6.3 cm.

Fritz Ottergren Fund

NMGrh 5060:45

**Boissier & Hambüchen**, German

Signed in print “BOISSIER & HAMBÜCHEN, PHOTOGR.; “BOISSIER & HAMBÜCHEN // Düsseldorf // 42 Bolkerstrasse 42.”

Albumen print mounted on cardboard, 10.1 x 7.2 cm.

Fritz Ottergren Fund

NMGrh 5060:18

**Augusta Borg** (1826–1914), Swedish

Signed in print “AUGUSTA BORG // Drottninggatan No 68 // GÖTHEBORG”

Albumen print mounted on cardboard, 9.7 x 5.8 cm.

Fritz Ottergren Fund

NMGrh 5060:42

**Budtz Müller & Co, Bertel Christian Budtz Müller** (1857–1884), Danish


Albumen print mounted on cardboard, 10 x 6.3 cm.

Fritz Ottergren Fund

NMGrh 5060:13

**Chardon the Younger, for Bulla Frères, French, after Tiziano Vecellio**, known as Titian

The Entablament


Albumen print mounted on cardboard, 9.9 x 6.2 cm.

Fritz Ottergren Fund

NMGrh 5060:84

**Heinrich Diedrich** (1834–1905), German, active in Denmark


Albumen print mounted on cardboard, 10.2 x 6.5 cm.

Fritz Ottergren Fund

NMGrh 5060:56

**André-Adolphe-Eugène Disdéri** (1819–1889), French

Italo Cardoni (1821–1882), Italian opera singer

Signed in print “DISDÉRI”; “DISDÉRI // PHOTOGRAPHE DE S M L’EMPEREUR // 8, Boulevard des Italiens // PARIS”

Albumen print mounted on cardboard, 10.6 x 6.2 cm.

Fritz Ottergren Fund

NMGrh 5060:57

**André-Adolphe-Eugène Disdéri** (1819–1889), French

Giulia Grisi, m. (1) de Melcy, (2) de Candia (1811–1869), Italian opera singer


Albumen print mounted on cardboard, 10.5 x 6.1 cm.

Fritz Ottergren Fund

NMGrh 5060:44
Acquisitions/Exposé

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 Gioachino Rossini’s opera
“Semiramide”, 1860
Signed in print “Disdéri Phot”; “DISDÉRI // PHOTOGRAPHE de S M L’EMPEREUR // 8, Boulevard 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, Boulevard 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 Garcia, m. Viardot (1821–
1910), French opera singer, composer
and singing mistress, character portrait
as Orpheus in Hector Berlioz’s adapta-
tion of Christoph Willibald Gluck’s opera
“Orfeo ed Euridice”, 1859–60
Signed in print “Disdéri & Cie
Phot. Déposé”, “DISDERI & Cie // PHOTOGRAPHES de S M L’EMPE-
REUR/ // 8, Boulevard des Italiens
// PARIS”
Albumen print mounted on cardboard, 10.5 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.
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

Fig. 86, see p. 115
Disdéri & Cie, André-Adolphe-Eugène Disdéri (1819–1889), French
Adelaide Ristori, m. Capranica del Grillo (1822–1906), Italian actress, Marchioness, 1861
Signed in print “Disdéri & Cie Photographes de S. M. L’Empereur // 8 Boulevard des Italiens // Paris”

Fig. 87 Franz Hanfstaengl, Peter von Cornelius (1783–1867), German painter, NMGrh 5060:15.

Fig. 88 Mathias Hansen, Jenny Lind, m. Goldschmidt (1820–1887), opera singer, NMGrh 5060:5.
Aluminum print mounted on cardboard, 9.8 x 5.8 cm
Fritz Ottergren Fund
NMGrh 5060:8

Wilhelm Abraham Eurenius
(1812–1892) and Peter Ludvig Qist
(1833–1891), the half-brothers
Ludwig von Hoffmann // 28A Regeringsgatan No 28A
Signed in print “W. A. Eurenius & P. L. Qist // HOF-PHOTOGRAFER // STOCKHOLM // Regeringsgatan No 18”
Aluminum print mounted on cardboard, 10.5 x 6.3 cm
Fritz Ottergren Fund
NMGrh 5060:30

Betty Fabricius
(1849–1924), Swedish
Wendela Andersson, m. (1) Sörensen, (2) Sörensen (1860–1926), opera singer, 1880
Aluminum print mounted on cardboard, 10.6 x 6.3 cm
Fritz Ottergren Fund
NMGrh 5060:9

Jacob Feddersen
(1812–1894), Danish
Johannes Mølgaard (1854–1927), Danish sculptor and photographer, 1881
Signed in print “J. FEDDERSEN TONDERN. // PHOTOGR. ATELIER; ”/”JF // J.FEDDERSEN // Photographisches Atelier // TONDERN // Die Platte bleibt für Nachbestellungen aufbewahrt.”
Aluminum print mounted on cardboard, 10.5 x 6.5 cm
Fritz Ottergren Fund
NMGrh 5060:103

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

Ghémard Frères, the half-brothers
Louis-Joseph Ghémard (1810–1873) and Léon Louis Auverleaux
(1832–1860), Belgian
Victor Hugo (1802–1885), French
Author, c. 1862
Signed in print “Ghémard Frères, Photographes du Roi, Bruxelles.”
“ATELIER DE PHOTOGRAPHIE // GHÉMARD FRÈRES // PHOTOGRAPHES DU ROI. // 27, rue de l’Ecuver, // entrée par la porte cochère, // BRUXELLES”
Aluminum 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
(1804–1840), French, after
Leonardo da Vinci (1452–1519), Italian
Possibly Lisa Gerardini, m. Gioconda, known as La Gioconda or Mona Lisa
Signed in print “PHOTOGRAPHIE GOUPIL & CIE // PARIS: 19, Bd Montmartre // LONDRES LA HAYE BERLIN NEW YORK”
Aluminum print mounted on cardboard, 9.7 x 6.3 cm
Fritz Ottergren Fund
NMGrh 5060:8

Goupil & Cie, Adolphe Goupil
(1866–1893) and Henri Rittner
(1802–1840), French, after
Schuch (1795–1858), Dutch, active in France
The Temptation of Christ
Signed in print “PHOTOGRAPHIE GOUPIEL & CIE // PARIS: 19, Bd Montmartre // LONDRES LA HAYE BERLIN NEW YORK”
Aluminum print mounted on cardboard, 10.3 x 6.1 cm
Fritz Ottergren Fund
NMGrh 5060:34

Goupil & Cie, Adolphe Goupil
(1866–1893) and Henri Rittner
(1802–1840), French, after
unknown artist
Military scene
Signed in print “PHOTOGRAPHIE GOUPIEL & CIE // PARIS: 19, Bd Montmartre // LONDRES LA HAYE BERLIN NEW YORK”
Aluminum print mounted on cardboard, 10 x 6.1 cm
Fritz Ottergren Fund
NMGrh 5060:62

Erwin & Ernest Hanfstaengl Frères
(1835–1907) and Ernst Hanfstaengl
(1819–1897), German, active for a time in France
Giacoachino Rossini (1792–1868), Italian composer
Signed in print “Erwin & Ernest Hanfstaengl frères. // 4. rue Frochet, PARIS, quarter St Georges.”
“Erwin & Ernest Hanfstaengl frères. // 4. rue Frochot, Paris”
Aluminum print mounted on cardboard, 10.4 x 5.9 cm
Fritz Ottergren Fund
NMGrh 5060:05

Fig. 87, see p. 116
Franz Hanfstaengl
(1804–1877), German
Peter von Cornelius (1783–1867), German painter
Signed in print “Fr Hanfstaengl München”
Aluminum 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
Signed in print “FRANZ HANFSTAENGL // Kgl. Preuss. Hof-Photograph // MÜNCHEN”
Aluminum 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.”
Aluminum print mounted on cardboard, 10.4 x 5.9 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”
Aluminum 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 // Regeringsgata No 28, // STOCKHOLM”
Aluminum 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 // KONGL. HOF-PHOTOGRAPH // Drottninggatan No 5, // STOCKHOLM”
Aluminum print mounted on cardboard, 10.6 x 6 cm
Fritz Ottergren Fund
NMGrh 5060:4

Mathias Hansen
(1823–1905), Norwegian, active in Sweden
Jenny Lind, m. Goldschmidt
(1820–1887), Norwegian, active in Sweden and Norway
Signed in print “Maths Hansen // Kongl. Hof-Photograf // Regeringsgatan No 26, // STOCKHOLM”
Aluminum print mounted on cardboard, 10.6 x 6 cm
Fritz Ottergren Fund
NMGrh 5060:9

