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Artemisia Gentileschi (1593–1654), Saint Catherine of Alexandria, c. 1627–30(?). Oil on canvas, 90 × 75.4 cm. Purchased with funds from a donor who wishes to remain anonymous 2019. Nationalmuseum, NM 7538

Publisher
Susanna Pettersson, Director General.

Editors
Ludvig Florén, Magnus Olausson and Martin Olin.

Editorial Committee

Picture Editors
Rikard Nordström and Marina Strouzer-Rodov.

Photographers
Nationalmuseum Photographic Studio: Linn Ahlgren, Anna Danielsson, Viktor Fordehl and Cecilia Heisser. Photos also by former employees Erik Cornelius, Åsa Lundén, Per-Ake Persson and Hans Thorwid.

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Nationalmuseum
Box 16176
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Foreword

Susanna Pettersson
Director General

Some years ago, I was talking with a young scholar who was ready to defend his doctoral thesis. We were discussing research – his field was sociology – and how different disciplines use archives and other source materials. I remember asking, rather casually, how comprehensive his home library was. He stared at me with blank eyes and asked what I was talking about. Everything he needed for his research was published online.

This example describes the change that has taken place over the past thirty years, since the creation of the internet. Our ways of working, and our attitudes, have changed radically. Information has to be accessible, and sharing is key. This applies to everything from archive materials to images and research results. The Nationalmuseum continues to contribute to the shared cultural heritage by publishing every year a generous number of new online images and other materials that are free for anyone to use. Yet, with large collections like the Nationalmuseum’s, comprising more than 700,000 art works and objects, everything cannot be found online, and researchers need to be able to work with the original materials.

This Art Bulletin provides, once again, an overview of the Nationalmuseum’s latest acquisitions, as well as a selection of scholarly articles by Sarah Ferrari, Hans Vlieghe and Ulrika Schaeder. A complete list of our purchases in 2020 shows how our acquisition funds have been used. In our case, it is always important to remember that the state does not allocate any funds to developing the collection. Every single purchase is only possible thanks to the donations made to the Nationalmuseum by private donors and the Friends of the Museum. We can rightly claim that building the collection is a joint effort, based on generosity and good will. Acquisitions can be seen as an investment that strengthens the value of culture in society. We collect, preserve, research and display for the benefit for the public.

Some of our acquisitions in 2020 immediately became popular among exhibition organisers. For instance, Kristian Zahrtmann’s Adam in the Garden of Eden (1914), purchased with a generous donation from the Friends of the Nationalmuseum, has already been shown in several exhibitions since entering our collection. When Zahrtmann painted this biblical subject in the early 20th century, it was considered far too provocative and it was therefore almost out of the question to include the work in a public collection.

Some purchases contribute directly to the Nationalmuseum’s research and exhibitions programme. Here we can mention Swedish women sculptors, and works by Alice Nordin, Agnes de Frumerie, Gerda Sprinchorn and Antoinette Vallgren, which were relevant to the Museum’s research project on Nordic women sculptors. This resulted in an anthology and an exhibition, What a Joy to be a Sculptor: Swedish Women Artists 1880–1920, which opened to the public in the spring of 2022.

Some acquisitions add a completely new layer to the collection. Naim Josefi’s 3D-printed Melonia shoes (2010) are custom-designed for the wearer’s feet and resonate not only with experimental new technologies and design ideas, but with the history of architecture and design. Together with other creations that have been added to the collection, they represent fashion as an art form.

The Nationalmuseum has the privilege of developing the world’s oldest national portrait gallery, displayed at Gripsholm Castle in Mariefred. Acquisitions during the year include excellent examples of work by the photographers Henry Buergel Goodwin (1878–1931), Sten Didrik Bellander (1921–2001) and Carl Bengtsson (b. 1952). Goodwin, in particular, has been much in demand. His elaborate prints were displayed in 2021 in Moderna Museet’s well-received exhibition In Lady Barclay’s Salon: Art and Photography around 1900, on pictorialism in early photography.
One of our most exciting acquisitions presented in this issue of the *Art Bulletin*, however, is a painting of *Saint Catherine of Alexandria* by Artemisia Gentileschi (1593–1654). It is not every day that a museum can acquire a work like this. As Carina Fryklund, curator of paintings, drawings and prints before 1700, and Lena Dahlén, paintings conservator, point out in their article, this Gentileschi painting is the first one to enter a public holding in Sweden and it constitutes “a significant addition to the Nationalmuseum’s Italian Baroque paintings collection”. After it was purchased, the work underwent an in-depth technical investigation that has provided insights into, among other things, Gentileschi’s painting process and the pigments that she used.

The Gentileschi article showcases the richness of art-historical research. Numerous questions need to be taken into consideration when making an attribution, identifying the subject, discussing the model for a painting, and comparing the painting with other works by the artist. Gentileschi is also a prime example of an artist who is attracting increasing international attention, not least thanks to the exhibition that the National Gallery in London arranged in the autumn of 2020, thus writing a new chapter in art history.

This and all the other articles contribute to the advancement of art-historical research. I hope that you enjoy reading and exploring them!
For the Friends of the Nationalmuseum, 2020 was a year full of challenges. The corona pandemic forced the Nationalmuseum, like most museums in Sweden and the rest of the world, to remain closed for large parts of the year. This obviously affected the Friends and our activities. We were, though, able to keep going successfully, with digital talks and outdoor activities on the theme of art. Although online tours and lectures cannot replace physical ones, we did find that they have certain advantages. Numbers do not need to be limited, and they enable members living outside Stockholm to participate without having to travel. What is more, individual details of works can be clearly shown. What we have learnt about working with a digital platform for talks we will no doubt continue to make use of, even when the pandemic no longer restricts face-to-face meetings.

Another consequence of the pandemic was that the annual general meeting had to be postponed from May until August. It was then held physically at the Nationalmuseum, but with a very limited number of attendees. Only the participants formally required to hold the meeting were present. Anders Lundin was elected as the new chair to succeed Eva Qviberg, who after more than ten years in that role – much appreciated by the membership and the Museum – had declined re-election.

One effect of the Museum being closed was a decrease in membership, from the previous year’s figure of 3,634 to 3,129.

Loyal members are important, making it possible for us to support the Museum. The Board therefore decided to automatically extend existing memberships by three months, to reward and compensate our many persevering members.

We have sought to enhance our visibility, both at the Museum itself and externally. At the Museum, the Friends enjoyed valuable exposure for the duration of the exhibition Pehr Engsheden and Sara Danius’s Nobel Gowns, which we funded. On the Museum’s website, moreover, there is now clear and useful information about the Friends, making it easy for those wishing to join to do so.

We have stepped up our presence and activity on social media, as well as broadening the content of our website and making it simpler for visitors to navigate. This is in order to be better able to communicate...
and keep in touch with our members, but also to reach a wider audience and thus attract new members.

During the year, the Friends’ scope to support the Museum was enhanced by the formation of the Ulf Gillberg–Lennart Agerberg Foundation. Its purpose is to promote acquisitions of silver by Swedish and foreign silversmiths – chiefly contemporary – for the Museum’s collections, and also to encourage scholarly research related to this collecting area. The Board of the Foundation includes representatives of both the Nationalmuseum and the Friends. Its first contribution to the Museum was the purchase of two silver bowls, *Big Bowl/Small Bowl*, by the Danish silversmith Carsten From Andersen (fig. 1).

As well as providing direct support to the Nationalmuseum, the Friends seek to foster, stimulate and deepen interest in the Museum and its activities among members and the general public. One way in which we do this is through a rich and wide-ranging programme of events and other activities for our members. Despite the circumstances, we managed to keep this programme going throughout the year. As examples of what was offered in 2020, the following members’ events may be mentioned:

- Friends-only guided tours of the exhibition *Iconic Works*.
- Guided tours for Friends of the exhibition *Arcadia – A Paradise Lost*.
- A full-day outing for Friends to Almare Stäket and Håtuna.
- A full-day outing for Friends to Gripsholm Castle and Råsfnäs Royal Manor.
- Visits for Friends to the sculptor Peter Linde’s studio and the Church of Revelation in Saltsjöbaden, the Swedish Legal, Financial and Administrative Services Agency, the Gustavsborg Porcelain Museum, Drottningholm Palace and the Millesgården Sculpture Park.
- A number of outdoor walks for Friends in Stockholm on artistic themes.
- The Friends arranged a number of digital talks and tours.

Unfortunately, the planned trips to the Baltic States and Japan had to be postponed until 2021. In March it became clear that a large number of companies would be significantly cutting back their dividends for the year. As a result, the Board decided to temporarily reduce the Friends’ contributions to the Museum. Despite this reduction, we made grants in 2020 to pay for the Nationalmuseum’s acquisitions of:

- The *Vase to Commemorate the Industries of Sweden*, designed by Johan Fredrik Höckert and made at the Gustavsborg Porcelain Factory and showcased at the World’s Fair in Paris in 1878. After it had been shown there, it was sold by the factory.
Fig. 3 Hildegard Thorell (1850–1930), Sigrid Lindberg (1871–1942), Violinist, signed 1890. Oil on canvas, 91 × 65 cm. Purchase: The Friends of the Nationalmuseum. Nationalmuseum, NM 7560.

Fig. 4 Maria Wiik (1853–1928), Self-Portrait, c. 1886. Oil on canvas, 41.1 × 33.3 cm. Purchase: The Friends of the Nationalmuseum. Nationalmuseum, NM 7559.

Fig. 5 Rudolf Wittkopf (d. 1722), Covered Beakers, 1698. Silver, partly gilt, filigree, 26 × 12.3 cm (h × diam), 1028/1029 g. Gift of Märta Christina and Magnus Vahlquist through the Friends of the Nationalmuseum 2020. Nationalmuseum, NMK 155–156/2020.
The urn has now been bought at Christie’s in London and returned to Sweden with the support of the Friends, and assumed a central position at the Gustavsberg Porcelain Museum (fig. 2).

- Hildegard Thorell’s (1850–1930) portrait of the violinist Sigrid Lindberg (fig. 3).
- A self-portrait by Maria Wiik (1853–1928) (fig. 4).
- The MR 10 chair, designed by Mies van der Rohe.

In addition, a number of design objects were given to the Museum through the Design Fund and a number of works of applied art through the Bengt Julin Fund.

The Nationalmuseum is a knowledge centre, with research an important part of its mission. To support this work, the Friends awarded SEK 212,800 during the year in scholarships for travel and continuing education for employees of the Museum.

The Art Bulletin is of great importance in creating wider awareness of the Museum’s research findings, and the Friends therefore contributed SEK 100,000 towards its production.

A number of important donations were made to the Nationalmuseum in 2020 by generous individual members through the Friends:

- Two filigree beakers, made in Stockholm in 1698 by Rudolf Wittkopf, were donated by Märta Christina and Magnus Vahlquist. The beakers have a rich and exciting history. In 1699 they were given by Charles XII of Sweden to Tsar Peter I. They found their way back to Sweden when the Soviet state sold them through the art dealers Bukowskis (fig. 5).
- Mina Carlson-Bredberg’s (1857–1942) portrait of fellow artist Elisabet Keyser and Agda Holst’s (1886–1976) rendering of the writer Ulla Bjerne, painted in Paris in 1927, were both presented to the Museum by Ann Stern.
- A late Gustavian writing bureau made by Johan Nils Asplind (1756–1820) was donated by Margareta Leijonhufvud (fig. 6).

The assets of the Friends of the Nationalmuseum, the Gustaf VI Adolf Fund and the associated foundations developed favourably, showing an increase, after contributions to the Museum, from SEK 137 million to SEK 153 million. The direct return on this capital was SEK 2.6 million, a lower sum than in previous years, but nevertheless to be considered satisfactory, as many companies paid greatly reduced or no dividends at all during the year. In 2020, the Friends made gifts to the Museum, including scholarships, totalling SEK 1.6 million.
Artemisia Gentileschi’s Saint Catherine of Alexandria (fig. 1) is the first work by the artist, widely regarded as the most celebrated female painter of 17th-century Italy, to enter a public collection in Sweden. Prior to its re-emergence on the New York art market in 1995, the painting was completely unknown, having lain hidden in a private collection in the United States for at least two generations. First published by Ward Bissell in his 1999 monograph of Artemisia as a work tentatively attributed to the artist’s Neapolitan follower Paolo Finoglia (1590–1645), the painting has subsequently won general acceptance as an autograph work. After its purchase by the Nationalmuseum, while it was being made ready for public display, a campaign of technical investigation was undertaken as a contribution to the ongoing effort to better understand the artist’s working practice.

Born in Rome in 1593 as the daughter of the Tuscan painter Orazio Gentileschi (1563–1639), an important follower of Michelangelo Merisi da Caravaggio (1571/2–1610), Artemisia trained in her father’s workshop and established a reputation that allowed her a life of independence rare for a woman of her day. Under Orazio’s tutelage, she learned to apply the methods pioneered by Caravaggio, painting directly from the model and introducing dramatic contrasts of light and dark, and combining a refined and elegant personal manner with Caravaggio’s powerful sense of realism. In the course of her long career.
she moved between Rome, Florence, Venice, London and finally Naples, where she spent most of the last twenty years of her life. Over a career spanning more than forty years, while she continued to paint her hallmark representations of powerful women, her style changed, becoming more polished and idealised and further from her Caravagesque beginnings.

The Nationalmuseum’s painting shows a young woman in three-quarter length standing before a building in ruins. Turned slightly to the left while gazing steadily at a point outside the frame in the distant landscape on the right, she projects psychological intensity even though she is at rest. She wears a fashionable red silk gown over a puff-sleeved white chemise, exquisite pearl-drop earrings, and a cloth headband wound loosely around her auburn locks. A palm frond lies on a flat stone in the foreground, indicating that she is a martyr saint. Her hands rest on top of a large tome held upright, an emblem of erudition associated with Saint Catherine of Alexandria, the Christian saint martyred in the early fourth century AD, when portrayed as a patron of education and learning. Her legend, as recounted by Jacopo de Voragine in the popular Golden Legend, tells how Catherine defended the Christian faith before fifty pagan philosophers and was subsequently sentenced to death by the Emperor Maxentius. Bound to two sets of revolving wheels studded with iron spikes and nails, Catherine was rescued from the instrument of her torture through divine intervention, but was later beheaded. Her noble birth – and alleged royal status, as the daughter of King Costus of Alexandria – led to her frequent portrayal in sumptuous clothing and jewellery. Devotional images of Saint Catherine and other early Christian martyrs were extremely popular among early-17th-century patrons in Counter-Reformation Italy. Artemisia turned to the subject on more than one occasion, particularly in Florence in the mid 1610s, where a predilection for paintings of this subject may have been connected to the presence in the city of Caterina de’ Medici, the sister of Grand Duke Cosimo II:
ACQUISITIONS/ARTEMISIA GENTILESCHI’S SAINT CATHERINE OF ALEXANDRIA

earlier, more traditional devotional images, Artemisia portrays a half-length figure of the saint with the usual attributes – halo, crown, spiked wheel – that allow us to easily identify her as Catherine. In the Nationalmuseum’s painting, on the other hand, these conventional attributes are absent, while the ruin behind the saint is probably a subtle allusion to her name, the meaning of which is explicated in the Golden Legend: “Catherine comes from Catha, which means total, and ruina, ruin; hence ‘total ruin.’ The devil’s building was totally demolished in Saint Catherine...” But the emphasis here is on the saint’s book, in a configuration which, while not unprecedented in renderings of the Egyptian saint, is more resonant with contemporary images of classical figures such as the sibyls (fig. 4). The earliest representations of Catherine holding a book, a chaste model of wisdom and authority, appear in early 14th-century Italian art produced for the religious communities of the Benedictines and Dominicans. Catherine’s book came to signify a particular brand of wisdom, based on the canonical legend of her dispute with the fifty philosophers summoned by Maxentius to debate with her. Divinely inspired, and using words as weapons, the eloquent Catherine successfully defended Christianity. Later images of reading virgin martyrs, found in 15th- and 16th-century paintings and books of hours (fig. 5), helped promote the idea of these holy women as pious intellectuals, suitable role models for the aristocratic

Saint Catherine of Alexandria (fig. 2); and Self Portrait as Saint Catherine of Alexandria (fig. 3). In a letter addressed to Andrea Cioli, the Grand Duke’s secretary, in 1635, the artist referred to a painting of Saint Catherine – presumably different from the above – that she had finished some time ago (un pezzo fa). This has been identified with several different works, including the present one, though none of these suggestions has gained scholarly consensus.

In the Nationalmuseum’s Saint Catherine of Alexandria, Artemisia reinterprets the image of the virgin martyr as first imagined in her Florentine paintings, offering an entirely new and original conception of the subject, one that bespeaks an artist of exceptional imaginative powers. In her

Fig. 4 Domenichino (1581–1641), A Sibyl, early 1620s. Oil on canvas, 77.4 × 68.2 cm. The Wallace Collection, London, P131.

Fig. 5 Antonio Allegri Correggio (c. 1489–1534), Saint Catherine Reading, c. 1530–32. Oil on canvas, 64.5 × 52.2 cm. Royal Collection, Hampton Court Palace, RCIN 405768.
women who could own them. Juxtaposing the Nationalmuseum’s Saint Catherine with Artemisia’s Florentine renderings of the saint, we are reminded of her boast to her Sicilian patron, Don Antonio Ruffo, that her talent consisted in varying the subjects of her paintings.\(^{11}\) No matter how exaggerated her claim, it suggests that she was proud of her ability to produce different versions of a given theme, rethinking the subject each time.

The singularity of the Nationalmuseum’s painting in Artemisia’s oeuvre, from both a stylistic and an interpretative point of view, led initially to its authorship being wrongly doubted. Were it not for Catherine’s distinctive physiognomy – the shape of her eyes, her wide forehead, full cheeks, ample chin and bow lips – which bears more than a superficial resemblance to Artemisia’s Florentine works such as the Self Portrait as Saint Catherine of Alexandria in the National Gallery or the Self-Portrait as a Lute Player (fig. 6),\(^{12}\) we might struggle to read them as the work of a single painter. Especially distinctive are the soft, densely modelled flesh tones, and the play of light and shadow on the face and neck – surely a chiaroscuro effect learned from her father. Other traits shared in most of these works include the handling of the highlights in the soft, wavy hair, and the morphology of the hands – the dimpled knuckles, plump fingers tapering off in pointed fingertips with rounded, deeply embedded nails – which are unquestionably those of Artemisia. The saint’s features seem so specific that some writers have viewed this as a portrait of a particular individual in allegorical guise. Giovanni Baglione, writing as early as 1642, stated that Artemisia excelled in the genre of portraiture,\(^{13}\) and Garrard has recently identified the sitter of the Nationalmuseum’s Saint Catherine as Adriana Basile (c. 1580–1640), a celebrated singer and composer (fig. 7), whose portrait Artemisia is known to have painted.\(^{14}\) That Artemisia frequently painted her own image taking on different guises – either as the fruit of her own invention or at a patron’s request – is well documented.\(^{15}\) Whether the Saint Catherine is in fact a “disguised” portrait, or simply a favourite model, is open to debate. By presenting Catherine through the image of a contemporary woman who imagines herself to be the saint, Artemisia shows her deep understanding of Caravaggio’s radical innovation: to bring the holy figures to life by embedding their timeless message in the look and dress of modern women and men.

Artemisia’s artistic identity is far from fixed, and opinions differ widely as to the exact date and sequencing of her canvases. Generally attributed either to her Florentine period (1613–20), based on its stylistic affinities with Florentine prototypes (facial type, rich fabrics), or to her first Neapolitan period (1630–35), when landscapes begin to occur with some frequency in her work, the Nationalmuseum’s Saint Catherine was recently reassigned by Grassi to her Venetian sojourn towards the end of the 1620s (1626–30).\(^{16}\) While the original owner of the picture and the circumstances of its creation remain unknown, recent study of

\(^{16}\) Art Bulletin of Nationalmuseum Volume 27:2, 2020
Artemisia’s links with the literary Accademia de’ Desiosi in Venice, in which learned women played a prominent role and the nature of woman and her social capabilities were a hotly debated topic, might strengthen a Venetian origin for the unique conception of the subject. Parallels can be drawn between the painting’s unusual outdoor setting and composition – an architectural backdrop behind the figure on the left, opening into a landscape on the right – and those of Christ Blessing the Children (fig. 8), a picture recently assigned to Artemisia’s years in Venice (c. 1628–30). At the same time, the loose, feathery brushwork in the blue-toned landscape of the Saint Catherine seems evocative of her Roman works such as Susannah and the Elders of 1622 (fig. 9). By the mid 1620s in Rome, unlike in Naples and Florence, the chiaroscuro-based work of the Caravaggists was becoming old-fashioned. Like other artists working in the city, Artemisia sometimes tempered the intense naturalism and dramatic lighting of her figures with a softer, more idealised manner. If the lighter, clearer palette of the Saint Catherine seems remote from the artistic voice of Artemisia’s formative years, it is worth remembering that early critics did not focus on Caravaggio’s influence on her art, but instead highlighted her chromatic virtuosity. The expressive subtleties she displays in this picture are matched by an accomplished and refined mode of painting, especially in the rendering of fabrics. Throughout her oeuvre, Artemisia used the behaviour of cloth to convey expression, introducing tension by gathering crumpled folds into dynamic patterns, distinguishing fabrics of different weights – from the diaphanous veil over Catherine’s shoulders to the sharp-edged folds of her crisp linen chemise and heavier silk taffeta gown.

X-radiography and infrared reflectography imaging provided insights into Artemisia’s painting process and the few modifications made to the figure of Saint Catherine as the work progressed. Although there is no clear evidence of a comprehensive transfer of a fixed design – as might be...
ACQUISITIONS/ARTEMISIA GENTILESCHI'S SAINT CATHERINE OF ALEXANDRIA

Fig. 8 Artemisia Gentileschi (1593–1654), Christ Blessing the Children, c. 1628–30. Oil on canvas, 135 × 98.5 cm. Arciconfraternita dei Santi Ambrogio e Carlo, Rome.
Fig. 9 Artemisia Gentileschi (1593–1654), *Susannah and the Elders*, signed and dated 1622. Oil on canvas, 161.5 × 123 cm. The Burghley House Collection, Stamford, UK.
suggested by schematic traced lines – the possibility remains that signs of this technique are undetectable.\textsuperscript{22} Infrared reflectography revealed some dark brushed lines in the saint’s face, but it is difficult to establish whether these are associated with an initial laying-out of the design or a refining of contours during the painting process. In the landscape on the right, close to Catherine’s left shoulder and the sleeve of her gown, there are several broad, \textit{abbozzo}-like brush-strokes of a paint containing radiopaque pigments that might relate to an initial placement of the figure (fig. 10). While the interpretation of these markings is uncertain, Artemisia clearly reworked this area before painting the current version of the dress or defining the final position of the figure. The most noticeable adjustment is the reduction in the amplitude of the red gown, resulting in a narrower sleeve on the right-hand side (fig. 11). A semicircular area of vigorously brushed dark strokes of the background, in earth pigments, stops abruptly at the point at which the hair was to be painted. This might at first sight be interpreted as a major \textit{pentimento}, but there is no evidence that a different head was initially painted below the completed image of the saint.

Artemisia’s painting of Catherine’s red gown with its pale highlights and rich, purple shadows, set against the cool white chemise, and the deep shadow of the background ruin contrasted against a sun-drenched landscape, show complete mastery of the chiaroscuro style. The painting shares Artemisia’s typical method of constructing forms and building up paint layers, as seen, for example, in her \textit{Mary Magdalene in Ecstasy} from c. 1620–25 (private collection).\textsuperscript{23} Using a dark preparatory layer, the warm brown hue of the preparation was skilfully exploited as a visible component, creating an emotionally charged atmosphere and conferring a unifying element to the finished painting, in the way so famously developed by Caravaggio and adopted by his followers. Artemisia applied her paint \textit{alla prima}, modelling forms directly on the dark ground and using mostly opaque paint mixtures in just one or two thin layers. She worked up to the highlights, leaving the dark preparation completely exposed at the edges of forms and in the deepest shadow, while it served as a mid-tone where thinly painted over. This is most evident in the chiaroscuro modelling of Catherine’s face, neck and hands.
In the shadows this was followed by a paint principally containing red lake, making a translucent purple glaze that would allow the reddish-orange underpaint to contribute to the depth of colour. FORS analysis of the pigments identified aluminium in the deep-red particles, which suggests the substrate of an insect-derived anthraquinone lake pigment, probably cochineal. Although the red glazes have faded to some extent, the pigments employed indicate that the gown was always intended to be a considerably more vibrant, purple hue. The combination of purple and yellow, also seen in Christ Blessing the Children, was particularly favoured by Artemisia.

Artemisia Gentileschi’s Saint Catherine of Alexandria is a masterpiece by the artist painted at the height of her creative powers, probably in the 1620s, in Rome or Venice. As such it constitutes a significant addition to the Nationalmuseum’s Italian Baroque paintings collection, marking a key moment in the evolution and spread of Caravaggio’s influence, and its acquisition strengthens the Museum’s representation of female artists.
Notes:

1. Oil on canvas, 90 × 75.4 cm, NM 7538. Purchased at Sotheby’s, London, 4 December 2019, lot 13, with funds provided by a donor who wishes to remain anonymous. Provenance: Priv. coll., Palm Springs, CA, 1940s; sold, Sotheby’s, New York, 24 April 1995, lot 66; sold, Christie’s, New York, 6 April 2006, lot 247; priv. coll., UK. Bibliography: Raymond Ward Bissell, Artemisia Gentileschi and the Authority of Art: Critical Reading and Catalogue Raisonné, University Park, PA, 1999, pp. 332–33, no. X.27 (Paolo Finoglio?); Alessandro Grassi, Artemisia Gentileschi, Pisa 2017, p. 183, ill. (dated 1627–30); Viviana Farini (ed.), Artemisia e il pittori delcontesto: La collezione di Giangiora Io Acquaviva d’Aragona a Conversano (exh., Conversano, Castello e Chiesa di San Giuseppe), Cava de’ Tirreni 2018, under no. 36; and Mary D. Garrard, Artemisia Gentileschi and Feminism in Early Modern Europe, London 2020, pp. 121–122, fig. 30 (dated c. 1615–20). The original support is a single piece of relatively coarse plain-weave linen canvas, with a thread count of 12–14 warp and 8–9 weft threads. The canvas is currently stretched on a modern keyable stretcher; the original tacking margins have been removed, probably during the lining procedure. Broad cusping along the top and bottom edges, and slightly less pronounced at left, suggests that the painting has essentially retained its original format, apart from a few centimetres of canvas missing at right. See bibliography in n. 1. The attribution to Artemisia was confirmed in email correspondence by Keith Christiansen on 18 December 2019, by Letizia Treves on 7 January 2020 and by Jesse M. Locker on 15 April 2020.

2. Close observation using ambient, raking and transmitted light, with and without microscopy, was combined with a variety of technical analyses that allowed identification of the materials used: X-ray fluorescence (XRF), ultraviolet (UV)-excited luminescence, fibre-optic reflectance spectroscopy (FORS), and multispectral and hyperspectral infrared reflectography (IRR). All IRR examinations were carried out by the Nationalmuseum staff photographer Cecilia Heisser, using an Osiris camera (Opus Instruments, Norwich, Great Britain), InGaAs line array, 900–1700 nm, and Dedolight DLH652, Tungsten GY9.5 / max. 650 W. X-radiography was carried out by Magnus Mårtensson of the Swedish National Heritage Board (RÅA), using a GE Eresco 42 MF4 portable X-ray unit. Elemental point and mapping analysis was carried out by Tom Sandström of the Swedish National Heritage Board (RÅA), using micro-X-ray fluorescence, Artax 800 (Bruker), with a Mo X-ray tube and polycapillary lens. Identification of colourants was carried out with Raman microscopy, BWTek in Raman Plus, using a 785 nm laser. A more comprehensive report on the results of these examinations will be published separately.


10. Lead–tin–antimony yellow has been identified in the following paintings by Artemisia: Judith Beheading Holofernes (Museo e Real Bosco di Capodimonte, Naples); Joel e Sisera (Szépműveszeti Múzeum, Budapest); Judith Beheading Holofernes (Gallerie degli Uffizi, Florence); and Self Portrait as Saint Catherine of Alexandria (National Gallery, London); see C. Seccaroni, Giullorino: Storia dei Pigmenti Gialli di Natura Sintetica, Rome 2006, and Keith et al. 2019, p. 10.
As early as the 19th century, the artist Eugène Delacroix (1798–1863) observed in his diary that “in painting it is as if a mysterious bridge is established between the souls of those portrayed and that of the viewer”.¹ This strikes us with particular force in portraiture, where the gaze of the sitter seems to guide the vision of the beholder. The more private the character of the portrait, the more strongly this trait makes itself felt. With growing distance in time and space between viewer and sitter, the latter’s gaze served as a strong bridge between the two. But “gaze” in this case involves far more than the mere act of seeing. It is at least as much a matter of the psychological state that results – one of expectation and concern, but also of reflection.² A study of how portrait miniatures were used suggests that, here, the substitutive function of the image was in fact taken to its extreme. With the sitter’s hair artfully arranged on the back of the mount, in a pendant or locket, such a portrait could resemble a reliquary. One reflection of the mysterious union between viewer and sitter referred to by Delacroix was the way a portrait miniature could serve as a kind of amulet, as something very intimate. Carl Gustaf Tessin (1695–1770), for example, mentions that, after the death of his wife Ulla Sparre (1711–1768), he carried a miniature of her by Martin van Meytens the Younger (1695–1770) “next to my body”, that is, touching his skin.³ It is not impossible that Tessin also chose to be buried with this miniature, as it is not listed in the inventory of his estate (cf. fig. 1).