Fig. 88, see p. 116
Mathias Hansen
(1823–1905), Norwegian, active in Sweden
Karl XV (1826–1872), King of Sweden and Norway
Signed in print “MATHS HANSEN // KONGL. HOF-PHOTOGRAPH // Regeringsgatan No 28, // STOCKHOLM”
Aluminum 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-PHOTOGRAF // Drottninggatan No 5 // STOCKHOLM”
Albumen print mounted on cardboard, 10.3 x 6.4 cm
Fritz Ottergren Fund
NMGrh 5060:01

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 “SELMAL JACOBSSON STOCKHOLM”; “SELMAL 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

Johannes Jaeger (1832–1908), German, active in Sweden
Gustaf Rydberg (1835–1933), painter and graphic artist
Albumen print mounted on cardboard, 10 x 6.1 cm
Fritz Ottergren Fund
NMGrh 5060:22

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 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

Hansen & 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 5060:84

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
Oscar Keen (1838–?), Swedish Italian opera singer, active in Sweden
Signed in print "Fotografisk Atelier // af // OSCAR KEEN // STOCKHOLM // Näckströmsgatan // vid Berzelii Park // ui Conditör Berns nya hus."
Albumen print mounted on cardboard, 9.8 x 5.8 cm
Fritz Ottergren Fund
NMGrh 5060:94

Kittendorf, Aagaard & B. Olsen, Norwegian painter,
Axel Kittendorf (1821–1868), Johan Aagaard (1818–1879) and Bernhard Olsen (1836–1892), Danish Godtfred Rump (1816–1880), Danish painter
Signed in print "Kittendorff & Aagaard B: Olsen"; "St Kjöbmagergade Nr 15 // STORE KJØBMAGERGADE // 3. NEUE PFERDSTRASSE 3. // 10.5 x 6.2 cm
Fritz Ottergren Fund
NMGrh 5060:32

Anton von Künsberg (active 1856–1882), German
Olof Arborelius (1842–1915), landscape and genre painter
Albumen print mounted on cardboard, 10.3 x 6 cm
Fritz Ottergren Fund
NMGrh 5060:32

Stephan Luger, German
Elif Petersen (1852–1928), Norwegian painter, 1875
Albumen print mounted on cardboard, 10.5 x 6.9 cm
Fritz Ottergren Fund
NMGrh 5060:10

Jacob Lundbergh (1828–?), Swedish
Signed in print "B. J. LUNDBERGH // FOTOGRAFI ATELIER // STOCKHOLM // Götgatan & Urvådersgård No 4 // Å SÖDER"
Albumen print mounted on cardboard, 9.8 x 6 cm
Fritz Ottergren Fund
NMGrh 5060:59

Jacob Lundbergh (1828–?), Swedish
Joseph Wilhelm Wallander (1825–1888), painter and Professor
Signed in print "J. LUNDBERGH STOCKHOLM Ä 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
NMGrh 5060:24

Carl Jacob Malmborg (1824–1895), Finnish, active in Sweden
Isidor Dannström (1827–1897), opera singer, composer and singing master
Signed in print "C. J. MALMBERG // FOTOGRAF // Norrtullsgatan No 21 // STOCKHOLM"; "C. J. MALMBERG // FOTOGRAPHE // Norrtullsgatan No 21 // STOCKHOLM"
Albumen print mounted on cardboard, 10.3 x 6 cm
Fritz Ottergren Fund
NMGrh 5060:58

Carl Jacob Malmborg (1824–1895), Finnish, active in Sweden
Unknown Man
Signed in print "C. J. MALMBERG // PHOTOGRAPHE // 42 Drottninggatan 42. // STOCKHOLM"
Albumen print mounted on cardboard, 10.1 x 5.8 cm
Fritz Ottergren Fund
NMGrh 5060:60

Fig. 89, see p. 118
Mayer & Pierson, Ernest Mayer (1817–1879) 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"; "MAIER & PIERSON // PHOTOGRAPHES DE S.M. L’EMPEREUR // Boulevard des Capucines. 3 // PARIS"
Albumen print mounted on cardboard, 10.6 x 6.2 cm
Fritz Ottergren Fund
NMGrh 5060:16

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 // indhendes // 22 Østergade 22 // KJØBENHAVN"
Albumen print mounted on cardboard, 10 x 6.2 cm
Fritz Ottergren Fund
NMGrh 5060:11

Franz Neumayer (active 1856–1882), German
Alfred Nyström (1844–1897), sculptor
Albumen print mounted on cardboard, 10.5 x 6.2 cm
Fritz Ottergren Fund
NMGrh 5060:35

G. & A. Overbeck, the brothers
Gustav Overbeck (1827–?) and Arnold Overbeck (1831–1899), German
Oswald Abraham (1827–1905), German painter and Professor
Signed in print "G&A OVERBECK DÜSSELDORF"
Albumen print mounted on cardboard, 10 x 5.7 cm
Fritz Ottergren Fund
NMGrh 5060:17

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
NMGrh 5060:29

G. & A. Overbeck, the brothers
Gustav Overbeck (1827–?) and Arnold Overbeck (1831–1899), German
Hans Gade (1825–1903), Norwegian painter and Professor
Signed in print "G&A OVERBECK DÜSSELDORF"
Albumen print mounted on cardboard, 10.8 x 6 cm
Fritz Ottergren Fund
NMGrh 5060:7

G. & A. Overbeck, the brothers
Gustav Overbeck (1827–?) and Arnold Overbeck (1831–1899), German
Victor Helsander (1839–1901), painter
Signed in print "G&A OVERBECK DÜSSELDORF"
Albumen print mounted on cardboard, 10.4 x 5.9 cm
Fritz Ottergren Fund
NMGrh 5060:35

Fig. 90, see p. 121
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
NMGrh 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
NMGrh 5060:29
Acquisitions/Exposé

G. & A. Overbeck, the brothers
Gustav Overbeck (1827–7) and
Arnold Overbeck (1831–1899),
German
Bengt Nordenberg (1822–1902), genre
painter
Signed in print “G&A OVERBECK
DÜSSELDORF”
Albumen print mounted on
cardboard, 10.3 x 6.5 cm
Fritz Ottergren Fund
NMGrh 5060:32

G. & A. Overbeck, the brothers
Gustav Overbeck (1827–7) 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 5060:93

G. & A. Overbeck, the brothers
Gustav Overbeck (1827–7) and
Arnold Overbeck (1831–1899),
German
Bengt Nordenberg (1822–1902), genre
painter
Signed in print “G&A OVERBECK
DÜSSELDORF”
Albumen print mounted on
cardboard, 10.3 x 6.5 cm
Fritz Ottergren Fund
NMGrh 5060:12

Pierre Petit (1831–1909), French
Christina Nilsson, m. (1) Rouzaud, (2)
de Casa Miranda (1843–1921), opera
singer, Countess
Signed in print “PIERRE PETIT;
“PHOTOGRAPHIE DES DEUX
MONDES // EXPOSITION UNI-
VERSSELLE // PARIS BESANON
// PIERRE PETIT // PHOTOGRAP-
HE // 31. PLACE CADET // PARIS
// PRUSSE BADE”
Albumen print mounted on
cardboard, 10.3 x 5.6 cm
Fritz Ottergren Fund
NMGrh 5060:06

Pierre Petit (1831–1909), French
Christina Nilsson, m. (1) Rouzaud, (2)
de Casa Miranda (1843–1921), opera
singer, Countess
Signed in print “PIERRE PETIT;
“PHOTOGRAPHIE DES DEUX
MONDES // EXPOSITION UNI-
VERSSELLE // PARIS BESANON
// PIERRE PETIT // PHOTOGRAP-
HE // 31. PLACE CADET // PARIS
// PRUSSE BADE”
Albumen print mounted on
cardboard, 10.3 x 5.6 cm
Fritz Ottergren Fund
NMGrh 5060:06

Georg Rosenkildes Atelier, Georg
Rosenkilde (1814–1891), Danish
Julius Exner (1823–1910), Danish
painter, and a reproduction of a gene
painting by Exner
Signed in print “G. Rosenkildes
Atelier Vinggaardstræde No 1 //
Eneberetigt”
Albumen print mounted on
cardboard, 10.8 x 6.8 cm
Fritz Ottergren Fund
NMGrh 5060:97

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 6.6 cm
Fritz Ottergren Fund
NMGrh 5060:98

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

F. Sala & Co, German, after a
Hellenistic artist
Aphrodite, 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 //
SCHUSSEL-PASSAGE // in //
MÜNCHEN // Die Platte ist zum
Nachbestellen aufbewahrt. // J. F.
Schippang u. […] Berlin”
Albumen print mounted on
10.5 x 6.5 cm
Fritz Ottergren Fund
NMGrh 5060:93

August Roessler (1837–1896),
French, active in Sweden, after Maria
Rohl (1801–1875), Swedish
Lars Gabriel Branting (1799–1881),
teacher of gymnastics
Signed in print “AUGUST ROFR
ESLER // Drottninggatan No 23 //
STOCKHOLM // samma hus som
// Apollohet Morian.”
Albumen print mounted on
10 x 5.8 cm
Fritz Ottergren Fund
NMGrh 5060:17