The same was true of the British king George IV, who stipulated that he was to be buried with a portrait miniature of the love of his life, his Catholic morganatic wife Maria Fitzherbert, painted by Richard Cosway (1742–1821).⁴ In connection with their secret marriage in December 1785, the couple also developed a fondness for what were known as eye miniatures. They themselves did not start the fashion, which

Fig. 1 Attributed to Leonard Örnbeck (1736–1789), Portrait, Probably of Countess Ulrika Lovisa Tessin, born Sparre (1711–1768). Watercolour on ivory, 3.2 × 2.6 cm. Purchase: Hjalmar and Anna Wicander Fund 2019. Nationalmuseum, NMB 2757.
that the artist painted an eye miniature, of a Mrs Quarrington, as early as 1783. In all, this highly prolific miniaturist was to produce 22 eye miniatures over the ensuing decades, including of six different members of the Beauchamp family. Whether it was Engleheart who painted one of Ann Fryer, who died very young (1768–1787), is unclear, although stylistically it is very reminiscent of his work (fig. 2). It features the tear so typical of the genre, which was sometimes reinforced with a small crystal. Another recent acquisition by the Nationalmuseum, however, is definitely a work by this artist, from his later years. It shows the right eye of an unknown woman, painted around 1810 (fig. 3). Unlike many of Engleheart’s other portraits, he never exhibited any of his eye miniatures at the Royal Academy, evidence of their highly private character.

The vogue for eye miniatures was scarcely confined to France and Britain, but spread to other parts of Europe as well, including Sweden. A spectacular example is the one commissioned in 1790 by General Johan Frans Pollet (1729–1801), governor of Stralsund in Swedish Pomerania, of his daughter, Marianne Ehrenström (1773–1867). The artist was the miniaturist à la mode in the Baltic region, the Italian Giovanni Domenico Bossi (1767–1853) (fig. 4). The eye is surrounded by a veil of cloud, a common variant, and mounted as a brooch. Its provenance also reflects the intimacy of this art form, like a highly revealing tracer element: the miniature was given to the Museum by General Pollet’s illegitimate daughter Mathilda Tellop (an anagram of Pollet), the sitter’s half-sister.

A brief renaissance for the eye miniature: Queen Victoria
The use of eye miniatures, and the importance of portrait miniatures generally in a sentimental cult of remembrance, saw an upsurge following the romance between Queen Victoria and Prince Albert of Saxe-Coburg-Gotha. During a visit to
England in October 1839, which resulted in the announcement of the couple’s engagement on the 15th of that month, the prince sat to Victoria’s favourite miniaturist, Sir William Charles Ross. The queen also attended the sittings, closely following the artist’s work. Presented with the resulting portrait early in 1840, she observed in her diary: “It is quite speaking, and is my delight – the dear angelic beautiful eyes looking at me so dearly.”\(^{13}\) She responded with a portrait which Ross painted of her in December 1839, after Albert had returned temporarily to Coburg. This would be Victoria’s wedding gift to him the following February.\(^ {14}\)

The premature death of Prince Albert further reinforced Queen Victoria’s predilection for memorabilia of every kind relating to him and for various kinds of mourning jewellery. These included eye miniatures, which she seems to have had a particular liking for even before this. From the 1840s on, she commissioned Ross to paint such miniatures of her many close European relatives. This in turn inspired her continental kinsmen, including members of the royal house of Orléans, who engaged Ross’s services on several occasions, both before and during their exile. Some of the resulting works are preserved in the collections of the Duke of Aumale at the Château de Chantilly,\(^ {15}\) while Queen Victoria’s own holding of eye miniatures is to be found in the Royal Collection at Windsor. One spectacular example, however, was recently acquired for the Nationalmuseum at a sale in Paris. It is an eye miniature from 1845 set in a gold locket, depicting the right eye of the queen’s cousin and namesake, Princess Victoria of Saxe-Coburg-Gotha, Duchess of Nemours (fig. 5).\(^ {16}\) Shortly after the princess had died in childbirth in 1857, the queen met her husband, the Duke of Nemours, and presented him with a copy of the original eye miniature in her own collection. In her diary, she wrote that the newly widowed duke had claimed to have lost the copy he had previously received.\(^ {17}\)

\fig{3}{George Engleheart (1750–1829), A Lady’s Right Eye, c. 1810. Watercolour on ivory, 2.4 × 2 × 0.1 cm. Purchase: Hjalmar and Anna Wicander Fund 2019 (accession 2020). Nationalmuseum, NMB 2766.}

\fig{4}{Giovanni Domenico Bossi (1767–1853), Eye Miniature of Marianne Ehrenström, b. Pollet (1773–1867), 1790. Watercolour on ivory, silver, cut glass, 3.9 × 5.5 × 1.4 cm. Gift of Matilda Tellop 1893. Nationalmuseum, NMK 1382/1895.}
Whether that was indeed the case is unclear, as the eye miniature recently added to the Museum’s collection once belonged to the duke’s mother, Queen Marie-Amélie, and was one of her most personal items of jewellery, worn by her on a daily basis.

Given its date, most of the evidence thus suggests that the work acquired by the Nationalmuseum is a replica by Ross of the original he had painted for Queen Victoria.

Clearly, the queen’s personal taste and particular fondness for the cult of friendship, intensified by many years of grieving, gave rise to a final, but brief, flowering and renaissance of the 18th-century phenomenon of the eye miniature. In the end though, even in Victoria’s world of mourning crape, photography would take over.

Notes:
2. Hanneke Grootenboer has elaborated on this line of reasoning, with reference to works such as Alois Riegl’s classic Das holländische Gruppenporträt (1902). See also Treasuring the Gaze: Intimate Vision in Late Eighteenth-Century Eye Miniatures, Chicago and London 2012, pp. 1 ff.
3. I am grateful to Roger de Robelin, BA, for kindly drawing my attention to this.
5. The first to draw attention to the eye miniature as a phenomenon was George C. Williamson, in an article entitled “Miniature Paintings of Eyes”, in The Connoisseur, 10, no. 39, November 1904. The most recent addition to the literature on the subject is the catalogue of the Skier Collection in Birmingham, Alabama. It provides a detailed history and a survey of the entire typology (see Lover’s Eyes: Eye Miniatures from the Skier Collection, Elle Shushan (ed.), Birmingham, Alabama 2021).
12. Given by Miss Mathilda Tellop (1814–1898) on 13 September 1895 through Miss Carolina Ehrenström.
16. Ibid., p. 414. As noted below, the queen gave the Duke of Nemours a copy of this eye miniature following her cousin’s death in 1857. It was made by William Watson from Ross’s original.
When Louis-Michel van Loo (1707–1771) painted the portrait of Jacques Roettiers (1707–1784) in 1735, they were both 28 years old and had both just started out on very promising artistic careers. They were also both products of artistic families that had been working in their respective fields for several generations. Louis-Michel’s father and teacher was Jean-Baptiste van Loo, his uncle Carle van Loo, his grandfather Louis-Abraham van Loo and his great-grandfather Jacob van Loo, all of them renowned painters. The van Loos were of Dutch origin, while the Roettiers were Flemish, and while artists from the former family were mainly active as portraitists, those from the latter worked primarily as medal engravers. Artists from both families also established themselves in several different European countries apart from France, including England and Spain.

**Louis-Michel van Loo’s portraiture – family tradition and its legacy**

Although van Loo’s work, especially the traditional and yet striking quality of his portraiture, has been recognised by succeeding generations, it was neglected or fell out of favour for quite some time,
been formed in a kind of interplay between his Dutch heritage, the tutelage of his father and his French academic studies. Louis-Michel’s father, Jean-Baptiste, had studied under Benedetto Luti (1666–1724) in Rome and was active in Italy for several years, during which time he took on his son as student. Later on, Louis-Michel was admitted to the Académie Royale de Peinture et de Sculpture in Paris, where he won a premier prix in 1725. Louis-Michel’s artistic background and combination of influences laid the groundwork for the development of a popular style that was to influence

ACQUISITIONS/LOUIS-MICHEL VAN LOO’S PORTRAIT OF JACQUES ROETTIERS

perhaps partly as a consequence of the prevailing influence of the taste of the Goncourt brothers, who did not include van Loo in their overviews of French 18th-century art. Christine Buckingham Rolland, Louis-Michel van Loo’s only modern biographer to date, also attributes the later lack of interest in his work, or outright downplaying of its specific importance, to the very fact that, just like his sitter, he was part of a commercial workshop family with long-held royal dynastic associations, inadvertently resulting in straightforward misattributions between his work and that of his relatives and therefore in a certain artistic anonymity. According to Buckingham Rolland, the conservative traditionalism represented by the subjects of van Loo’s commissions, moreover, did not lend itself to the modern conception of supposed great artistic output and genius, and therefore failed to excite enough interest to be the subject of serious studies.

However, there is no denying the craftsmanship of van Loo’s work, and in painting Roettiers’s portrait (fig. 1), he brings to bear all the inherited, as well as inherent, influences and stylistic traits which had been formed in a kind of interplay between his Dutch heritage, the tutelage of his father and his French academic studies. Louis-Michel’s father, Jean-Baptiste, had studied under Benedetto Luti (1666–1724) in Rome and was active in Italy for several years, during which time he took on his son as student. Later on, Louis-Michel was admitted to the Académie Royale de Peinture et de Sculpture in Paris, where he won a premier prix in 1725. Louis-Michel’s artistic background and combination of influences laid the groundwork for the development of a popular style that was to influence

Fig. 2 Jean-Baptiste Oudry (1686–1755), Still Life with Dead Game and a Silver Tureen on a Turkish Carpet, signed 1738. Oil on canvas, 120 × 171 cm. Transferred from Kongl. Museum 1866 (purchase: the Royal Palace, Stockholm 1747). Nationalmuseum, NM 870.
French portraiture for quite some time. The colour scheme of the picture is quite bold, but its application soft, not unlike pastel portraits. The green of the background contrasts nicely with the lilac of Roettiers’s coat. In his hand, he proudly holds some of the tools of the medal engraver’s trade: a graver and a wax study to be used for a portrait medal or medallion. A strong feeling for craftsmanship, as well as professional and ancestral pride, was obviously shared by portraitist and sitter. Roettiers exudes youth and strong self-confidence, perhaps reflecting his pride in the legacy not only of his father, the medal engraver Norbert Roettiers (1665–1727), but also of his mother Winifred Clarke, niece to John Churchill, the Duke of Marlborough. That Roettiers was portrayed with the accoutrements of his forebears, an ancient tradition of course in portraiture, must serve to underline his belief in the value of tradition, especially since by 1735 he was well into a new successful career as a goldsmith.

Jacques Roettiers – from medal engraver to goldsmith
Norbert Roettiers had reached the height of his profession in England, where he was appointed engraver-general to the Royal Mint in 1695. However, Norbert and his family were Jacobites, and later in the 1690s they relocated to Paris, where he now came to hold the position of engraver-general at the French mint. His son Jacques was admitted to the Académie Royale de Peinture et de Sculpture, where he excelled at and was awarded a premier prix for drawing, as well as being made a pensionnaire du Roi at the French Academy in Rome. He never took up that position, however, and, at least at first, followed instead in his father’s professional footsteps, even going back to London and for a short time in 1732 working as an engraver at the Royal Mint. Jacques was soon to return to Paris, where he embarked on a different professional career, becoming one of the foremost goldsmiths active there in the middle of the 18th century. Although he lacked a formal apprenticeship, he was made a master in 1733. Again, family certainly came to play a part here, as in January of 1734 Roettiers married Marie Anne Besnier, the daughter of Nicolas Besnier (1686–1754), who for sixteen years had been official goldsmith to the king. However, Roettiers had actually bought Besnier’s studio in the Place du Carrousel as early as November 1732, more than a year before he married his daughter. From 1737 Roettiers himself attained the position of official goldsmith to the king, albeit initially under Besnier’s supervision.

Interdisciplinary interconnectivity in the Nationalmuseum collections – Roettiers, Oudry and the hunt in painting and in silver
Among Roettiers’s most famous creations are silver services made for Louis, Dauphin of France, for Louis Henri, Duke of Bourbon and Prince of Condé, and, in 1735–38, for Lord Berkeley. A spectacular tureen from the last of these services is pictured in a famous still life of the spoils of the hunt by Jean-Baptiste Oudry (1686–1755), bought for the Royal Palace in Stockholm in 1747 and today in the collections of the Nationalmuseum (fig. 2). This painting has been described as Oudry’s celebration of Roettiers’s work, and, in turn, hunting themes from the former’s paintings are typically found in the decoration of Roettiers’s silver services, like his innovative masterpiece made for the Duke of Bourbon, now in the collections of the Louvre. The two were friends and, just like Roettiers, Oudry mainly worked on royal commissions, also directly with decorative arts through his involvement with the royal tapestry manufactory at Beauvais. As director, Oudry also engaged Roettiers’s father-in-law Besnier at the manufactory. Of the silver service made for the Duke of Bourbon, only the surtout and two candelaabra are known to exist today. The typical surtout would commonly serve a practical purpose, for example incorporating holders for salt and pepper cellars. However, Roettiers forgoes this altogether in his endeavour to capture the feel of Oudry’s work, in this case of one painting in particular, Loup pris au piège, “Wolf Caught in a Trap”, for which there is a preparatory drawing in the Nationalmuseum collections (fig. 3). In this work, Roettiers creates one of the foremost examples of French rococo. Painters like Oudry and, for example, François Desportes (1661–1743), as well as silversmiths such as Roettiers and Thomas Germain (1673–1748), could thus associate themselves with each other’s works in a variety of interesting ways. In the collections of the Nationalmuseum there is also a still life by Desportes which depicts parts of Germain’s famous Penthèvre-Orléans service, also decorated with hunting motifs (fig. 4).

Thus, apart from being an excellent example of his portraiture, Louis-Michel van Loo’s portrait of Jacques Roettiers also holds a special interdisciplinary place in the collections of the Nationalmuseum.

Fig. 3 Jean-Baptiste Oudry (1686–1755), Wolf Caught in a Trap. Black and white chalk on paper, 30.6 × 44.8 cm. Nationalmuseum, NMH 8/1866.
ACQUISITIONS/LOUIS-MICHEL VAN LOO’S PORTRAIT OF JACQUES ROETTIERS

Depicting one of the greatest creators of French rococo silverware, whose own work, albeit in painted form, was already indirectly represented in the collections, it further serves to underline the interconnectivity of French artists active in different disciplines around the middle of the 18th century.

Notes:
3. Ibid., pp. 2–7. Especially through the influential positions van Loo was to attain, for example as painter to the kings of both Spain and France. He also succeeded his uncle as director of the Académie Royale’s important École Royale des Élèves Protégés.
12. Grate 1994, pp. 112-113, cat. no. 120.
The early part of the 19th century, and especially the years after the Bourbon Restoration in 1815, saw a rise in genre painting in France. Anecdotal scenes from French history and literature expressed a new national self-confidence. “Historical genre”, with thought-provoking or amusing episodes rather than fateful, dramatic events, gradually became an established subdivision of history painting, but genre scenes in more or less contemporary settings also rapidly gained ground. Inspired by Dutch 17th-century masters such as Gerrit Dou (1613–1675), artists painted in precise detail and with smooth handling on fairly small canvases. The public were enthusiastic, but critics viewed the trend with concern. Would it lead to a marginalisation of history painting, with its lofty aims and focus on decisive and dramatic situations? Was this pedantic way of painting not a blind alley?

One centre for anecdotal painting was Lyon, where a leading figure of medieval-inspired “troubadour painting”, Pierre Révoil (1776–1842), was a professor at the city’s art school. The critics spoke disparagingly of an “École de Lyon”, marked by an excessively finicky and detailed manner, and, by extension, of this art as a manifestation of provincial narrowness.

Les Misérables in Two Genre Paintings by Jean-Claude Bonnefond

Martin Olin
Director of Research

Fig. 1 Jean-Claude Bonnefond (1796–1860), The Little Savoyards’ Bedroom, signed 1817. Oil on canvas, 89 × 66 cm. Purchase: Hedda and N.D. Qvist Fund 2020. Nationalmuseum, NM 7567.
Artists from Lyon, however, enjoyed success at the Paris Salons. One of them was Jean-Claude Bonnefond (1796–1860), a pupil of Révoil’s, who made his debut at the age of 21 with *La Chambre à coucher des petits Savoyards* (The Little Savoyards’ Bedroom) at the Salon of 1817. The painting of the two young Savoyard boys in their makeshift sleeping quarters was purchased by the Duke of Berry, nephew of King Louis XVIII. When Bonnefond exhibited another two genre paintings the following year, *Le Marchand de volaille* (The Poultry Dealer) and *Un Vieillard aveugle guidé par sa petite fille* (A Blind Old Man is Led by his Daughter (or Granddaughter)), the duke bought them as well. In fact, his wife Marie-Caroline was probably behind the acquisitions, as these genre scenes are to be found in the catalogue of her painting collection, published in 1822 with the title *Galerie de son Altesse Royale Madame la duchesse de Berry*, with entries by Féréol Bonnemaison and lithographs of the works included. In the dedication, framed as a foreword, it is stated that the duchess’s aim in publishing the catalogue was, in particular, to make the “significant achievements” of contemporary genre painters more widely known through the lithographic reproductions.

Bonnefond’s three early works had long been considered lost, but two of them were recently acquired by the Nationalmuseum. They both portray poor itinerant entertainers, who played music or performed tricks on the streets for money. In one of them, Bonnefond’s painting from his debut at the 1817 Salon, we see two young Savoyards with their trained marmots in the squalid space in which they have spent the night (fig. 1). A few objects on the unswept floor convey a picture of the boys’ existence: a faience plate, a bowl and spoon – perhaps with a helping of soup from the larger pot next to it – and a plank with a couple of puppets. Standing in the window recess are a bucket and broom, hanging on the wall a hurdy-gurdy. The hurdy-gurdy, marmots and puppets all featured in the performances by which itinerant inhabitants of the poor mountain areas of Savoy sought to make a living during the winter months.

Seasonal migration from Savoy to the towns of Europe had been going on since at least the Middle Ages and was viewed in the 19th century as a growing social problem. Young Savoyards were forced to carry out dangerous work in the big cities, including as chimney sweeps, and lived in groups controlled by often unscrupulous middlemen. Victor Hugo highlighted their plight in his novel *Les Misérables*, published in 1862, but set in the first half of the century.

As early as the 17th century, Savoyard migrants performing on streets and in squares had become a subject of art. They first appeared in anonymous prints like *Les Cris de Paris*, in which labourers, craftsmen and vendors were portrayed in urban settings. Antoine Watteau produced a dozen or so drawings of Savoyards with musical instruments, marmots and the various peep shows that were also part of their performances (fig. 2). Watteau’s images, which appear to have been based on studies of impoverished models on the streets of Paris, had several counterparts later in the century. A fine example is Nicolas Bernard Lépicié’s (1735–1784) drawing *An Old Beggar*, dated 1777 and acquired by the Nationalmuseum in 2017 (fig. 3). In this case, the drawing is a study for a genre painting, *Old Beggar with Child*, in an American private collection.

Alongside the genre subjects, we also find portraits in the 18th century of aristocratic children and young people *en Savoyards*, dressed in more or less Savoyard costumes and accompanied by marmots and traditional musical instruments. Carl Gustaf Tessin introduced the practice in Sweden with a pastel portrait of his sister-in-law Augusta Törnflycht “en Marchande de Marmotte”, which he commissioned from Gustaf Lundberg in 1739 (fig. 4). As Lundberg and Tessin were both in Paris, while the sitter was in Sweden, Lundberg...
had to work on the basis of another portrait when he depicted the countess in a yellowish-brown woollen dress trimmed with blue and red ribbon, cautiously lifting the lid of the marmot’s box which she carries on a strap over her shoulder. As Carolina Brown observes, pastoral female portraits of this type are to be understood as part of the culture of aristocratic society, in which dressing-up games, plays and verses with equivocal allusions played an important part.9

François-Hubert Drouais portrayed pairs of young aristocratic brothers en Savoyards, among them The Comte and Chevalier de Choiseul as Savoyards (fig. 5). The disguise is thin: though the cut of the costumes has some semblance of credibility, they seem to be made of silk velvet.10 The masquerade suggests that the Choiseul brothers were particularly well behaved and pure-hearted. “The legendary devotion of the Savoyard urchins to their homeland and families made them appear as idyllic,
In his catalogue entry from 1822, Féréol Bonnemaison does not dwell so much on the social implications of the subject, as on the painterly qualities and the credibility of the image. One can perhaps also detect a note of criticism against the 18th century’s portraits of noble children *en Savoyards*: “M. Bonnefond’s Savoyards are charming, unspoiled children of nature”, writes Edgar Munhall, and their supposedly submissive and loving behaviour towards their parents was contrasted with that of the spoilt and insolent children of Paris. Jean-Baptiste Greuze was captivated by the moral dimension of the subject and depicted Savoyard children repeatedly from the 1750s to the 1780s, with a particular interest in their physical privations and the psychological suffering arising from separation from their parents. Bonnefond’s young Savoyards are it seems to be understood in that tradition, as noble children of nature who, though forced into a hard life far from home, display a straightforward and innocent disposition.

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perhaps too much so, though there is no privileged class when it comes to beauty. Judging from the excessive cleanliness of the rags in which they are dressed, and from their rosy complexions, one might think that a solicitous mother had presided over their morning toilet. They are not orphans, not abandoned... They do not upset us, but please us all the more.”

A drawing by Auguste-Xavier LePrince (1799–1826) from 1820, in which two boys, shivering, are trying to sleep in the gutter, shows that contemporary artists did not duck subjects in which the misery is more striking, at least not in study drawings for which they did not need to find buyers (fig. 6).

In the other painting we see an elderly man, playing a fiddle, and a young girl (perhaps they too Savoyards), in a courtyard (fig. 7). Their clothes are threadbare and tattered; the girl, who is barefoot, holds up her apron, perhaps to catch any small change the occupants of the house throw down. As in the interior with the Savoyard boys, Bonnefond has included a still life with ceramic objects, placed on and beside the barrel to the left. Bonnemaison, though favourably disposed towards the artist, criticises the painting on several points of principle in the catalogue of the Duchess of Berry’s collection. It is not, he writes, well-executed detail that turns painting into free art; it is not with carefully applied brushstrokes that an artist moves the beholder. Bonnefond “dwells on the details, enjoys them, returns to them incessantly, and his touch, tired by such meticulous effort, has lost its ardour by the time it gets to the essential parts of his composition”.

The worn and patched clothes of the beggars are painted with great care – even, the author adds, “with too much care” – but it is impossible to make out the movements of the bodies or the naked limbs beneath them, and unless that requirement is met good taste cannot be satisfied. A demand for correct figure drawing and emphasis on the expressiveness of the human figures are traditional arguments for the primacy of history painting. The same views are repeated concerning the third painting by Bonnefond dealt with in the catalogue, Le Marchand de volaille.

Starting as he does with individual works – with the argument, for instance, that the artist should have devoted less care to the still-life passages in order to make the paintings better works of art – Bonnemaison’s criticism offers interesting insight into Restoration France’s discussion about genre boundaries, as analysed by Stephen Bann. In the case of Bonnefond, the criticism was also part of what can be described as a press campaign to persuade
the gifted painter to abandon the detailed manner of the École de Lyon and shake off the supervision of his former teacher Révoil. The reviewer and writer Auguste Jal (1795–1873) in particular, himself a native of Lyon, was to pursue the matter in rhetorically pointed pronouncements over the next few years. When the city of Lyon bought Bonnefond’s prizewinning Le Mauvais propriétaire in 1824 in competition with the Musées royaux (that is, the Louvre collections) – paying 8,000 livres for it, a substantial sum for a genre painting – the artist left Lyon for Rome, where his manner of painting rapidly changed as he encountered different ideals and a new light. Jal wrote triumphantly in his review of the 1827 Salon that Bonnefond had now finally managed to rid himself of the label of a “pupil of the Lyon School”, having distanced himself from Révoil’s harmful influence. His early “polished” manner and dark palette had been very lucrative, given their appeal to “amateurs” and “the ladies”, so according to Jal his sacrifice in abandoning them to become a real artist in Rome was all the greater. But while the critics praised Bonnefond’s light, broadly painted canvases from his time in Italy, there was perhaps something in this freer existence that did not suit the artist: in 1831, he returned to Lyon to succeed Révoil as professor at the École des Beaux-Arts. He retained the post for 30 years, during which time he concentrated more on his teaching than on his art.

With its acquisition of these early works by Jean-Claude Bonnefond, the Nationalmuseum is now able to show important paintings by an artist seen in his own day as a rising star – paintings of a kind that was successful with the public and collectors, but did not meet the critics’ expectations and definitions of great art and was thus consigned to obscurity in art history.

Notes:
4. By this time, the Duke of Berry was dead, having been murdered in February 1820 by a fanatical anti-monarchist.
5. Féréol (le chevalier de) Bonnemaison, Galerie de son Altesse Royale Madame la duchesse de Berry: École française, Peintres modernes, Paris 1822, dedication (unpaged): “C’est à Votre Altesse Royale qu’est due l’heureuse pensée de multiplier et de faire connaître plus généralement par la lithograp- hie les productions remarquables des peintres de genre de l’école actuelle.”
11. Bonnemaison 1822, vol. 1, unpaged: “Les Savoyards de M. Bonnefond sont charmants; ils le sont trop peut-être, quoi qu’il y ait point de classe privilégiée pour la grâce et pour la beauté. A l’excessive propreté des haillons dont ils sont couverts, à l’éclat de leur teint fleuri, on croiroit qu’une mère soigneuse a présidé à leur toilette du matin. Ils ne sont point orphelins, ils ne sont point abandonnés... ils intéressent moins, s’ils plaisent davantage” (ellipsis in the original).
12. Bonnemaison 1822, vol. 2, unpaged: “il s’arrête aux détails, il s’y plait, il y revient sans cesse, et sa touche, fatiguée par un travail si minutieux, n’arrive que refroidie aux parties essentielles de sa composition. Certes, il serait difficile de rendre avec plus d’exactitude tous ces haillons dont le vieil aveugle est affublé; les vêtements de la petite fille ne sont pas moins étudiés; mais sous ces draperies informes, peintes avec tant de soin, avec trop de soin sans doute, on cherche en vain le mouvement du corps, le sentiment des lignes qui devraient indiquer le nu des figures, et dès-lors le goût est moins satisfait.”
Hjalmar Mörner’s Military Background, a New Beginning in Rome and The Real Belisarius

Daniel Prytz
Curator, 18th-Century Painting, Drawings and Prints

Fig. 1 Hjalmar Mörner (1794–1837), French Grenadier in Battle, signed 1825. Oil on canvas mounted on panel, 36.2 × 45.8 cm. Purchase: Hedda and N.D. Qvist Fund 2020. Nationalmuseum, NM 7547.
When Hjalmar Mörner (1794–1837) painted his Belisarius in Rome in 1821, the subject had been a central one in neoclassical art and at the academies for quite some time, especially since the publication of Jean-François Marmontel's (1723–1799) novel Belisaire in 1767. During this period, it had come to represent everything from strong revolutionary convictions to a pronounced compassion for the victims of the French Revolution. 3

Belisarius and the neoclassical legacy
The most famous interpretation of the subject is surely Jacques-Louis David’s Belisarius in Rome in 1781. 2 David’s painting was infused with strong resentment towards political and societal inequality, and particularly towards rulers who treated their subjects not only unjustly, but cruelly, here symbolised by the treatment meted out to Belisarius. Falsey accused of treason, the successful Byzantine general Belisarius (c. 505–565) had been severely punished by his emperor Justinian I (c. 482–565), being blinded and forced to beg at the gates of Constantinople. However, by the time of David’s students in the late 18th century, the content of the subject was gradually shifting towards more general feelings of empathy, tinged with a strong sense of pathos, as in the works of François Gérard (1770–1837) and the Swedish Per Krafft the Younger (1777–1863), who painted their versions of it in 1797 and 1799, respectively. 7 Many artists of the late 18th century developed a kind of generic depiction of Belisarius, not unlike popular contemporary renderings of society’s poor. Certain attributes directly associated with Belisarius’s former status, though, were almost always present, such as the soldier’s helmet he used to collect alms.

By the 1820s, over the course of more than 50 years, the subject had been interpreted in quite a variety of ways, and it has to be asked: were there really any new, interesting takes on it for succeeding generations of artists in the 19th century? It did not fit in well with the emerging Romantic movement, not least because it must certainly be considered one of the bleaker motifs of antiquity. With new art movements like that brewing in Europe at the time, why would any artist in the process of establishing themselves in Rome be drawn to this subject? Well, apart from it being quite an established, “malleable” historical theme, there may possibly have been other explanations for Hjalmar Mörner’s choice and particular interpretation of the subject.