August Roessler (1837–1896),
French, active in Sweden, after Maria
Rohl (1801–1875), Swedish
Lars Gabriel Branting (1799–1881),
teacher of gymnastics
Signed in print “AUGUST ROFR
ESLER // Drottninggatan No 23 //
STOCKHOLM // samma hus som
// Apollohet Morian.”
Albumen print mounted on
10 x 5.8 cm
Fritz Ottergren Fund
NMGrh 5060:17

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
Verlags-Institut // BERLIN //
Grosse Friedrichs-Strasse 188.”
Albumen print mounted on
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
Verlags-Institut // BERLIN //
Grosse Friedrichs-Strasse 188.”
Albumen print mounted on
9.8 x 6.6 cm
Fritz Ottergren Fund
NMGrh 5060:87

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 No 42.”
Albumen print mounted on
cardboard, 9.6 x 5.8 cm
Fritz Ottergren Fund
NMGrh 5060:41

Rosalie Sjöman (1833–1919),
Swedish
Emil Hallgren (1839–1894), painter
Signed in print “R. S. Sjöman. Stock-
holm. // Drottninggatan No 42.”
Albumen print mounted on
cardboard, 9.6 x 5.8 cm
Fritz Ottergren Fund
NMGrh 5060:37

Art Bulletin of Nationalmuseum Volume 21, 2014
Lorenzo Suscipj (1802–1885), Italian  
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 1859–1871), French  
Signed in print “TRINQUART, PHOT”; “TRINQUART // BREVE-TÉ // 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  
Signed in print “Phot Artistique”; “PHOTOGRAPHIE ARTISTIQUE // ET DES // ÉCOLES DU GOUVERNEMENT // 25 // Avenue Montaigne”  
Albumen print mounted on cardboard, 10.3 x 6.1 cm  
Fritz Ottergren Fund  
NMGrh 5060:47

Unknown photographer  
Signed in print “Lovisa Åhrberg (1801–1881), self-taught doctor”  
Albumen print mounted on cardboard, 10 x 5.8 cm  
Fritz Ottergren Fund  
NMGrh 5060:68

Fig. 90 G. & A. Overbeck, the brothers Gustav Overbeck and Arnold Overbeck, Amalia Lindegren (1814–1891), genre and portrait painter, NMGrh 5060:26.

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
Fredrika Bremmer (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 Rahden, (2) von Wallhoven
(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, 10.1 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 Lima
Albumen print mounted on cardboard, 10.1 x 6.2 cm
Fritz Ottergren Fund
NMGrh 5060:96

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, Francis of Assisi, Jerome and the donor Sigismondo de Conti, known as the Madonna of 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, 10.1 x 6.2 cm
Fritz Ottergren Fund
NMGrh 5060:80

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

Magnus Olausson
Director of Collections and Exhibitions
19 March 2014 –

Fig. 1 Interior from the exhibition Crossing Borders.
In 2014, an exhibition project was launched together with Swedavia, to show art and design from the Nationalmuseum collection at Swedish airports, with the object of reaching a wider and more international audience. This idea was prompted to a large degree by our ambition to show the Nationalmuseum’s collections while the museum building is closed for refurbishment. Our first project was the photo exhibition Crossing Borders which opened at Stockholm Arlanda Airport, where some 20 million travellers pass through each year. The next exhibition venue was Umeå, when the city was Cultural Capital of Europe. Last summer, we also showed a similar selection at the Swedish National Portrait Gallery, Gripsholm Castle. The exhibition featured more than 20 photographic portraits of internationally famous Swedes who had challenged or crossed borders in one way or another (Fig. 1).

Another vital aspect has been that the portraits we show reflect contemporary portrait photography. The photographers belong to different generations, from Hans Gedda and Denise Grünstein to Sanna Sjöswärd and Magnus Laupa. They have different styles and are inspired by both advertising and fashion photography, films and videos. This sometimes lends a theatrical air to their work, with carefully staged portraits. Other photographs exemplify intimacy or detachment, the personal and the official.

In Hans Gedda’s portrait of the Nobel laureate Tomas Tranströmer, no one would suspect that a stroke had left the author hemiplegic (Fig. 2). The picture is remarkably meditative, with a beetle moving in the opposite direction across the table. It could be a reference to the scarab, the an-

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Fig. 2 Hans Gedda (b. 1942), Tomas Tranströmer (1931–2015), 2006. Gelatin silver print, 55.5 x 45 cm. Nationalmuseum, NMGRH 4437.

Fig. 3 Thomas Wågström (b. 1955), Ingvar Kamprad (b. 1926), 2010. Photograph, pigment based ink on paper, 80 x 61 cm. Nationalmuseum, NMGRH 4728.
The ancient Egyptian symbol for the morning sun, but more specifically to the fact that a newly-discovered species of beetles was named after Tranströmer, in honour of his 80th birthday – *Mordellista transtroemeriana*. Thomas Wägström’s portrait of Ingvar Kamprad signals ingenuity in simplicity – his key to success rests lightly in one hand (Fig. 3). The Ikea hex key is a familiar symbol of the company whose flat-packed furniture is found in so many Western homes. Wägström is also the photographer behind one of the two portraits commissioned for this exhibition, that of the biochemist and inventor Petra Wadström. The other is of former foreign minister Carl Bildt, immortalised in Parliament in Stockholm by Sanna Sjöswård (Fig. 4).

The other portraits originate in other contexts. Fredrik Etoall’s picture of the recording artist Robyn, and Eric Broms’ photo of the footballer Zlatan Ibrahimovic are two examples of this (Figs. 5 and 6). Zlatan, with his spectacularly acrobatic style on the pitch, has been one of the greatest football stars for more than ten years. But Broms’ portrait of Zlatan, like Peter Cederling’s of swimming champion Therese Alshammar, demonstrate new trends in the genre (Fig. 7). Here, cropping is used to create evocative effects. All the new portraits that were acquired and shown in the exhibition, were funded by Gripsholmsföreningen av år 1937.

With this manifestation of photographic portraits, as highlighted in the exhibition *Crossing Borders*, our own contemporary times have gained a stronger presence in the Swedish National Portrait Gallery. From the very start, the idea was to feature people who have made a valuable contribution to Sweden. Formerly, this was almost
exclusively synonymous with being an elderly male member of the establishment. Now, however, the world’s oldest national portrait gallery has extended its range to include representatives from many different parts of society. The artists include both Swedish and international names, from Alexander Roslin to Irving Penn.

**Project leader:** Per Hedström  
**Working party:** Mikael Ahlund, Eva-Lena Karlsson, Magnus Olausson, Paula Röhrs  
**Exhibition design:** Joakim E. Werning  
**Lighting design:** Jan Gouiedo  
**Exhibition technology and installation:**  
The Technical Department at Nationalmuseum and Lars Johansson  
**Project coordinator:** Erik Järmens  
**Graphic design:** Agneta Bervokk
The exhibition *Highlights: Famous and Forgotten Art Treasures from the Nationalmuseum* featured a selection of works from the Museum’s various collections – many of them sorely missed by the audience while the museum building on Blasieholmen is closed for refurbishment. The exhibition included paintings, sculptures, crafts and design. A large number of works from the 16th century up to today were chronologically presented. Early masters, such as Rembrandt, Judith Leyster (Fig. 1), François Boucher, Anne Vallayer-Coster and Clodion, were succeeded by later artists such as William Turner, Gustave Courbet, Rosa Bonheur, Auguste Renoir and Berthe Morisot, to name but a few. Foreign names were interspersed with Swedish artists such as Elias Martin (Fig. 2), Alexander Roslin, Ulrika Pasch, Marcus Larson, Anders Zorn, Bruno Liljefors, Eva Bonnier, and many others.

Alongside paintings and sculptures, the exhibition gave equal prominence to a rich selection of objects from the Museum’s collection of applied art and design, with several key works from the Renaissance up to our own times. Apart from objects such as Meissen porcelain and faïence from Rörstrand and Marieberg, the exhibition featured modern design and pieces by contemporary Swedish and international crafts designers, including Michael Eden, Eva Hild and Frida Fjellman. Also featured were 1960s and ’70s applied art objects in the collection that have rarely or never before been shown, for instance,
Ettore Sottsass’ so-called *Monument to Mustard* (Fig. 3) and Magdalena Abakanowicz’s textile sculpture *Abakan* (Fig. 4). There was also a separate section on portraits, under the subheading *Selfies: Now and Then* (see separate article on p. 131).

As a complement to the rich selection of famous paintings, sculptures and applied art objects, wall texts and the exhibition catalogue asked why some works have grown more well-known and popular than others. Words like “highlight”, “classic” and “masterpiece” were examined. What constitutes a “masterpiece”? Who decides? And how has the attitude to masterpieces changed over the years? The exhibition referred to how these issues had been explored in debates, museology research and museum studies and the discussions about an art history canon over the past decades. With its selection of works and texts, the exhibition focused on the question of what powers in the past and present influenced and still influence our views on art and art history. The exhibition specifically discussed the historic influence of museums in this process – not least the Nationalmuseum. The accompanying texts described how individual works had achieved stardom, and discussed works that had once been famed but for various reasons are now more or less forgotten. As a complement to the theme of famous and unknown masterpieces, the exhibition also featured a few works that are rarely or never shown at the Museum – obscure but nonetheless captivating art that has not previously been given much attention despite its merits. Thus, the works chosen for the presentation were a motley crew from art history – celebrated masterpieces alternating with forgotten or comparatively obscure works. The changed attitude to various works by Rembrandt and other Dutch 17th-century painters over time was discussed, and how this has impacted on their fame.

Changed views on later oeuvres over the past century were also commented upon, exemplified with works by August Strindberg, Ernst Josephson (Fig. 5) and
Carl Fredrik Hill, whose respective reputations geniuses was not established until well into the 20th century, when their paintings were viewed and reconsidered through the filter of modernism. The visual kinship between modern art and the unique imagery developed by these artists posthumously gave them a prominent position in Swedish 20th-century art historiography. Other artists and craftsmen, however, have experienced the opposite. This is true, for instance, of Carl Hjalmar Norrström. His elaborate steel urn from the late-19th century (Fig. 6), which was highly admired by Norrström’s contemporaries, was disdained in the 20th century and banished to the darkness of the storage. The exhibition also included examples of art that was praised from the beginning and has maintained its popularity. Olof Arborelius painted his view of a lake at Engelsberg in 1893, and the painting was bought for the Nationalmuseum collection the following year (Fig. 7). It has been one of the Museum’s most popular paintings ever since. Its fame was augmented when it was chosen as the “Sweden Painting” in 1935 by the Swedish Tourist Board and reproduced as such in a plethora of contexts. This painting is also the Museum’s most frequently copied work by visiting artists and art students.

One of the aims of this exhibition was thus to shed light on the forces that have shaped our views on art and its history and influenced our appreciation of individual works. By means of the selected examples, it demonstrated how museums and other media have identified “masterpieces” and “highlights”, and how opinions change over time. Another primary purpose of this exhibition was to show a rich selection from the Nationalmuseum’s collection – famous and unknown works that were brought out into the light for a while, before the refurbished Nationalmuseum once again opens its doors.
Fig. 7 Olof Arborelius (1824–1915), *Lake View at Engelsberg*, 1893. Oil on canvas, 81 x 120 cm. Nationalmuseum, NM 1472.

Interior from the exhibition *Highlights: Famous and Forgotten Art Treasures from the Nationalmuseum.*

Fig. 6 Carl Hjalmar Norrström (1853–1924), Urn with cover, 1893. Steel, gilded, etched and blued, H. 133 cm, W. 54 cm. Nationalmuseum, NMK 21/1894.

Exhibition curators: Mikael Ahlund and Anders Bengtsson
Exhibition design: Joakim E. Werning
Lighting design: Jan Gouiedo
Exhibition technology and installation: The Technical Department at Nationalmuseum, under the supervision of Lennart Karlsson
Chief conservators: Britta Nilsson, Maria Franzon and Nils Ahlner
Exhibition manager: Anneli Carlsson
Exhibition coordinator: Lena Granath
Education officer: Helén Hallgren Archer

Exhibition catalogue
Highlights: Kända och okända konstskatter från Nationalmuseum (Swedish edition);
Highlights: Famous and Forgotten Art Treasures from the Nationalmuseum (English edition)
Nationalmusei utställningskatalog nr 671 (Nationalmuseum exhibition catalogue no. 671)
Selfies: Now and Then

Margareta Gynning
Curator
15 May – 31 August 2014

Rembrandt Harmensz. van Rijn (1606–1669), Self-Portrait, 1630. Oil on copper, 15.5 x 12 cm. Nationalmuseum, NM 5324.

Images of the actress Ann Petréén from her slide show on stereotypes and body language.

Gustave Courbet (1819–1877), Jo, the Beautiful Irish Girl, 1866. Oil on canvas, 54 x 65 cm. Nationalmuseum, NM 2543.
Selfies: Now and Then
therefore focused
on stereotyped visual structures and portrait
conventions. As part of the exhibition, a
slide-show on body language by the actor
Ann Petrén was shown, interacting with our
portraits and with our visitors, who could post
their own selfies on Instagram and which
were then incorporated into the exhibition.
We got a great deal of attention from the
press and feedback from our visitors when we
explored what these kind of images actually
represent in relation to gender, ethnicity, class
and age, and the meanings of different codes
and norms in the past and present.

Exhibition curators: Margareta Gynning
Exhibition design: Joakim E. Werning
Lighting design: Jan Gouiedo
Exhibition technology and installation: The
Technical Department at Nationalmuseum,
under the supervision of Lennart Karlsson
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Exhibition catalogue

Museums are an important meeting
place for discussions about our entire visual
culture, and not just about what is defined
as Fine Art. As part of the Highlights: Famous
and Forgotten Art Treasures from the National-
museum exhibition, the Museum therefore
wished to contribute to the current debate
about identity and what are called “selfies” –
self-portraits taken at arm’s length using
the camera of a mobile phone. Drawing on
the Museum’s collection of portraits, we
wanted to identify parallels between Now and
Then and discuss how people have
wanted to be seen down the centuries. We
asked if a selfie is simply an egocentric fa-
cet of contemporary life, or if it first and
foremost is an expression of our need for
mutual recognition and an instrument of
social communication.

According to relational psychologists,
the most basic human drive is for contact –
we actively engage and create ourselves by
connecting with others. Certainly, we live
in a neo-liberal, consumerist culture that is
centred on the individual and fosters nar-
cissism, but the longing for recognition is
also a way of connecting with the collective.
From infancy, we understand how

Exhibition catalogue

 Highlights: Kända och okända konstskatter från Nationalmuseum (Swedish edition);
 Highlights: Famous and Forgotten Art Treasures from the Nationalmuseum (English edition)
Nationalmusei utställningskatalog nr 671
(Nationalmuseum exhibition catalogue no. 671)
From Tsars to Commissars: Russian and Soviet Painting from the Russian Museum

Per Hedström
Head of Exhibitions
2 October 2014 – 11 January 2015

Ivan Aivazovsky (1817–1900), The Ninth Wave, 1850. Oil on canvas, 221 x 332 cm. The State Russian Museum, St Petersburg.
The exhibition The Peredvizhnikis: Pioneers of Russian Painting, which opened in autumn 2011, was one of the Nationalmuseum’s most visited exhibitions in recent years. In 2014, the Russian exhibition From Tsars to Commissars: Russian and Soviet Painting from the Russian Museum widened the perspective. The Swedish public now had the opportunity to see what came before and after the Peredvizhnikis – Russian and Soviet painting from the early 1800s to late 1960s, a rich and multifaceted art scene that is still unknown to many Western Europeans. The exhibition was produced by the Russian Museum in St Petersburg, which has one of the world’s largest collections of Russian art, and featured many of its key works.

From Tsars to Commissars showed art originating in a society that experienced enormous transitions in the 150 years or so covered by the exhibition; from the Tsardom of the 19th century, via the revolutionary years in the 1910s and 1920s, to the Stalin era and the Soviet superpower during the Cold War. Visitors encountered Russian serfs, images embodying Orthodox Christian notions and traditions, and portrayals of the consequences of social changes and major wars. Many of the exhibited works share a narrative quality and a strong emotional expressiveness, as the monumentally epic tone was characteristic of both 19th-century realism and Stalinist propaganda art.

The exhibition was largely chronological in structure, with 19th-century art in the first room, the second room covering the period around 1900, and Russian avant-garde painting and Soviet art in the final room. Konstantin Makovsky’s magnificent rendering, Shrovetide in St Petersburg, teeming with figures, from the late 1860s served as...
a perfect introduction to the exhibition, illustrating both the Russian cultural tradition (where Shrove is an important celebration) and Russian 19th-century realism and pictorial narrative.

The first room included several major works of Russian 19th-century art, such as Ivan Aivazovsky’s *The Ninth Wave*, Vasily Perov’s *Pugachev’s Justice* and a couple of fine genre paintings by Alexey Venetsianov.

It was, of course, especially gratifying that Aivazovsky’s monumental painting could be included in the exhibition, since it is one of the most popular and sought-after works in the Russian Museum’s collection.