A military background
While a military background had previously been important for the emergence of artistic talent in Sweden, in the early 19th century it quite suddenly became much more significant in a variety of artistic fields. 4 Two generations of painters had dominated the arts in that country in the second half of the 18th century, consisting primarily of either French artists, or Swedes trained by French – or in some cases British – artists and often working in their artistic proximity. These painters continued to dominate in the first decade of the 19th century. 5 However, when the last artists of this generation died, something of a vacuum arose. In part, this helps explain the emergence of the militarily trained artist in the 1810s and 1820s, now covering a broad range of fields. This was of course also a time of great political upheaval in Europe. In Sweden, the Gustavian dynasty was ousted and the Bernadottes were installed on the throne. Jean Baptiste Bernadotte (Charles XIV John, 1763–1844) was himself a professional soldier and he surrounded himself with men with a military background. He would also encourage artists with a military training. 6

Hjalmar Mörner had participated in the king’s campaigns in Germany in 1813–14, fighting in the battles at Grossbeeren, Leipzig and Bornhöft. He had been educated at the Karlberg military academy, which included classes in drawing, but had also studied drawing for a short while in the preparatory classes (Principskolan) of Stockholm’s Royal Academy of Fine Arts. After the war, he probably suffered from what we would now call post-traumatic stress disorder. He chose to concentrate on his art and travelled abroad, reaching Rome in 1818. 7

A new beginning
On his arrival, Mörner was taken care of by the Swedish sculptor Niklas Byström (1783–1848), who had acquired the Villa Malta on the Via Pinciana. 8 Byström’s home became a focal point of the Swedish artistic community in Rome at the time, now dominated by artists with a military background, such as Mörner and Olof Södermark (1790–1848). 9 Although expected, at least in part, to paint subjects drawn from military history, Södermark would primarily become known as a portraitist, while Mörner came to excel in particular in depictions of genre subjects, intended for print and often laced with a somewhat laconic humour. 10 The few known military-historical subjects that Mörner painted after his arrival in Rome include a depiction of contemporary warfare, which in its vividness probably reflects the artist’s own direct experiences from the battlefield (fig. 1). In this work, his fraternisation with German and French artists active in Rome at the time also seems evident – among them, Jean Victor Schnetz (1787–1879), who, though very much an academic painter, assimilated new artistic movements to a greater extent than Mörner. 11 Intermingled with the quite realistic depiction there is, in addition, a touch of Romantic pathos, although the work is perhaps only a study for a larger projected battle painting. It is quite different from Mörner’s paintings of historical battles, which seem static, representing a mere continuation of the achievements already reached in the preceding century. 12
The Real Portrait of Belisarius the Shepherd

In some respects, Mörner’s *Belisarius* (fig. 2) can be said to straddle several artistic, and also political, currents in Rome at the time, especially when one considers the artist’s personal circumstances. Firstly, it seems self-evident that, as a military man, Mörner would be intrigued by the subject of Belisarius and its background. Secondly, as a developing portrayer of genre subjects, it would be natural for him to choose – in addition to the lives and customs of ordinary locals, as well as of highwaymen and the less fortunate in society – a classical theme that could incorporate a somewhat similar kind of drama or pitying pathos, or at least one located in a similar kind of setting.13

Like works by other contemporary artists in Rome, Mörner’s studies of locals, though naturally coloured by an outsider’s fascination with the exotic, were still developing in a somewhat more realistic direction. Further underlining the connection between Mörner and Schnetz is the fact that, in this case, they both portrayed the same model. In the Villa Vauban Museum, Luxembourg, there is a painting by Schnetz, formerly in the collection of Louis Philippe (1773–1850), which shows the same elderly man, dressed in the same way as in Mörner’s *Belisarius*. However, Schnetz’s portrayal of this model makes no allusion to antiquity and is simply called *Le vieux père italien* (fig. 3).14 What Mörner obviously does with his interpretation of Belisarius is to fuse a study of the realistic, commonplace features of an ordinary elderly citizen of Rome with the lofty neoclassical subject, perhaps reflecting an actual inspired and novel way of looking at the relationship between a model and his or her use in representing the subject.15 At the same time, though, the work perhaps consciously or unconsciously reflects a somewhat impatient, even bored, feeling towards generic neoclassical representation, using a model in this fashion. This is underlined by the work’s somewhat curious and studied title, “Il vero ritratto di Belisario pastore”, *The Real Portrait of...

Belisarius the Shepherd*, inscribed in full by the artist in the top left-hand corner of the painting. In what sense did Mörner view this as the real version of the subject? Was he implying that the man portrayed, perhaps a poor blind shepherd in real life moonlighting as a model, could in fact represent in himself the pathos of Belisarius reduced to the state of a beggar? Or was he in fact being somewhat ironic about the pretensions of the subject, juxtaposing a contemporary commoner with one of the foremost figures of antiquity?

While there is none of Mörner’s typical caricature to be found in his depiction of the elderly blind man, interpreted in this way the work still retains some of the wry humour that the artist usually reserved for his drawings and lithographs depicting the populace of Rome and Naples, later
culminating in the work he produced in England at the end of his career. The painting seems to exude the melancholy and fatigue that both the military man and the artist Mörner must have felt at the time, perhaps mulling over and processing memories of war, the personal implications of its aftermath, and the doubts he harboured about his worth as an artist. It thus differs from his usual work, and yet perfectly bridges the gap between his drawings and lithographs and any pretensions he may possibly have had to produce grander work on classical themes.

Notes:
2. Ibid.
3. Ibid.
5. See, for example, Göran Alm, Franskt blev svensk: Den franska konstnärsfamiljen Musreliez i Sverige under 1700-talet, Lund 1991.
8. Ibid.
9. Ibid.
11. Winqvist 1972, vol. I, pp. 37–42. French Grenadier in Battle (1925, Nationalmuseum, NM 7547). In the background of the painting The Battle at Grossbeeren (1922, Collection of His Majesty the King of Sweden, Carl XVI Gustaf), there are some similar scenes, but naturally executed with less detail.
17. Winqvist 1972, pp. 36–42.

Fig. 3 Jean-Victor Schnetz (1787–1870), Old Italian Shepherd, 1822. Oil on canvas, 160 × 110 cm. Villa Vauban Museum, Luxembourg.
Johan Wilhelm Bergström (1812–1881) was a true self-made man in Stockholm’s mechanical industry of that era. A closer look at his background reveals a natural explanation – Bergström was the oldest of many siblings; his father was a carpenter, employed by leading inventor Samuel Owens in his foundry and machine workshop. Aged twelve, Bergström was apprenticed to a glassblower. After qualifying as a Master and reaching majority, he opened his own workshop, which was one of the first in Sweden to manufacture metal moulds for pressed glass. He developed a contact network though commissions for the Academy of Sciences, compensating for his lack of education in mechanics, physics and chemistry. Over time, Bergström became a major contractor in infrastructure (water, gas, drains), with his mechanical workshop producing everything from lamp fittings for the royal palaces to telegraph machines. In 1866, his company was commissioned to produce staircase railings and balustrades in moulded and bronzed zinc for the stairway in the Nationalmuseum after drawings by Fredrik Wilhelm Scholander.

Fig. 1 Johan Wilhelm Bergström (1812–1881), Self-Portrait, c. 1850. Daguerreotype, 14.4 × 9.8 cm, mounting 22 × 17.5 × 0.6 cm. Purchase 1965. Moderna museet, Stockholm, FM 1965 001 1878.
Bergström’s photography probably started as a hobby, but eventually became part of his professional activities. In 1843, he acquired equipment for “painting with light” via bookseller Adolf Bonnier in Stockholm, who had bought it from Paris. The following year, examples of Bergström’s daguerreotypes were available in Bonnier’s bookshop in Norrbro. An advertisement in the Aftonbladet newspaper offers “[p]ortraits [...] taken [...] in a large and beautiful garden in Blasieholmen” during the summer months; the photographer was well aware of the importance of marketing and advertised regularly in the press. Many of his contemporaries acquired their customers by seeking them out as they travelled through Sweden, but Bergström chose to remain in Stockholm and continued to run his mechanical workshop in parallel with portrait photography. In the mid-1840s, he dominated the capital city’s daguerreotype market. Ten years later, in 1854, Bergström stopped taking photographs and transferred his studio to his colleague, Carl Gustaf Carleman.

“Glass polisher-Manufacturer” Johan Wilhelm Bergström wedded the master of mechanic works’ daughter, Henriette Charlotta Catharina Ronjon (1817–1891) in 1840. The marriage appears to have been a happy one, and Johan Wilhelm wrote tender letters and poems to his wife. Some of his finest portraits are of her.

In an advertisement in 1845, Bergström announced that he had acquired new equipment and was now able to produce daguerreotypes “of the largest possible size”, which was around 14.5 × 10 cm, and Moderna Museet’s collections include a self-portrait this size (fig. 1). It is three-quarter length and shows the photographer sitting with a book on his knee. He is seated in front of a painted studio background that depicts an interior with a bookshelf and a globe. When jack-of-all-trades Bergström created an image for eternity, he chose to present himself as an intellectual, with the traditional trappings of a learned man. This daguerreotype is sometimes labelled as the companion piece to a portrait of his wife, which has now been acquired by the Swedish National Portrait Gallery. However, these daguerreotypes were not composed jointly. Johan Wilhelm’s self-portrait is three-quarter length, while Charlotta is shown full length, and the backgrounds are different. Characteristically for that time’s attitudes to gender stereotypes, the husband is shown with markers of learning, such as books, while the wife sits at a spinning wheel. However, the mounts are identical – white paper with gold ornamentation and framing, as well as an octagonal opening for the daguerreotype. Print at the bottom says “Daguerreotype by J. W. Bergström.”. Even the format is the same.

The portrait of Charlotta Bergström is not dated, but considering the years in which her husband was active as a daguerreotypist, it should have been taken in the late 1840s or early 1850s (fig. 2). The composition is managed to the smallest detail. Her hairstyle, sternly combed and parted, as well as the bonnet and dress, perfectly reflect the fashion of the time. The model is depicted according to the contemporary ideals of female domesticity, sitting by a spinning wheel. A hank of yarn hangs over the back of the chair. The daguerreotype has incredibly sharp focus; it is even possible to see the fine thread running from the spinning wheel to her hands. Her foot is hinted at, resting on the treadle below the folds of her skirt, and her face is turned towards the photographer, upon whom her intense gaze rests. The observer sees Charlotta Bergström as her husband saw her.

The portrait is staged like a tableau or a contemporary genre painting, which was not unusual in the middle of the 19th century, when photography was greatly influenced by contemporary painting. For this new medium to gain a status other than that of purely technical reproduction, it was important to strive for the same ideals as other fine arts. Unlike Bergström, many other early photographers had been painters or miniaturists, for example. Genre-type staging was found in pictures of street urchins and in portraits, as well as being used as a subject in itself.

The portrait of Charlotta Bergström has been in the possession of three people of importance in the Swedish history of photography. The first was John Hertzberg (1871–1935), photographer and docent in photography at the Royal Institute of Technology in Stockholm. It was subsequently owned, along with several other important Bergström daguerreotypes, by Helmer Bäckström (1891–1964). Like Hertzberg, he was affiliated with the Royal Institute of Technology, becoming its first professor of photography. He was a dedicated photographer and collector, as well as a researcher and writer on the history of photography. In 1965, most of his collection was purchased from his widow, Olga Bäckström, by the Swedish National Portrait Gallery. The idea was that it would comprise a basis for the Fotografiska museet (Photographic Museum), which was then under development and is now part of Moderna Museet.

The acquisition included nine daguerreotypes by Johan Wilhelm Bergström, portraits and cityscapes. These included the photographer’s self-portrait from c. 1848. However, the portrait of Charlotta Bergström was not included in the state’s purchase in 1965, as it had already left the collection. Photohistorian Per Hemmingsson (1937–2017), who a.o. was active in the creation of the Fotografiska museet, had helped Olga Bäckström in her work with the photo collection following her husband’s death. He received this daguerreotype as a thank you gift.

The Swedish National Portrait Gallery also has a signed daguerreotype by Bergström, depicting Sophie Hirsch, whose married name was Bonnier (fig. 3). Her husband was the publisher and bookseller Adolf Bonnier, the man from whom Bergström bought his camera equipment. As with Charlotta Bergström’s, Sophie Bonnier’s portrait is in extremely sharp focus – every fold in the pleats of her bodice can be discerned. However, it is in a smaller
Fig. 2 Johan Wilhelm Bergström (1812–1881), Charlotta Ronjon, married Bergström (1817-1891), late 1840s or early 1850s. Daguerreotype, 14.3 × 9.9 cm, mounting 21.7 × 17.5 cm. Gift fund Gripsholmsföreningen av år 1937 (Axel Hirsch Fund). Nationalmuseum, Swedish National Portrait Gallery, NMGrh 5206.
format and mounted as if it were a miniature. Mrs Bonnier has not been modelled in the same way as Mrs Bergström, and is instead shown facing front, with no props. These two female portraits complement each other well and demonstrate the high quality of Johan Wilhelm Bergström’s work. Acquiring his portrait of his wife, Charlotta, for the Swedish National Portrait Gallery and the Nationalmuseum is a source of great joy, as this piece is a central part of the history of mid-19th century Swedish photography.

Notes:


2. Tekniska Museet has examples of pressed glass by Bergström, made at Reijmyre glasbruk in 1848: material for a bobèche (inv.no. TM 10307) and a spigot (inv.no. TM 10313).


8. Another portrait of Charlotta Bergström is depicted in Kjellander 1953, p. 103 and Söderberg and Rittsel 1983, p. 26. In 1953, this daguerreotype was privately owned.


11. J. W. Bergströms self-portrait in Moderna Museet measures 14.4 x 9.8 cm, mounted 22 x 17.5 cm. The portrait of Charlotta Bergström measures 14.3 x 9.9 cm inside the mount, mounted 21.7 x 17.5 cm.


A French Donation of Danish Golden Age Art

Magnus Olausson
Director of Collections

Fig. 1 Louis Gurlitt (1812–1897), View From Kullen, Skåne, 1838. Oil on canvas, 60.2 × 84.6 cm. Purchase: Ulf Lundahl Fund and Sara Johan Emil Graumann Fund 2020. Nationalmuseum, NM 7564.
There was a time when Danish art collectors completely dominated the market for Danish art. Often they were very wealthy merchants, industrialists or bankers, such as Theodor Jensen, Emil Glückstadt or Johan Hansen. Most of their collections were eventually dispersed, except where the owners – as in the case of Heinrich Hirschsprung and Wilhelm Hansen – chose to establish their own museums. What they all shared was a view of collecting Danish art, mainly from the first half of the 19th century, as a patriotic act. This is particularly true of the time up to 1945, when Danish collectors entirely dominated the scene. From the 1980s onwards, with growing international awareness of the concept of a Danish Golden Age, both major museums and art collectors outside Denmark have started to collect works from this period. Interestingly, these institutions and individuals have felt unconstrained by Danish views as to which artists are to be considered iconic, a convention already established by Emil Hannover and subsequently remarkably resistant to outside influence.