The second room offered several truly excellent paintings from around 1910. One highlight was Nathan Altman’s portrait of the poet Anna Achmatova, a painting that clearly reveals the influence of early French modernism – and especially Cézanne – on the Russian painters. Natalia Goncharova’s tersely simplified winter landscape was another magnificent work in the second room, along with the absolute masterpiece, Boris Grigoriev’s dramatic portrait of the theatre director Vsevolod Meyerhold. Meyerhold belonged to the Russian arts scene, whose members were persecuted in connection with the dogmatic Stalinist arts programme, and was imprisoned and murdered for not embracing the official art doctrine of socialist realism.

The internationally best known part of Russian 20th-century art history is, of course, the so-called Russian avant-garde – the artists who began making purely non-figurative art in the 1910s. The reason for this world renown is mainly that these artists were suddenly at the front-line of the international avant-garde. The groundbreaking approach of Kazimir Malevich and Wassily Kandinsky eschewed realism and the narrative tradition. The exhibition featured one work each of Malevich, Kandinsky and Marc Chagall, but also included works by modernists who are less well-known to the international public. One example is Pavel Filonov, who developed a distinctly personal imagery inspired by Russian folk art and the art of the mentally ill. Filonov was prohibited by the Soviet government from exhibiting.

Russian artists have been forced to work for long periods under repressive regimes, with strict stipulations on the form and content of their art. Under the tsar, censorship was harsh, and during Stalin’s time as Soviet leader, artists were expected to serve the regime. The approved Stalinist style was called socialist realism. Paintings showed Soviet progress and the resilience and determination of the Soviet people. Socialist realism was based on Lenin’s idea that art should be easily accessible to the great masses. It should be realistically depictive and have a clear message.

Modernist styles were perceived as bourgeois and were banned, along with art with religious or erotic subjects. Socialist realism also entailed that art should have an optimistic, positive mood. There were artists, however, who nevertheless managed to create interesting works, despite accommodating the demands of the Soviet regime. One of the most prominent of these was Alexander Deyneka, who portrayed modern industrial settings and the disas-
ters of the Second World War. Among the most powerful images in the exhibition was his painting of the charred remains of a village burned to the ground by German soldiers.

The presentation also offered several typical examples of socialist realism in its most flagrant propaganda version. Arkady Plastov’s *Kolkhoz Festival* shows a throng of people celebrating in one of the Soviet agricultural collectives that were introduced during the Stalin era. Plentiful food, drink and revelling people fill the picture. Above the crowd is a placard with Stalin’s portrait, flanked by a banner proclaiming that life has improved. In fact, the painting illustrates a dream of the ideal life that was far from the starvation that prevailed in many of the enforced collective farms in the late 1930s.

The exhibition ended with three small paintings by Yuri Pimenov, a painter who often portrayed street life in the modern Soviet cities. These particular paintings by Pimenov can be seen to exemplify the art that emerged in the Soviet Union during the so-called Khrushchev Thaw – the years following Stalin’s demise, when the regime somewhat softened its grip and gave freer rein to art, literature and film.

The exhibition was designed by the Nationalmuseum’s designer Joakim E. Werning, and the works were hung in consultation with head of exhibitions Per Hedström, curator Carl-Johan Olsson and the research manager at the Russian Museum, Evgenia Petrova. The richly-illustrated exhibition catalogue was produced by the Russian Museum’s publishing company, Palace Editions. This exhibition would not have been possible without exceedingly generous financial support from Anne-Marie and Herbert Lembcke and their Ad Infinitum Foundation.

**Exhibition curators:** Per Hedström and Carl-Johan Olsson  
**Exhibition design:** Joakim E.Werning  
**Lighting design:** Gunnar Björs  
**Exhibition technology and installation:** The Technical Department at Nationalmuseum, under the supervision of Lennart Karlsson  
**Exhibition coordinator:** Anne Dahlström  
**Education officer:** Lena Eriksson

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INTERIOR FROM THE EXHIBITION *FROM TSARS TO COMMISARS: RUSSIAN AND SOVIET PAINTING FROM THE RUSSIAN MUSEUM*.
An Allegory of Sight attributed to Hans Christoph Schürer in the Nationalmuseum

Thomas Fusenig
PhD, Essen, Germany

Fig. 1 Hans Christoph Schürer (c. 1590–1620), Allegory of Sight (Visus). Oil on panel, 67 x 51.2 cm. Nationalmuseum, NM 5037.
The Anhaltische Gemäldegalerie in Dessau holds a series of paintings of the Five Senses (Figs. 2 A–D and 3), consisting of female half-length figures with oval heads and relatively wide necks, generously displaying their charms. The loosely coiffed hair is interwoven with ribbons and strings of pearls. The young women have elegant, long fingers, but their gestures remain strangely flat. The colours are bright, and liveliness is generated by shimmering highlights and a slight sfumato. Showing some similarity to works by the Prague court artist Hans von Aachen (1552–1615), the pictures have been attributed to an anonymous follower until now. Auditus (Hearing) is holding her lute in approximately the same position as the lute player in Von Aachen’s
Another version of the Dessau *Allegory of Sight* (Fig. 3) is in the Nationalmuseum in Stockholm (Fig. 1).\(^4\) The picture obviously belongs to a further version of the series, this time on panel (the Dessau paintings are on canvas), with approximately the same dimensions. The four remaining Senses in this series are in the collection of the municipal museums at Bamberg (Figs. 4 A–D).\(^5\)

*Donna venusta*, an early painting from around 1585 whose subject the artist varied until the end of his life.\(^2\) *Tactus* (Touch) with a dagger is reminiscent of a *Lucretia* by Von Aachen, known from an engraving by Aegidius Sadeler. However, compositionally more compatible is the woman in Von Aachen’s drawing of an *Unequal Couple* in Cologne.\(^3\)
Comparing the two series, one cannot help but notice that the figures in Dessau appear to be forced into their confined space and that they were executed rather hurriedly. This becomes apparent when considering the folds of the light fabrics and the strands of hair which are rendered delicately and clearly in the Bamberg/Stockholm pictures unlike the paintings in Dessau (though it should be pointed out that the Dessau canvases are probably in slightly worse condition). While the Senses are explicitly labelled in Dessau, the inscriptions on the Bamberg panels can be deciphered only with difficulty, probably because at some point the backgrounds were covered with dark paint. This is not the case with the panel in Stockholm, where the Latin in-
The allegorical representation of the Five Senses is quite conventional. An engraved series by Cornelis Cort after designs by Frans Floris, dated 1561, includes the same attributes: Visus is also shown with a mirror, Auditus with a lute, Odoratus with a vase of flowers and Gustus eating a fruit from a fruit basket. In the paintings, however, the animals conventionally associated with the

inscription “VISVS” is clearly visible on a blue background (Fig. 1). Looking into a convex mirror held in her right hand, the young woman touches her breast with her left hand. Being the most erotic in the series might explain why this picture was sold as a single image.

Fig. 5 Hans Christoph Schürer (c. 1590–1620), Unequal Couple. Oil on canvas, 80 x 65 cm. Private collection.
senses (eagle, deer, dog, etc.) are lacking, reflecting a trend at the beginning of the 17th century to turn allegories of the Senses into more genre-like representations. The emerging preference for female half-length figures corresponds to a widespread erotic connotation associated with the subject matter. While four of the personifications carry conventional attributes, the suicide scene of Tactus is unusual. Lubomír Konečný mentions a comparable drawing by Hendrick Goltzius and a composition by Geldorp Gortzius, who worked in Cologne around 1600.

In his recent survey of the pupils and followers of Hans von Aachen, Jürgen Zimmer also refers to the Saxon painter Hans Christoph Schürer (c. 1590–1620), whose father, the painter Paul Schürer, born in Dresden, was active in Prague until around 1609. Hans Christoph Schürer left only a few traces in archival documents of the years 1609 and 1616. In 1609, his mother petitioned the Electress Hedwig to intervene on her behalf with her husband Johann Friedrich, Elector of Saxony, in her request for a grant to send her son to Prague to study with Hans von Aachen. So far, only one signed work by Schürer is known, a drawing of an Unequal Couple in the Moravská Galerie in Brno. The inscription on the drawing reads: “This I made in friendship for the honourable and artful Niclas Sierxleben in good memory, at Prague September 28, 1612. Hans Christoph Schürer f.” The addressee of the sheet was probably a musician named Nicholas Siersleben, who was at the court in Berlin in 1618. In subject and style, the drawing is similar to late works by Hans von Aachen. Moreover, a list of outstanding payments sent by Von Aachen’s widow to the Saxon court in September 1615, mentioning a debt of “300 fl. fee for Hans Christoff Schie-rer”, confirms that Schürer actually completed a kind of apprenticeship in Prague.