Among individual collectors who have stood out in particular, mention may be made of the American John Loeb Jr, US ambassador to Copenhagen from 1981 to 1983. During those few years, Loeb managed to buy as many as 147 works. Another example is the French private collection, twice that size, that was sold at an auction in Paris in April 2019, with the remainder going under the hammer in Copenhagen that autumn. The great majority of the works in this significant holding had been acquired in Copenhagen at the auction house of Bruun Rasmussen. Its breadth and depth were striking. What was especially surprising was the anonymous collector’s unprejudiced eye for exciting, but often overlooked artists. No earlier notions or rankings of Danish artists of the 19th century had got in the way of an individual with a great appetite for art. The collection included everything from well-known names such as Christoffer Wilhelm Fig. 2 Peter Raadsig (1806–1882), View from Kullen, Sweden, 1858. Oil on paper mounted on wood, 32.8 × 43.3 cm. Gift of Jean-Loup Champion, Paris, 2020. Nationalmuseum, NM 7543.

Fig. 3 George Emil Libert (1820–1908), Landscape with a Cemetery, 1840s. Oil on canvas, 34.5 × 46.7 cm. Purchase: Wiros Fund 2019. Nationalmuseum, NM 7499.
Eckersberg (1783–1853) and Wilhelm Bendz (1804–1832) to less familiar artists like August Wilhelm Boesen (1812–1857) and Peter Raadsig (1806–1882).

A short time later, by a fortunate coincidence, the Nationalmuseum received a generous gift of three important Danish Golden Age works from the French publisher, writer, art historian and artist Jean-Loup Champion. He had previously curated several exhibitions of Danish art, including one devoted to the work of Vilhelm Hammershøi (1864–1916) at the Musée Jacquemart-André in Paris. One of Champion’s gifts was a view of the Kullen peninsula from Mölle harbour, painted in 1858 by the Peter Raadsig just mentioned (fig. 2). It was especially welcome, as this particular artist was previously unrepresented in the collection. The Museum has in addition highlighted Kullen and the Swedish coast of the Sound in several other acquisitions, as a subject Danish artists were the first to discover. Here, particular attention may be drawn to Georg Libert’s (1820–1908) view of the same coastal silhouette, probably from Hornbæk on northern Zealand (fig. 3), and Louis Gurlitt’s (1812–1897) monumental landscape with the Kullen lighthouse from 1838 (fig. 1). This was one of the scenes which the latter artist loved most in his youth.  

He had already painted the lighthouse in 1834, a view that was acquired for the Danish royal collection. Champion’s second gift is of later date, a coastal landscape by the marine painter Carl Frederik Sørensen (1818–1879) (fig. 4). He was another Danish artist who was fascinated by Kullen, but this image is of either Bohuslän or the Norwegian coast. It was painted in 1873. The artist’s light palette and fluid manner recur in another view, acquired by the Museum at the same time – Malmö seen from the Sound in 1862 (fig. 5). Here the artist has also made use of atmospheric light effects, helping to bring out the silhouette of the large southern Swedish port city. Both paintings are sketch-like, making them artistic working material. In his finished marines, Sørensen works with subtly blended colours and advanced illusionism. Several such paintings were acquired by Charles XV of Sweden and left to the Nationalmuseum in his will.

The third and last of the paintings donated by Champion is also the oldest, the work of a Golden Age artist, Frederik Sødring (1809–1862), who from 1832 to 1836 likewise toured Sweden and Norway in search of landscapes offering dramatic effects. Perhaps his Norwegian childhood partly explains why he was also drawn to the south, to the Tyrol and the Alps. He arrived in Munich in October 1836. His painting of a picturesque, dilapidated house in the Tyrol came about during his studies there over the next two years (fig. 6). Like several fellow countrymen, such as Wilhelm Bendz and Niels Simonsen (1807–1885), Sødring had been attracted to this south German artistic centre, which experienced a cultural awakening during the reign of Ludwig I. A large proportion of his landscapes seem to have been painted in the studio, often based on preliminary study drawings. In this particular case, though, he may have started on the work before the motif. Both the fact that it is done on paper and the freshness of its painting and treatment of light suggest that conclusion. Its charms stem not least from its rendering of the clouds hanging low over the Tyrolean landscape. Gurlitt, too, had been fascinated by the decaying, rustic houses of the region, and like Sødring demonstrated an ability to capture the subtle play of light on the scene (fig. 7).
All three paintings included in Jean-Loup Champion’s gift make an excellent fit with the Nationalmuseum’s important collection of Danish Golden Age art. His donation has thus further enhanced the attraction of the Museum’s holding, the largest outside Denmark.

Notes:
4. Following Gurlitt’s marriage to the Dane Elise Saxlid in May 1837, the couple made a trip to Kullen from Hellebak. (Cf. Louis Gurlitt 1812–1897: Porträts europäischer Landschaften in Gemälden und Zeichnungen (exh. cat.), Ulrich Schulte-Wülwer and Bärbel Hedinger (eds.), Altonaer Museum, Hamburg 1997, Munich 1997, p. 172.) Their choice of outing was inspired by the artist’s great love for the dramatic stretch of coast on the Swedish side of the Sound. This is made clear by a letter from Gurlitt to his first wife: “Else I have to say that of all that I have seen, ... the coastal landscapes with their woods and beaches of Zealand and Kullen appealed to my feelings so much that I would always long for it, no matter what beauty I was surrounded by.” See Ludwig Gurlitt, Louis Gurlitt: Ein Künstlerleben des XIX. Jahrhunderts, dargestellt von seinem Sohne, Berlin 1912, p. 106.
5. A view of the Kullen lighthouse, painted by Sørensen in 1861, can be found in the Sorø Kunstmuseum (inv. no. VKS-00-0027). https://www.kulturarv.dk/kid/VisWeilbach.do?kunstnerId=626&wsektion=alle (accessed 13 January 2022).
6. NM 1282–1284.
8. Gurlitt’s picture was painted around 1836, at the same time as Sødring was working in the Tyrol. Cf. Louis Gurlitt 1997, p. 51 (fig. 47). See also Johansson 1997, pp. 126 ff.
The influences of Japanese art which gained a foothold in the West in the 1880s also left strong impressions in Sweden, mainly on the decorative arts. Although there are also obvious Japanese influences to be found in Swedish painting from this time, the particularly fashionable type of Japonisme of which the present painting by Richard Bergh (1858–1919) is an example – a depiction of a Western woman with some of the exotic accoutrements of the Japanese – is relatively rare.

The lasting influence of Japanese art on Swedish painting is, perhaps naturally, primarily to be found in landscapes and other depictions of nature. It almost exclusively affected the compositional aspects of these images, which could show nature in varying ways and different seasons, but nearly always squarely and consistently in a Nordic setting. Swedish artists’ depictions of objects associated with Japan in an exoticised way, so typical and popular in portraits and interiors by painters like James McNeil Whistler (1834–1903), seem, quite revealingly, to have been produced mostly during the time they spent in and around Paris, the epicentre of Japonisme.

Fig. 1 Richard Bergh (1858–1919), Model with a Fan, signed 1883. Pastel on paper, 64 × 48 cm. Purchase: Hedda and N.D. Qvist Fund 2020. Nationalmuseum, NMB 2776.
Although quite different, Bergh’s more famous portrait of the artist Julia Beck (1853–1935), showing her holding the fashionable Japanese fan, is just like the present painting, recently acquired by the Nationalmuseum, of course to be regarded as an example of the latter category. Both were executed during the artist’s lengthy stay in France, in 1882 and 1883 respectively. In the portrait of Beck, the fan in fact has a deeper symbolic meaning, probably meant to reflect her interest in Japanese art and the influence of Japanese woodblock prints on her own painting (fig. 2).\(^3\) In the other work, however, there are probably no comparable allusions. Here we find a model dressed in the typical Japoniste fashion, wearing a kimono, less in the traditional Japanese manner and more like a dressing gown, and again holding a fan (fig. 1). The execution of the work is quite typical of popular depictions of this type of subject, but it also shows Bergh’s aptitude for emulating the technical aspects of Japanese art in his painting, more so than the portrait of Beck. It has strong similarities to other studies, or to paintings which in part are deliberately finished in an impressionistic, sketch-like manner, but with completely different subjects, also executed by Bergh in the 1880s. Amongst these works we find, for example, The Flower Picker (1884, Gothenburg Museum of Art), which has been likened to the works of Jean Bastien-Lepage (1848–1884) and Jean Charles Cazin (1841–1901), and The Finished Séance (1884, Malmö Museum of Art), which, compositionally at least, has been interpreted as an example of Japonisme. In this context, one
is tempted to ask if Bergh in the end felt that the present painting could be viewed as a finished work in and of itself, rather than a study, especially as the unfinished parts seem to add somewhat to a sense of decorative symmetry, or rather asymmetry, so typical of Japanese art.⁴

Apart from the typical paraphernalia of the fan and the kimono, the colours of the painting – the cherry-blossom pink of the background in particular – can also be associated with Japonisme. In addition, there is a sense of graphic execution to the work which to some extent gives the impression of a flat contour rendering more typical of an ink brush drawing, reminiscent of Japanese woodblock prints, and almost completely confined to the surface plane or at least one with shallow depth, as the background wall is quite close to the model in the foreground.⁵ Here, the choice of a somewhat ephemeral pastel technique, relatively uncommon for this artist, to capture the style and content of Japonisme seems completely deliberate and appropriate, to some extent reflecting the transient nature of the prints. In other respects, the work can also be viewed as a traditional profile portrait, or at least as a study for such a portrait.⁶ Although the model’s state of dishabille could perhaps be interpreted as a sexualised depiction of her, helped by the Japanese-style trappings and their exotic associations – something not uncommon in paintings in the Japoniste style – in this case it seems rather that they were just props, without any real overt or symbolic meaning of that kind.⁷ With the subject turned away from the viewer, even looking a little perturbed or discontented, no invitation of a sexual nature seems to be either offered by the model or implied by the artist.

Richard Bergh (fig. 3) belonged to a small circle of artists and patrons of the arts who, starting in the 1880s, exercised considerable influence in the Swedish art world. Apart from being a founding member of the secessionist Artists’ Association in 1886, late in his career he also became the director of the Nationalmuseum in 1915, a professional arc reflecting the power he developed and eventually wielded on the Swedish art scene.⁸ Exceptionally gifted, he had a keen interest in contemporary artistic trends, several of which are incorporated in his own works.

Bergh was a pronounced theorist, something which also showed in practice in his
own art, though it could often come across as quite spontaneous in execution. He was particularly adept at achieving artistic variation, and a seemingly inherent sense of grace is apparent in his compositional choices. These almost always seem to the point, but could all the same be deemed radical in his own time. He wrote extensively on art, grappling in particular with the effects of foreign influences in relation to the idea of painting in a manner specifically suited to the Nordic landscape and atmosphere. An obvious ambivalence towards this was reflected both in theory and in practice. In a design sense at least, Bergh seems never to have hesitated in applying and fusing different kinds of influences, for example both realism and symbolism, where he deemed them suitable. In view of this, it is not surprising that both obvious and more subtle Japanese influences can also be found in at least some of his paintings.

At all events, in execution this work is very representative of Bergh’s varying style of the 1880s. His early emulation of Japonisme is especially interesting in view of the development of both his art theory and his art, which can be said to have paralleled the natural evolution of the work of the young artist into that of the seasoned one. Here, a more studied distinction between (the idea of) Nordic painting and continental influences emerged and, along those lines, also a distinction between what was perceived to be manly and what was seen as effeminate art. The adjective feminine has been used to describe Japonisme, both obvious and more subtle Japanese influences can also be found in at least some of his paintings.

Notes:
1. See, for example, Gabriel P. Weisberg, Anna-Maria von Bonsdorff and Hanne Selkkari (eds.), Japonomania (exh. cat.), Ateneum, Finnish National Gallery, Helsinki, National Gallery, Oslo, and National Gallery of Denmark, Copenhagen, Helsinki 2016. As the exhibition did not have a Swedish venue, it naturally focused mainly on the three participating Nordic countries. Hugo Ingemarsson, To portray the beautiful, exotic and feminine land of cheap export: How Sweden imagined Japan during Japonism, from 1858 to 1914, master’s thesis, Department of History, Uppsala University 2021. http://uu.diva-portal.org/smash/get/diva2:1561758/FULLTEXT01.pdf (accessed 14 September 2021). Concerning the depiction of interiors in Swedish painting of the time, it is also clear that the influence of Japanese art is for the most part felt in the compositional aspects, rather than in any overt exoticising tendencies.
5. Bergh was clearly quite familiar with Japanese woodblock prints. Several of his contemporaries in Sweden were also collectors of such works, among them the leading academician painter Oscar Björck (1860–1929) and the painter and patron Prince Eugen (1865–1947).
6. For another example of the type, also painted in pastel, see Bergh’s Portrait of the Sculptor Teodor Lundberg (1882): Brummer 2002, pp. 141, cat. no. 4.
7. See, for example, Ingemarsson 2021, pp. 40–49.
ACQUISITIONS/THREE DESIGN CLASSICS

Three Design Classics: Marianne Brandt, Margarete Schütte-Lihotzky and Henry Dreyfuss

Cilla Robach
Head of Collection Unit

Thanks to a generous donation from the Friends of the Nationalmuseum’s Design Fund, the Nationalmuseum has been able to add three international design classics to its collections. These objects were owned by advertising designer Torbjörn Lenskog (1936–2020), one of Sweden’s leading collectors of international industrial design. His collection was the foundation of the Nationalmuseum’s Returnity exhibition in 1997 and of the design museum, Formens Hus, which opened in Hälefos in 2005, the official Swedish Year of Design.

**Kandem by Marianne Brandt**

Over a century has passed since German architect Walter Gropius (1883–1969) started the legendary Bauhaus School in Weimar in 1919. Gropius’ vision was that every element in architecture – choice of material, proportions, light, interior design, carpets, glass, porcelain, signs, door handles – would interact to create a comprehensive artwork. Shapes should be based upon circles, squares and triangles and colour-ways on the primary colours of red, blue and yellow. Function would determine design, and superfluous ornamentation and decoration would be removed. The conflicts and hierarchical differences between art, crafts and industry, experienced by previous generations of artists, were now to melt away through cooperation. Architects, artists and designers would develop a new and contemporary style by returning to crafts, but do so in collaboration with industry.

The vision of the Bauhaus School provided the foundation on which Modernism’s iconic design and architecture grew. Smoothly rendered, flat-roofed buildings with steel furnishings were soon found throughout Europe. Still, the essence was the life that would be lived in these functionalistic buildings, and how art and design could reach out to large sections of society. However, this vision of a modern life in modernist comprehensive artworks eventually collided with the political situation.
in Germany. In 1925, the school moved to Dessau and, when the Nazis came to power, it was moved to Berlin where, in 1933, it was shut down by the Gestapo.

The telling of the Bauhaus School’s history has long been filled with male players, such as Ludwig Mies van der Rohe, Marcel Breuer, Johannes Itten, Josef Albers and Paul Klee. However, recently, more of the women who were active at the school have received attention, among them textile artist Anni Albers, photographer Gertrud Arnt and, not least, designer and metalsmith Marianne Brandt (1893–1983).

Thanks to a generous donation from the Design Fund, the Nationalmuseum now has one of Brandt’s most famous objects – the low bedside lamp called Kandem – in our collections.

Marianne Brandt began studying at the Bauhaus School in Weimar in 1923. She had László Moholo-Nagy as a metalwork teacher and soon showed a talent for this material. In 1928–29 she worked at the school, including teaching metalwork. Her design is characterised by an interest in geometry, typical of the Bauhaus School. Her objects are constructed from cones, spheres and triangles, where the tension arises from the meetings and transitions between these shapes, regardless of whether she was designing exclusive silver jugs, ashtrays or regular table lamps. Kandem, which she designed with Hin Bredendjeck (1904–1995) in 1927–28, has a shade that consists of a cylinder that transitions into a soft curve, and a forward-leaning triangular base (fig. 1). The material is eggshell-coloured lacquered steel. It was produced by Körting & Matthiesen in Leipzig, and inspired many other designers to make similar lamps, including Swedish designer Sigvard Bernadotte’s “architect lamp” from the 1960s (fig. 2).

Kandem is an important addition to the Nationalmuseum’s collections, both as an example of the Bauhaus School’s early modernism and as part of our efforts to reinforce the collection of design by pioneering women. The Nationalmuseum already owned two objects by Brandt: the “5488” napkin holder from 1931 (NMK 90/2003) and a pair of bookends in lacquered sheet metal, produced by Ruppelverk in 1930 (NMK 220A–B/2015). 

**Frankfurter Küche by Margarete Schütte-Lihotzky**

Germany suffered a severe housing crisis after the Armistice of 1918 and, in the 1920s, a range of housing projects were introduced to rapidly increase the number of cheap apartments for working class families. One problem was how to include the kitchen in the apartments without taking up too much space. The solution was designed in 1926 by Margarete Schütte-Lihotzky (1897–2000), Austria’s first female architect. 

Margarete Schütte-Lihotzky’s kitchen design has become known as the Frankfurt kitchen, because she designed it for architect Ernst May’s social housing project in Römerstadt, Frankfurt. The basis of the kitchen’s design was not only keeping costs down, but also the radically changed lifestyle offered by life in the city. A rural farmer’s wife previously had to bake the bread, make sausages and produce jam from berries she picked herself. Urban housewives did not need to work on these tasks, as grocery shops sold finished goods – instead of flour, she bought bread, instead of half a pig she bought sausages, and so on. Simpler dishes were what would be prepared in the Frankfurt kitchen, so less space was required.
Another important issue was the floor plan in these modern apartments. Where families once had a large kitchen for a range of functions – socialising, sleep, homework – the Frankfurt kitchen would only be used by the housewife for basic cookery. This separation of life’s various parts was central to modernism’s ideology – sleep was for the bedroom, socialising in the living room and hygiene in the bathroom.

Another factor was, as mentioned above, financial. To offer large numbers of low-income workers a roof above their heads, these homes had to be produced in a rational and cost-effective manner. The solution was standardisation. This is also characteristic of Schütte-Lihotzky’s Frankfurt kitchen, which was designed as modules and thus allowed mass production at a low cost. Visually, the kitchen was reminiscent of the design of industrial workplaces. She also found inspiration in the cramped kitchens of railway carriages.

The décor was made from wood painted a blue-green shade that, according to the latest research, was unattractive to flies. The worktops were clad in linoleum and there was a double sink, with one side for washing and another for drying. Below the counter, there was a module with 12 aluminium storage bins for “Paniermehl”, “Kaffee”, “Rosinen”, “Reis” and “Kartoffelmehl”, etcetera (breadcrumbs, coffee, raisins, rice and potato flour). The Nationalmuseum has been gifted one of these modules by the Design Fund. It was produced by Gebrüder Haarer. The Frankfurt kitchen influenced the design of Swedish kitchens, from functionalism’s laboratory kitchens to standardised cabinet dimensions and countertop heights and IKEA’s contemporary kitchen advice. This makes Margarete Schütte-Lihotzky’s module an important addition to the Nationalmuseum’s collections (fig. 3).

Wall lamps for luxury trains by Henry Dreyfuss
As a profession, industrial design developed in the US during the depression years of the 1930s. Industrially produced objects had, of course, been designed prior to this, but often by an engineer who was good at drafting. To increase demand for American goods, companies started to hire more artistically motivated people, frequently advertising men, and design became a distinct factor in competitiveness. One pioneer in American industrial design was Henry Dreyfuss (1904–1972). His background as a scenographer may seem unusual today, but the step from theatre to design was a short one. Both Dreyfuss and his mentor, Norman Bel Geddes, combined these activities. Bel Geddes opened his design studio in 1927 and Dreyfuss opened his in 1929. History often regards the designer and object as separate entities, but industrial design often involves teamwork, both in the creative work and in the context for which the object is intended.
ACQUISITIONS/THREE DESIGN CLASSICS

The above is particularly true of the two wall lamps, designed by Dreyfuss, which the Nationalmuseum has been gifted by the Design Fund (fig. 4). They were designed in 1938, for a specific context and location, namely the Pullman Standard Car Company’s Twentieth Century Limited express train, which ran a night service between New York and Chicago for three decades.

There was great competition among the railroad companies in the US, and the design of the trains and the stations’ architecture became important elements in creating attractive brands. Embarkation on the Twentieth Century Limited was thus magnificent: at Grand Central Station, passengers strolled along a red carpet bearing the name of the train and, once aboard, they were met by staff who served cocktails, cigars and food.

The lamps were just one detail in Henry Dreyfuss’ design commission. His office designed the entire train, from these lamps to the steam engine. The colour scheme of the carriages was dominated by shades of blue, grey and silver. The streamlined express train gleamed with speed, utility and modernity. The lamps were placed by the padded passenger seats, which had backrests that could be folded down to make a table. The lampshades angle the light, so people who wished to read did not dazzle their neighbour. The lamps were made from aluminium and glass by Luminator Co. of Chicago and became a familiar feature in many Americans’ everyday routines, influencing their perception of modern life.


Fig. 4 Henry Dreyfuss (1904–1972), Lamp for the Twentieth Century Limited express train. Produced by Pullman Standard Car Manufacturing Company, 1938. Aluminium, glass, 25.5 × 12.5 × 6 cm (h × w × d). Gift of the Friends of the Nationalmuseum, Design Fund. Nationalmuseum, NMK 171a–b/2020.
October 2018 saw the opening of the Nationalmuseum’s new restaurant on Blasieholmen in Stockholm. The restaurant interior – with furniture, light fittings and tableware specially designed for the Museum – is the result of a unique artistic collaboration.1

The project began during the extensive renovation and remodelling of the Museum building. The brief – to create an inviting and engaging public space reflecting the mission, vision and goals of the Nationalmuseum as a museum of art and design – was entrusted in 2015 to the designers Matti Klenell, Carina Seth Andersson, Stina Löfgren, Gabriella Gustafson and Mattias Ståhlbom. In dialogue with the Museum, they developed a design concept which explores and tells an illuminating story about design processes, materials, methods and techniques. Reflecting its broad mission, the Nationalmuseum’s aim was to give as many designers and producers as possible the chance to be involved in the project. Once the overall concept had

been agreed, therefore, the group was asked to invite more designers to work within that concept to develop objects with specific functions. Between them, some thirty designers and around twenty producers created almost a hundred new design objects. Many of them are now in production and thus available to the public.

As part of the project, the design processes were documented and published in 2018 in the book *NM&: A New Collection*. It won one of the *Swedish Book Art* awards that year and is now included in the Nationalmuseum’s book collection (NMK 130/2020), along with the other winners of the prize. The story of the project was also told in 2018 and 2019 in the *Design Processes* exhibition at the Nationalmuseum and the Institut Suédois in Paris, and the educational videos produced for that show are available on YouTube. In 2020, moreover, the Nationalmuseum acquired around 50 of the most innovative and widely noted objects included in the NM& collection (NMK 35–89/2020). As a complement, the Museum has also collected working material in the form of sketches, models and prototypes (NMRef 458–462). A selection of the NM& objects is presented here, with a focus on design in glass, wood and ceramics.

**Glass: Mould-blown, hand-blown and free-blown**

The collection created for the restaurant includes a glass service, vases, light fittings and an LED tealight holder. Mould-blown, hand-blown or free-blown, in transparent or white glass, the works are all expressions of the individual artists. The most significant object, illustrating the collaborative nature of the project and the contributing artists’ individual modes of expression, is the grand chandelier that is now the centrepiece of the Museum’s Glass Bar.

Matti Klenell first of all developed the concept for the chandelier, which is built around a metal framework with holders for pieces of glass, inspired by the tool used in the hot shop when blown pieces of glass, removed from the blowpipe, are carried and placed in an annealing oven to cool. Klenell then invited nine other artists to join him in creating the spectacular piece. Drawings were submitted and wooden moulds made. In August 2017 designers, mould makers, master glass blowers, silver platers, grinders and Örsjö Belysning’s design engineer gathered in the Glass Factory hot shop to blow the glass. The result is a chandelier featuring 44 glass pieces by ten very different artists (fig. 1).

For the Dining Room, Matti Klenell created the mould-blown window lamp *Putki*, produced by Iittala (fig. 2). One
Following her sketches and drawings, mould makers made three originals in wood and finished the surfaces together with the designer. The wooden moulds were then scanned and the data converted into programs that produced 3D print-outs of graphite moulds. Seth Andersson also worked with Skruf to develop the Nationalmuseum’s hand-blown glass service *Gino* (fig. 4).

In addition, the restaurant features free-blown light fittings. Some designers develop their ideas by making sketches on paper or on digital touch screens. Others sketch directly in the material they use – exploring and experimenting their way forward. The glass artist Simon Klenell calls this process “dalliance”. This is how he blew the decorations and light fittings in opal glass for the Museum’s Glass Bar in his studio *Sthlm glas*. The innovative tealight holders by Katja Pettersson were also made at Simon Klenell’s Sthlm glas studio. Candles create a cosier ambience, but for safety reasons are not permitted in the Museum. Pettersson’s brief was therefore to design a holder for LED lights. The tealight holder *Grommult* is an intelligent and surprising solution, in which the light source appears to be completely enclosed in glass. Each holder is unique (NMK 80/2020).

**Fig. 3** Carina Seth Andersson (b. 1965), Vase collection *Kolonn*, 2018. Produced by Skruf. Nationalmuseum, NMK 77–79/2020.

**Fig. 4** Carina Seth Andersson (b. 1965), Glass service *Gino*, 2018. Produced by Skruf. Nationalmuseum, NMK 50–54/2020.
Wood: Traditional joinery, CNC and compression-moulded plywood
The restaurant is divided into different sections and functions, each accompanied by its own individual range of tables, stools, chairs, armchairs and sofas. For the Dining Room, TAF Studio developed a comfortable stackable chair named the Atelier Chair, produced by Artek (NMK 39/2020). The inspiration was a 1930s chair by the functionalist Sven Markelius, well known in Sweden from schools and assembly halls (NMK 183B/1999). TAF aimed to make a more elegant, stable and comfortable version. In the Dining Room, the chairs are painted red in honour of the colour of the traditional house paint used in Sweden.9

For the Kitchen, an area with informal bar seating, green plants and a view of the Sculpture Courtyard, Jens Fager created the green stool ARC, produced by Edsbyn (NMK 37/2020). The seat of the stool forms a smooth organic curve. It could be made by hand, but that would take a long time and require advanced craftsmanship. Using computer numerical control (CNC) technology, the complex shape can be produced automatically and in series.10

For the Glass Bar window lamp Pile (fig. 5), Matti Klenell explored compression-moulded plywood. The technique is resource-efficient and makes it possible to produce long-lasting furniture and objects.
with tight curves, creative designs and inherent resilience. Layers of wood veneer are glued together and fixed in a mould box. When the glue dries, the wood retains its shape. The technique was developed in the early 20th century, and part of the lamp’s story is that it was created in collaboration with the company Swedese. Since it was founded in 1945 by the brothers Yngve and Jerker Ekström and Bertil Sjökvist, Swedese has produced innovative furniture in a range of materials, including compression-moulded plywood.11

Clay: Moulded, pinched, rolled, coiled, turned, sculpted, cast and 3D-printed
The concept of exploring and telling the story of design processes, materials and techniques is perhaps most clearly visible in the restaurant’s serially produced tableware and unique studio pottery.

Plates and dishes are made of moulded clay. Producing moulds is expensive, and one challenge for the designer Carina Seth Andersson was therefore to make items that would serve many functions. For example, a bowl that would work for hot drinks, soup, sauces, starters and desserts. Seth Andersson is admired for her strong, simple and undecorated designs, which in this project also served to create a calm backdrop that would highlight food as art and craft. The subtle interplay of plain glazed and matt unglazed surfaces functions as a decoration instead, while also showcasing material qualities and ceramic techniques. The matt surfaces, moreover, make the bowls and cups easy to hold (fig. 6).

A group of artists with studios in what used to be the Gustavsberg porcelain factory were also invited to create handmade flowerpots and teapots of unglazed clay. They all have their individual modes of expression, personal design processes and chosen techniques. Some pinch, roll and coil, while others prefer to sculpt, cast or turn, with or without a motor driving the wheel. Displayed together, the result is a collection of individual pieces that showcase the inherent qualities and possibilities of clay.12 In addition, to challenge the senses and this traditional, ancient craft, Charles Stern was commissioned to supplement the installation with 3D-printed ceramics. A handmade model can be scanned and the data converted into a program to control a printer. However, if like Stern you want to produce something new that cannot be made by hand, you have to write a program based on ideas and sketches. You not only need programming skills, but also a thorough knowledge of the material’s characteristics,

craftsmanship and the printer’s capacity. Many experiments and new findings are behind the complex shapes and intricate decoration of Stern’s 3D-printed pots, coiled with meticulous precision (fig. 7).13

The NM& project has generated a great deal of interest, nationally and internationally. Aspects attracting particular attention are the Nationalmuseum’s initiative to promote new design, in the light of its mission as a design museum, and the aim of including such a large number of designers and producers. The way the results form a coherent whole, without the designers involved having to forgo their personal modes of expression, has also attracted notice. The restaurant is like an exhibition of contemporary design, in which visitors are able to explore and physically evaluate all the works. The idea is also that the space should be able to change as new needs arise. What makes such change possible, and holds everything together, is the design concept NM&.

Notes:

4. All the objects created for the Nationalmuseum restaurant are presented in NM&: A New Collection, Nationalmuseum, Stockholm 2018, and in the Nationalmuseum Visitor Guide, available on AppStore and GooglePlay. Go to Collections/More to Discover/Art and Design in the Restaurant.