Eliška Fucíková convincingly connected the drawing in Brno to a painting of the same composition once in the Saxon royal collection, sold at auction in London in 1999 (Fig. 5). The painting differs only in details from the drawing. The manner of painting and the colouring are comparable to the late works of Hans von Aachen (if the photo is reliable), for example Courtesan with her Procuress, dated 1613, in the Gallery of the Residenz in Munich. The connection made by Fucíková may serve as a reference point for attributing the composition of two series of
the Five Senses to Hans Christoph Schürer.\textsuperscript{19} The careful handling of the Munich painting is comparable to the pictures in Bamberg, which I have been able to examine in detail. Some similarities may partly be due to the motifs – scantily dressed young women – or the common pictorial repertoire of the Rudolfine court, but even taking these objections into consideration, it still seems highly probable that the series in Bamberg and Stockholm are by Schürer. At present, it seems most likely that the Dessau pictures are replicas or contemporary anonymous copies.

To this group of stylistically homogeneous paintings a few more works may be added. It seems that the same artist executed a series of panels with representations of Greek and Roman goddesses. In Bamberg, in addition to the four allegories of the Senses, we also find a painting of a female half-length mythological figure, the goddess Juno (Fig. 6), who takes the place of the missing \textit{Sight}, now in Stockholm.\textsuperscript{20} She resembles Von Aachen’s goddess of love in the painting \textit{Venus with Bacchus and Cupid} in the Kunsthistorisches Museum, Vienna, which dates from the late 1590s.\textsuperscript{21} The drapery gathered between her breasts can also be found in Von Aachen’s sketches of musical themes in the Wallraf-Richartz Museum, Cologne.\textsuperscript{22}

At the beginning of the 20th century, the paintings in Bamberg were in the possession of a sociable society named Concordia. The Bamberg city archive contains correspondence by the Society of November 1917, referring to a failed sale of “6 Ölgemälde inkl. der 5 [sic] dazugehörigen Rahmen” (“6 oil paintings including 5 corresponding frames”). The Society’s inventory from 1946 lists in the Upper Small Hall of its building, now Villa Concordia, “7 oder 8 Ölgemälde mit Rahmen und Schnitzereien” (“7 or 8 oil paintings with frames and carvings”) and in the attic “7 Bilder mit Rahmen” (“7 pictures with frames”). In each case, the number is larger than the existing five images today in the municipal Museum and in Stockholm.\textsuperscript{23} It is worth noting that Villa Concordia, since 1834 the seat of the Society, is a mansion built between 1716 and 1722 by the councillor Ignaz Tobias von Böttinger (1675–1730).\textsuperscript{24} Perhaps the paintings can be traced to the Böttinger family.\textsuperscript{25}

The painting of \textit{Juno} (Fig. 6) suggests that it was part of a series of ancient goddesses. In 1985, a corresponding image of Venus and Cupid was identified when it was offered (with an attribution to a 17th-century South German painter) at auction in Munich (Fig. 7).\textsuperscript{26} The connection to the group of works under discussion here can be discerned at a quick glance. Among other characteristics, the upward-looking head of Cupid is similar in Von Aachen’s oeuvre.\textsuperscript{27} Finally, in 2007, a second version of \textit{Venus and Cupid}, this time painted on canvas, appeared at auction in Stuttgart, with an attribution to the Cologne painter Geldorp Gortzius.\textsuperscript{28} Comparing the works in the group to the \textit{Unequal Couple} (Fig. 5), the only known painting that can be attributed to Schürer with some certainty on the basis of the signed drawing in Brno, we can note a reduced interest in anatomical correctness and a less meticulous execution. However, taking into account the numerous correspondences in compositional arrangement and individual details, as well as Schürer’s personal relationship with Hans von Aachen, it does not seem too farfetched to consider him the author of this group of paintings. With the current state of knowledge, it must remain open whether the modified style is the result of a measure of routine acquired over the years by the aging Schürer or whether these divergences suggest a different painter.

Attributing the unsigned Allegories of the Five Senses and the series of goddesses, as known in the images of \textit{Juno} and \textit{Venus and Cupid}, to an artist previously recognised only by a single painting, is precarious, to say the least. Possibly it would take no more than the discovery of a single, clearly signed image to prove such an assumption wrong (but it could also confirm it). In any event, this hypothesis draws attention to the connections between a group of paintings that have up to now received little notice. If the attribution to Schürer proves to be correct, a series of paintings having previously led a somewhat shadowy existence would at last achieve some degree of recognition.

\textbf{Notes:}


3. Görel Cavalli-Björkman, Carina Fryklund and Karin Sidén, \textit{Dutch and Flemish Paintings, III: Flemish Paintings c. 1600–1800}, Nationalmuseum, Stockholm, 2010, pp. 441–442, cat. no. 296: “The general nature of this painting allows attribution not only to an anonymous painter who may have been Flemish, but also to an artist from Germany or even a painter in the school of Ehrenstrahl during Sweden’s Great Power Era in the second half of the 17th century”. The picture was bought when Carl Nordenfalk...


The Désert de Retz Revisited

Magnus Olausson
Associate Professor, Director of Collections and the Swedish National Portrait Gallery

Fig. 1 Louis de Carmontelle (1717–1806), Désert de Retz: The Column House and the Temple of Pan. Pen and brown ink, brown wash, on paper, 35.4 x 50.3 cm. Nationalmuseum, NMH A 37/1974 (recto).
It was an idea, at once sublime and picturesque, well suited to a man approaching fifty and blasé about most of what life had to offer. François Racine Monville was in a position to indulge in such eccentric conceits. A very wealthy man, he owned two private palaces in Paris, designed for him by Étienne-Louis Boullée (1728–1799), as well as a barony outside the capital, gifted to him by his maternal grandfather. The files of the secret police record that Monsieur de Monville was a dandy and a libertine with few equals. He was rumoured to have been the lover of both Madame du Barry and the actress-singer Sophie Arnould, though it was hardly for his amorous adventures that he was famous, but for his artistic interests. Monville was regarded as one of France’s foremost harpists, was a close friend of Gluck’s, and composed both chamber music and opéra comique. He was also a dedicated “gardening lord” and architect.

Several historians have previously credited either Boullée or Hubert Robert (1733–1808) with the design of the column in the Désert de Retz. Today, all the evidence suggests that it was Monville’s own idea, and that he also did the drawings. Inside this extraordinary building, rooms of the most varying shapes, spread over four storeys, were arranged around a spiral staircase. Some were oval or circular, some square or rectangular, all to offer the greatest possible variation in the occupant’s perception of space. The lower two floors housed the actual living quarters, while the top two, with their studios and laboratories, were devoted to favourite pastimes such as architecture and science. How did Monville solve the problem of lighting in a “house” that had four floors, but only three with windows? The answer was as simple as it was ingenious. By making the cracks in the ashlar-patterned stucco wider at suitable points, he was able to admit sufficient light for the attic storey (Fig. 2).

Monsieur de Monville was pretty much alone in his original conception of a dwelling that was at once a monument and a belvedere. It is hard to imagine anything further removed from the palatial abode of a gentleman. Clearly, Gustav III was impressed by what he saw. Armfelt’s entry in his diary is brief, but unequivocal: “M. Monville showed us what money and good taste can achieve with the wildest of Nature.” How had the king got to know the eccentric creator of the Désert? Presumably, Monville had been introduced to him by the Duke of Chartres, later known as Philippe Égalité (1747–1793). A member of the duke’s inner circle, Monville had designed the famous Winter Garden in the Parc Monceau, a curious hybrid of greenhouse and grotto. The latter part appears to have served as a meeting room for the duke’s private Masonic lodge, Saint Jean de Chartres de l’Orient de Monceau. On a visit to the Parc Monceau on 22 June 1784, Gustav had been fascinated by the Winter Garden in particular. And when he now asked Monville for a plan of the Désert de Retz, he also requested one of the Parc Monceau building.
History and Theory of Art/The Désert de Retz Revisited

There is of course an explanation for the Swedish king’s keen interest in Monville’s various creations. At the time, he was in the process of extending and reshaping his own landscape gardens at Drottningholm and Haga, as well as pursuing a host of architectural projects. Besides the two plans already mentioned, therefore, he asked especially for numerous drawings of the two most important buildings in the Désert, the Chinese House (Fig. 3) and the Column House. Not until the following March (of 1785) were the drawings ready to be sent to Stockholm. The reason for the delay was probably that some of them may have been used as a basis for Georges Le Rouge’s (1712–1780/90) famous illustrated work Jardins Anglo-Chinois à la mode, the thirteenth volume of which was devoted to the Désert.

The first person to publish any of the Désert de Retz drawings was Osvald Sirén (1879–1966), in his celebrated China and the Gardens of Europe (1950). Sirén, though, knew only of the elevations of the Chinese House and the Column House, held at the Royal Swedish Academy of Fine Arts and the Nationalmuseum. He had no knowledge of the drawings in the Royal Library, nor of how any of these drawings, the only preserved originals, had

Fig. 3 François Racine de Monville (1734–1797), Désert de Retz: The Chinese House. Planche II. Pen and black ink, grey wash, watercolour, on paper, 47.6 x 61.2 cm. Nationalmuseum, NMH Z 13/1958 (recto).
found their way to Sweden. That question I was able to shed light on in an article in the *Gazette des Beaux-Arts* in 1986. With the recent discovery of the large general plan of the Désert de Retz, the most impressive of the items Monville sent to Gustav III, a clearer picture emerges of what the king in fact received. How this plan ended up in a fourth institution, the Nordiska museet in Stockholm, has yet to be elucidated, however, as has the exact provenance history of the other three parts of Monville’s gift (Fig. 4).10

True to the dramatic character of his park, Monville provided his plan of the Désert with a no less theatrical setting. A winged genius of art or architecture holds out a torch to illuminate the plan, which is attached to a large swathe of drapery. Framing it is an altar or a kind of proscenium, with pilastered sides. These are hung with views from the park, illusionistically rendered as framed paintings. To the left, in order, are the Chinese House, the Grotto Entrance, the Temple of Pan, the Open-Air Theatre and the Tomb. To the right are corresponding views of the Chinese-style Orangery, the Pyramid or Ice House, the Hermitage, the Dairy and the Temple of Repose. The general plan itself is no ordinary drawing, but combines several architectural genres. Buildings, garden ornaments and plantings are represented now in plan, now in elevation. Equally often, an isometric projection is used. The result combines grandeur with the naive. Together with the plans of the Column House and the Chinese House, this magnificently conceived presentation drawing was a most lavish gift to Gustav III. The dimensions are impressive. The rolled plan in its entirety measures 1.5 by 2.25 metres, and is executed on numerous sheets of paper glued together, probably

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Fig. 4 François Racine de Monville (1734–1797), *Désert de Retz: General Plan*. Pen and black ink, grey wash, watercolour, 150 x 225 cm. Nordiska museet, Stockholm, NMA 0073202.
from the Dutch firm of D[irk] & C[ornelius] Blauw. Mounted on green silk, it is attached at one end to a turned, black-painted map rod, with two large silk ribbons at the other to hang it on a wall.

With the rediscovery of this spectacular plan, part of Monville’s first gift to Gustav III in 1785, we can see more clearly how the Désert de Retz evolved. For the first time, for instance, we know what a number of buildings, not depicted in Le Rouge’s engraved volume, looked or were intended to look like, among them the Hermitage and the Dairy. In his accompanying letter to the king, Monville also provides an explanation: “J’ai rendu le plan général tel qu’il est projeté, et j’y ai joint des changements qui n’étoient pas encore faits, quand Votre Majesté a bien voulu honnorer le Désert de sa présence.”

Among the features of the park that had evidently not assumed their final character when the Swedish king visited was an obelisk which Monville has placed by the Grotto Entrance. On Le Rouge’s plan, this ornament has disappeared, but another obelisk, on an open lawn near the kitchen garden, is retained. In the northern part of the park, we find a further example, the Tomb, which Monville locates on a small island, while Le Rouge has it nestling in a small clump of trees at the edge of a field. Another interesting difference is the Island of Happiness, where Monville’s plan gives no indication of the tent recorded by Le Rouge. Given Gustav III’s own fondness for tent-like buildings, this could be an addition inspired by his visit. A further detail close to the Island of Happiness is a small sculpture, placed against a green background to conceal a corner of the garden wall; this is found on the plan sent to the Swedish king, but not on Le Rouge’s. Conversely, the Temple of Repose does not appear on Monville’s plan, though it is depicted in one of the framed “paintings”. This could be because this backdrop-like building had not been constructed when the plan was sent. All these discrepancies show that the park had yet to find its definitive shape, and that Monville was constantly refashioning and extending his project. The general plan which he sent to Gustav, therefore, was not a record of what had actually been created, but a mix of features, both existing and envisaged. This is also confirmed by the king’s letter of thanks: “Connaissant par moi-même la beauté du local et le bon goût qui règne dans les embellissements déjà achevés, j’ai bien aise d’avoir une idée de ceux qui restent à faire pouvoir d’autant mieux juger de l’ensemble de ce beau [superbe] Jardin.”

On the large general plan, Monsieur de Monville proudly declares that he alone is responsible for the buildings and plantings. Whether this means that he actually did all the drawings, including the plan itself, we cannot be sure. His handwriting appears on the floor plans of the Column House, indicating the functions of the rooms, but that of course does not prove that he also prepared the drawings. A comparison of the general plan

François Racine de Monville (1734–1797), Désert de Retz: General Plan. Pen and black ink, grey wash, watercolour, 150 x 225 cm. Nordiska museet, Stockholm, NMA 0073202 (Fig. 4, detail).
with the drawings of the Column House and the Chinese House confirms that they are all by the same hand. The same thing, interestingly, is true of the only separate view of the park that has been preserved. The latter has traditionally been ascribed to Louis Carrogis de Carmontelle (1717–1806), but in the light of what we now know that attribution seems less likely. As an artist, Carmontelle worked in the Rococo tradition, while the author of the Désert de Retz drawings is an out-and-out Neoclassicist. Perhaps we should, after all, credit Monville with the ability to have produced them. Studying the general plan in particular, we notice a certain naivety in the rendering of the vegetation and the perspectives of buildings that seems to betray a gardening lord. The grandiose tone of the composition, like the unbridled expressiveness of the drapery, points in the same direction. Behind Monville’s gift, therefore, we sense a large measure of self-aggrandisement. The Swedish ambassador in Paris, Erik Magnus Staël von Holstein, evidently felt that a handsome present was called for in return, and asked a friend at court to see to it that its value came to at least five to six thousand livres. Monville accordingly received a gold box bearing the monogram of Gustav III in diamonds. This was accompanied by a courteous letter, although it seems that the Swedish king decided at the last minute to tone down much of the praise it had originally contained. In the draft, the superlatives have been consistently deleted. Although Gustav was clearly keen to temper any expectations, his reply prompted a new consignment of drawings from Monville – a further set of views of the park and two plans – in September of the same year. Of this material, all that can now be found is the above-mentioned view (previously attributed to Carmontelle), showing the Column House as seen from the Temple of Pan.

A broken column was hardly a fitting residence for a Swedish king. What seems above all to have captured Gustav III’s imagination was the original room plan. In a number of drafts, he experimented with a pair of compasses, fitting oval, square and rectangular rooms into a circular building with a columned façade. This would be the embryo of the great Haga Palace, later designed by Louis Jean Desprez (1743–1804). We are nonetheless indebted to Gustav for his interest in one of the most imaginative and visionary garden creations of the period. Without that interest, few clues would now remain – with all of Monville’s own drawings swept away by the French Revolution – as to how the Désert de Retz was originally conceived.

Notes:

A Painting by Jan Asselijn from the Martelli Collection

Carina Fryklund
Curator, Old Master Drawings and Paintings

Jan Asselijn (1600/1616–1652), *Italian Landscape with a View from a Grotto*, c. 1635–1644. Oil on wood, 34.8 x 23.8 cm. Nationalmuseum, NM 7247.
**The large collection** of Italian paintings sold to the Nationalmuseum in 1803 by Nicola Martelli (b. 1733) of Rome, Professor of botany and art collector, included a number of interesting works by Northern European artists active in Italy during the 17th century. Among these is a fine small picture in oil on oak panel, *Italian Landscape with a View from a Grotto*, which carries a signature in the form of a monogram “I.A.,” here identified as that of Dutch painter Jan Asselijn (1600/1616–1652). A painter of landscapes, genre scenes, battle pieces and seascapes, Asselijn travelled in Italy and France, and worked in Rome for many years, specialising in animal painting and landscapes with ruins in the Roman campagna. Alongside Jan Both (1618–1652) and Jan Baptist Weenix (1621–1659), he was one of the most distinguished and influential artists of the second generation of Dutch Italians.

Around 1635/36, following studies in Amsterdam with Jan Martensen the Younger (c. 1609–after 1647), a specialist in depicting battle scenes with cavalry, Asselijn travelled to Rome, where he joined the Bentveughels, an association of northern artists who had settled there. They nicknamed him Krabbetje, or little crab, because of his crippled left hand. On his journey back to the Northern Netherlands, he stayed c. 1644/45 in Lyon, where he married, and in 1646 in Paris, where he provided paintings for the decoration of the Cabinet d’Amour in the Hôtel Lambert. After his return to Amsterdam in the autumn of 1646, Asselijn continued to produce Italianate landscapes. He died in Amsterdam on 3 October 1652.

For about seven years Asselijn remained in Rome, where his principal artistic influences were the paintings of his fellow Dutchmen Pieter van Laer (1599–1642), and the brothers Both, Jan and Andries (1611–1642). Asselijn drew and painted copies and variants of their compositions illustrating everyday life in Rome, so-called *bambocciaides*, either outdoors or in rocky caves. His preferred subject matter was landscapes with ruins, herdsmen and animals, broad panoramas, river views with bridges and quays, and picturesque seaports. His sensitive evocation of southern sunlight has much in common with Jan Both’s manner.

One work in the artist’s Roman oeuvre that, in part, resembles the present picture is the *Peasants in the Interior of a Grotto*, now in Vienna, in the half-light of a rocky cave interior with a waterfall and climbing roses, figures and animals are illuminated by the clear sky seen through an arched opening. Sometime before 1639 Van Laer painted a cavalry battle scene in the interior of a rocky cave, reproduced in an engraving by Cornelis Visscher, a setting that may have been Asselijn’s source of inspiration for a number of compositions in a similar vein. Asselijn painted some thirty-one views of arches in ruins or grottoes, a motif that was very popular with art lovers, and although they cannot be dated with any certainty, Anne Charlotte Steland-Stief believes they were all produced during the artist’s Roman sojourn. Asselijn was also a prolific draughtsman, whose sketches, both from nature and in the studio, include Roman ruins, buildings and landscapes. In a drawing of a distant landscape viewed through the arched opening of a grotto, now in a Dutch private collection, which dates from the same period as the pages from one of his Roman sketchbooks in the British Museum, London, he typically outlines the rock formations with his brush, applying grey washes and adding white highlights in a manner that closely resembles the treatment in the Stockholm picture. Although Asselijn generally preferred the real campagna for his naturalistic representations of the countryside, the picture at hand adheres more closely to the Arcadian imagery of an artist such as Herman van Swanevelt (1603–1655). This enchanting landscape, in which figures and animals – including a stork! – contrast against the immensity of the rocky setting, is lit by low-angle morning sunlight that recalls the ideal purity of light in Van Swanevelt’s idylls.

Notes:
2. Oil on wood, 34.8 x 23.8 cm, inv. Nationalmuseum NM 72.47. Signed (bottom right): “I.A.” Inscribed (label on verso): “I.A. Fiammingo. / Paese / Mart: 66”. The painting is not listed in Anne Charlotte Steland-Stief, *Jan Asselijn* (Amsterdam 1971). The signature is possibly a later addition, which does not, however, alter the attribution. Signatures or monograms have been found on a little less than a hundred of the 341 paintings recorded by Steland-Stief, all signed examples probably painted almost exclusively in the years 1634–35 and 1646–52.
4. Vienna, Akademie der bildenden Künste, see Steland-Stief 1971, p. 43, no. 57, pl. XIV.
5. Engraved by Cornelis Visscher, see Steland-Stief 1971, pl. XIV.
6. The fact that the Stockholm picture was painted on oak panel, a support found almost exclusively in northern Europe, rather than poplar, which was the preferred wood support in Italy, might indicate that the work was executed during Asselijn’s travels through France c. 1644–46. However, it is also conceivable that the artist had brought with him to Italy a stock of small oak panels. Cf. Steland-Stief 1971, p. 54.
Staff Publications and Activities in 2014

Marika Bogren
Publications

Lectures
“Konst, kropp och kön. Lust, last, blickar, begär”, Lecture Gender Studies A, Centre for Gender Research, Uppsala University, Uppsala, 7 January.
“Tyra Lundgren”, lecture for psychiatric outpatients, Träffpunkt Ymer, Uppsala, 14 January.
“Fiskarmiljö i impressionistiskt ljus. Skagen som møtesplass”, Gotlands Konstmuseum, Visby, 26 June.
“Tyra Lundgren och Gotland”, Klinte hembygdsförening, Värnödegården, Klintehamm, 3 August.
“Om Maria och andra kvinnor i den kyrkliga konsten”, Visby Cathedral parish/Sensus, Visby Cathedral, Visby, 4 August.
“Pedagogik och curating”, Curator-utbildningen, Department of History, Stockholm University, Stockholm, 30 September.
“Jugend/Art Nouveau och Arts and Crafts-rörelsen i 1800-talets Europa”, SPF Nacka, Nacka, 9 October.
“Storstaden och förstädernas framväxt i Sverige i sekelskiftet 1800–1900”, SPF Nacka, Nacka, 20 February.
“Känslans uttryck. Expressionismen i färg och form”, SPF Nacka, 27 March.
“Konstens kanonkritik och institutionalisering”, Lecture Gender Studies A, Centre for Gender Research, Uppsala University, Uppsala, 6 May.

“Utanför boxen. Kubismerna och postkubismen i nytta ljus”, SPF Nacka, Nacka, 8 May.
“Konst, kropp och kön. Lust, last, blickar, begär”, Lecture Gender Studies A, Centre for Gender Research, Uppsala University, Uppsala, 15 May.
“Gotland genom konstnärens ögon”, SPF Nacka, Nacka, 6 November.
“Bildanalys”, Lecture Gender Studies B, Centre for Gender Research, Uppsala University, Uppsala, 19 November.
“Filmanalys”, Lecture Gender Studies B, Centre for Gender Research, Uppsala University, Uppsala, 21 November.
“Lerbaserd språkligt och språkbaserad lerrighet. Ett samtal om forskning, text, teori och praktik i två discipliner genom LERA”, Postgraduate seminar held with Mårten Methbo, Department of Art History, Uppsala University, Uppsala, 4 December.
“Konstens kanonkritik och institutionalisering”, Lecture Gender Studies, Uppsala University, Uppsala, 8 December.
“Konst, kropp och kön. Lust, last, blickar, begär”, Lecture Gender Studies A, Centre for Gender Research, Uppsala University, Uppsala, 17 December.

Other academic and professional activities
Project manager, Gotlands Museum: Rebuilding of floor 3 and production of two permanent exhibitions in Konstmuseet, Tyra Lundgren and Drömmen om Gotland/Bilden av Visby and an educational outreach project with three school classes, Mitt Gotland. Mitt Visby.
Board member of the Friends of Estrid Ericson.
Lecturer at the Centre for Gender Research, Uppsala University, Head of image and art education.

Lena Dahlén
Lectures
“Konsthistoria och målarteknik från 1500–1800-tal, utgångspunkt målningar i utställningen Highlights”, (Course with Helén Hallgren Archer/StÖ Accent), Royal Academy of Fine Arts/Nationalmuseum, Stockholm, 13–14 August.

Other academic and professional activities

Lena Eriksson
Publications

Lectures
“Om, med, i och genom konsten i undervisningen”, Tonsförrätt – forbildning och inspiration, Municipality of Vänersborg, Västra Götalandsregionen and Kultur i Väst, Vänersborg, 27 October.

Other academic and professional activities
Member of the Association of Swedish Museums’ museum education strategy group.
Reference group member of NCK, a Nordic-Baltic centre for learning through cultural heritage.
Reference group member for the glass education project run by The Glass Factory – the glass museum in Boda.

Cécile Gombaud
Lectures

Margareta Gymning
Lectures
“Feministisk teori i museal praktik”, Masterskursen; Genusperspektiv på konst och visuell kultur, Department of Art History, Stockholm University, 25 March.
“Selfies – Nu och Då”, evening lecture and workshop, Örebro Länsteater, Örebro, 1 September.
“Images Awareness, Visual Cultural History”, Berghs School of Communication, Stockholm, 3 November.
Per Hedström
Lectures
“Moving Collections and Organisations”, European Registrars Conference, Helsinki, 10 June.

Linda Hinners
Publications

Lectures
“Från franska verkstäder till ritarkademi”, Royal Academy of Fine Arts, Stockholm, 1 October.

Other academic and professional activities
Board member of Sällskapet för Renässans- och barockstudier.

Helena Kåberg
Lectures
“Den handgjorda funktionalismen”, Konstfack (BA course 1: Konst, design och konsthantverkshistoria), Stockholm, 17 February.
“Skönhet för alla – Ellen Key och tankar om tingens ändamål och nytta”, Östergötlands museum, Linköping, 10 April.

Other academic and professional activities
Member of the Board of the Society of Friends of the Polish Museum in Rapperswil.
Konsthistorisk tidskrift, Associate editor.
Assistant supervisor, postgraduate courses, Department of Art History, Uppsala University.
Assistant supervisor, postgraduate courses, Department of Art History, Stockholm University.

Britta Nilsson
Lectures
“Från tsarer till Folkkommissarier” (course with Helén Hallgren Archer/SvD Accent), Nationalmuseum/Royal Academy of Fine Arts, Stockholm, 3–4 October.
“Barockt” (lecture with Helén Hallgren Archer), Nationalmuseum/Kulturhuset, Stockholm, 18 October.

Other academic and professional activities
Member of the Riksbank Committee for Commemorative Coins.
Member of the Royal Society for the Publication of Documents on Scandinavian History.

Magnus Olausson
Publications

Lectures
“Carl-Gustaf Tessin och den goda smaken”, Uppsala University, 29 October 2014.

Other academic and professional activities
Associate Professor at Uppsala University.
Member of the Council for Protection of Ecological and Aesthetic Matters of the City of Stockholm.