Although he only lived to the age of 37, Raphael (1483–1520) was a prolific painter and draughtsman. His graphic oeuvre consists of hundreds of drawings, generally thought to be a mere 10 per cent of his output in this medium. In his drawing practice, Raphael has long been characterised as pragmatic and utilitarian, since most of his sketches investigate solutions that are ultimately realised in a final design, be it a fresco, panel painting, altarpiece, tapestry or print. This may explain why Raphael’s graphic oeuvre has expanded and contracted over time, in concert with periodic revisions of his paintings. Additionally, this phenomenon raises fascinating questions with regard to those compositions that are recorded only on paper. An interesting case in point is the composition known as the Holy Family with a Sparrow, whose attribution to Raphael has traditionally been based on a drawing, now held at the Louvre. Several engravings (some crediting Raphael with the invention) and paintings (some ancienly attributed to Raphael) that correspond to the Louvre drawing exist. However, since all known paintings seem to be of the 17th century, or later, it has been concluded that Raphael never finalised this composition in a painting. In this article, I will argue that this

Fig. 1 Gilles Rousselet (1610–1686), The Holy Family with a Sparrow. Department of Prints and Photography, Bibliothèque nationale de France, Paris, ED-40 (B)-FOL.
conclusion is not entirely accurate. Based on a comparative analysis of two copies attributed to Philippe de Champaigne (1602–1674) and Jean Baptiste Corneille (1649–1695), I will present new evidence connecting the *Holy Family with a Sparrow* to a painted Raphaelesque model, which can in fact be identified through old photographs.

In his *Abecedario*, Pierre-Jean Mariette (1694–1774) mentions two engravings of the *Holy Family with a Sparrow*. The first, by Gilles Rousselet (1610–1686), is described as a good “imitation” of Raphael’s manner, as seen in the painting mentioned by Vasari in the house of Lorenzo Nasi (fig. 1). The second, attributed to Jean Alix (b. 1615), is said to have been modelled after a small painting by the obscure artist Henry Bommar (sic), most likely Henri Blomaers (c. 1625–c. 1663/5), the son-in-law of the French artist Nicolas de Plattemontagne (1631–1706). According to Mariette, the painting on which Alix modelled his engraving was based on a drawing by Philippe de Champaigne, who in turn had copied a drawing by Raphael, then in the collection of the Cologne banker, art collector and patron Everhard Jabach (1618–1695). This drawing is now held at the Louvre; its attribution to Raphael, however, has been questioned since Mariette’s time and was reaffirmed only more recently (fig. 2).

The authorship of the Louvre drawing has been argued based on a comparison with another sheet, now held at Windsor Castle, whose attribution to Raphael has never been questioned (fig. 3). Both sheets have been dated to the same period and even tentatively connected to the same project, as preliminary ideas for the design of the Canigiani Holy Family. However, the only passage identical in both drawings and painting is the upper body of the Madonna, while the other figures are different in all but their general arrangement. Furthermore, the composition recorded in the Louvre drawing is distinguished by a unique feature, i.e. the presence of a little bird (possibly a sparrow rather than a goldfinch), which is being held out by the Baptist to the Christ Child. This detail qualifies the Louvre drawing as a study for an independent composition on the theme of the “Holy Family with a Sparrow”. Whether this composition was ever finalised by Raphael in a painting has remained an open question.

In 1983, Martine Vasselin suggested that Rousselet’s engraving might have been copied from a painting by Philippe de Champaigne, which is listed in the inventory of the artist’s estate drafted after his death, on 17 August 1674: “n. 22, Item, une copie d’une petite Vierge où Saint Jean présente un oyeau à Nostre Seigneur après Raphaël, prisé 60 l.” The whereabouts of this painting remained unknown until a small panel matching the description appeared on the art market and was published...
Champaigne — who never made the trip to Italy — had studied Raphael’s drawing when it was still in the Jabach collection, and while remaining entirely faithful to the disposition of the figures, imaginatively completed the composition, integrating the Holy Family into a fully developed landscape setting “that is entirely original, and among the most beautiful of his career”. This has led to the conclusion that “the present painting is not a copy in the usual sense of the word; rather it is a creative copy, in which Champaigne translated and interpreted Raphael’s design into the finished painting that the Renaissance master himself had never undertaken”.12

The notion of “creative copy” is certainly appropriate in this context, considering what is known about Champaigne’s own attitude towards the act of copying. As one of the instigators of the classical tendency, and founders of the Académie Royale de Peinture et de Sculpture, Champaigne exhorted artists to avoid the risk of becoming “a copyist of manner” (one who imitates neither nature nor painting, but a style of a painting).13 In light of these ideas, it is not surprising that Champaigne would provide his own interpretation of Raphael’s design. What seems to require further explanation is the vast circulation that Champaigne’s version of the Holy Family with a Sparrow enjoyed, as indicated by the numerous copies listed in the literature.14 Why did Champaigne’s painting become an authoritative substitute for Raphael’s original design? An interesting case in point is provided by a small panel, now held at the Nationalmuseum in Stockholm (fig. 5), which was formerly part of the Royal Museum (Kongl. Museum), where it was listed as a work by Raphael.15 This painting can now be recognised as a copy modelled after Champaigne’s version of the Holy Family with a Sparrow. The comparison between the two works is very instructive, as it highlights the complex intricacies involved in the act of copying.

In fact, the author of the Stockholm painting can be plausibly identified as the painter and printmaker Jean Baptiste Corneille. This is suggested by the information included in the old inventories, which make it possible to trace back the provenance of the painting to the collections of Eva Bielke (1706–1778) and Carl Gustaf Tessin (1695–1770),16 as well as by the stylistic analysis. While faithfully

Fig. 3 Raphael (Raffaello Sanzio, 1483–1520), The Virgin and Child with St. Elizabeth and the Infant St. John. Some black chalk underdrawing, pen and pale ink, a little retouching in black ink, 23.4 × 18.0 cm. Royal Collection Trust, Windsor Castle, Windsor, RCIN 912738.
replicating Champaigne’s composition, Corneille provides his own interpretation of the artist’s fully classicising vocabulary. This is evident in the sharper traits of the head of the Madonna, as well as in the skin tones, which shift toward a copper tone that diverges from the enamelled finish and high-keyed palette favoured by Champaigne. The leaves and the foliage of the vegetation behind Saint Elizabeth are depicted in a sketchy and approximate way that resembles the style of Corneille’s pen drawings. Furthermore, Corneille seems to have carefully studied the position of the highlights, in order to give more brilliance to the contrasts of lights and shadows, both in the drapery and in the figures (particularly in the hair of the Madonna and of both John the Baptist and Christ). This may suggest that Corneille also had access to Raphael’s drawing in the Jabach collection. It has been noted in fact that Raphael’s drawing may have been retouched with white gouache by a later hand, tentatively identified by Goguel as that of Michel II Corneille (1642–1708), Jean Baptiste’s elder brother.17 It is well known that Jabach made astute use of young holders of the Prix de Rome, employing them as painters, engravers and even restorers. When Jean Baptiste Corneille received the Academy prize in 1663, he was only 14 or 15 years old and may thus have been a little too young to be employed for such a delicate and sustained task.18 Mariette, however, does mention him as one of the draughtsmen in Jabach’s service.19 Therefore, the hypothesis that Jean Baptiste Corneille may have studied, and perhaps even retouched, Raphael’s drawing before the sale of the Jabach collection to Louis XIV in 1671 seems, all things considered, plausible. Whether this might also suggest that Corneille copied Champaigne’s version of the Holy Family with a Sparrow around the same period, and before leaving for Rome, in 1665, is more difficult to say. It could also be suggested that Corneille had access to Champaigne’s painting after his return from Italy in 1674.20 Interestingly, that year would coincide with the death of Philippe de Champaigne, and thus with his consecration as “a good and Christian painter”, in light of the praise he received from the Jansenist theologians. Evidently, the dating of Corneille’s copy depends not only on the chronological assessment of Champaigne’s version of the Holy Family with a Sparrow, but also on a consideration of the context in which the painting was executed, displayed and made accessible.

In the lot essay accompanying the sale, Champaigne’s version of the Holy Family with a Sparrow is dated around 1660 on stylistic grounds, by comparison with the
four large landscapes with episodes from the Lives of the Saints made for Anne of Austria in 1656, and with the great Christ Healing the Blind, dated c. 1655–60.21 This hypothesis has been formulated on the assumption that the landscape setting of the Holy Family with a Sparrow was fully invented by Champaigne. A thorough investigation amongst the other copies and derivations of the composition suggests that this is not the case. The evidence is provided by an old photograph of a painting formerly included in the collection of the Chicago railway magnate Charles Tyson Yerkes (1837–1905),22 where it was kept under the name of Raphael (fig. 6). At first glance, the Yerkes painting could appear identical to Champaigne’s version. Indeed, the provenance of the former was erroneously attached to the latter in the lot essay that accompanied the sale.23 However, upon closer inspection it seems clear that the two paintings differ in certain details: for example, the wooden fence behind Saint Elizabeth and the rustic cottage with smoke coming out of the chimney, in the top right corner, are only included in Champaigne’s version. For the rest, the landscape setting is identical in both paintings and seems to have the richness of the Holy Families produced by Raphael later in his career with the collaboration of his workshop. The fragmentary arch that appears in the background, behind the Madonna, as well as the pyramid emerging from the horizon at a longer distance, towards the centre, are reminiscent of the ancient monuments or ruins displayed in late works such as the Virgin with Blue Diadem,24 whose attribution is contended between Raphael and Giovanni Francesco Penni. The comparison with the Yerkes painting shows that Champaigne did not invent the landscape, but rather adapted a pre-existing composition, which he surely considered to be by Raphael. When and where Champaigne would have had access to the painted model (the Yerkes painting or a similar version) is hard to say. The only information on the earlier provenance of the Yerkes painting is provided by the sale catalogues, which refer to a “Crossibili de Ferrara” family and to a Prince Paskewich (sic) as the previous owners.25 The painting was later acquired as a work of Raphael by “Mrs. J.W.R. Cardoza”, i.e. the Philadelphia philanthropist Charlotte Drake Martinez Cardeza (1854–1939), best known in her own time as one of the survivors of the Titanic.26 An engraving by Jacob Matham, dated 1607 and inscribed with the name of the Flemish artist M. de Boijs or Mathieu Dubus (c. 1590–1665/6), shows the same figural group, in reverse, inserted in a different setting,27 possibly suggesting that a similar composition was accessible in the
southern Netherlands. Philippe de Champaigne was born in Brussels and presumably returned to his native city on several occasions (at least one trip is documented, in 1654). Thus, he may have had the opportunity to encounter a painting of the “Holy Family with a Sparrow” on one of his trips.

As mentioned earlier, Champaigne’s painting is listed in the artist’s estate shortly after his death, on 17 August 1674. This may suggest that the painting was kept in his workshop and was thus accessible to his students and collaborators. However, in a letter addressed to Jean Baptiste Champaigne, Philippe’s nephew, on 12 December 1674 (a few months after the artist’s death), the Catholic priest and theologian of the Jansenist school, Martin de Barcos (1600–1678), claims that he was in possession of a “petite copie d’une tableau de Titien que feu M. votre oncle me fit faire autrefois, où saint Jean Baptiste est représenté comme un enfant se jouant avec Jésus-Christ et faisant voler un petit oiseau”. While the reference to Titian is a little puzzling, it seems that Barcos is indeed talking of the Holy Family with a Sparrow. The confusion about the name of the artist (Titian instead of Raphael) may simply indicate that Barcos was not paying attention to the attribution, but rather to the subject matter, which in fact he discusses at length in the same letter. While recalling his longstanding acquaintance with Philippe de Champaigne and highly praising his works, Barcos speaks of the Holy Family with a Sparrow in less complimentary terms: “j’ai peine de regarder cette petite image, parce qu’elle déshonore ces deux grands saints [the Infant John the Baptist and Christ] et la doctrine de l’Église qui nous apprend .... Il est certain aussi qu’ils ne se sont jamais vus durant l’enfance, et que saint Jean n’a connu Jésus-Christ visiblement que lorsqu’il a vu descendre le Saint-Esprit en forme de colombe, selon l’Évangeliste”. Barcos is here referring to the fact that no encounter between the Christ Child and the Infant John the Baptist is recorded in Holy Scripture. Although it became a well-established artistic convention by the 15th and 16th centuries, the origins of this episode are to be found in the Meditations of the Pseudo-Bonaventura, a text written in the late Middle Ages. The criticism expressed by Barcos should thus be considered within the larger context of the Jansenist “artistic doctrine”, which prompted artists to faithfully represent events from the Scriptures, adopting only genuine formal means to convince the viewer about the truthfulness of the message conveyed by the painting. In this sense,
Barcos recalls the famous lecture delivered by Philippe de Champaigne on 7 January 1668, when he dared to reproach Nicolas Poussin for providing an incorrect interpretation of sacred subject matter in the painting *Rebecca and Eliezer at the Well.*33 According to Barcos, Champaigne reproached Poussin not only for desacralising a religious painting, but also for making it look pagan, which could have been a result of Poussin’s extended stay in Italy. Early modern Italian paintings were often criticised for featuring a profusion of redundant spectacular details, so that the achievements of French painters could stand out as more praiseworthy in comparison with them. However, such explicit objections were hardly to be found in Philippe de Champaigne’s lecture, which may suggest that Barcos had put his own opinions in his mouth. The lecture given by Champaigne at the Academy became a sort of testament. His message gained popularity thanks to a kind of cult of the painter that arose in Jansenist circles, who aimed to create a hagiographical of a holy artist by sending out “anecdotal taste” in which they presented the merits of the deceased and showed them as exemplary models of Christian virtues.34 In stressing his dissatisfaction with Champaigne’s depiction of the Holy Family with a Sparrow, Barcos thus had a personal agenda. It is significant, though, that the painting was still included in the celebration of Champaigne as a good painter and Christian. One wonders if Champaigne himself had attempted to mitigate certain aspects of Raphael’s model – such as the “pagan” nature of the ruins included in the background – by adding to the landscape setting a few elements based on observations of everyday life, as mentioned earlier. While not fully compensating for the lack of adherence to Holy Scripture, these elements, prompted by an anecdotal taste, may have helped to provide the sacred scene with an increased sense of truth, which the viewers of the time would certainly have appreciated.

Notes:
3. For an entry on this engraving, see Raphael et l’art français, Paris 1983, cat. no. 319, pp. 217–281 (ил. 19); V. Meyer, L’oeuvre gravé de Gilles Rousselet, graveur parisen du XVIIe siècle: Catalogue général, Paris 2004, pp. 110–111, cat. no. 22 (as d’après Raphael?). Meyer suggests a date between 1650 and 1655, which, as will be explained later, should be slightly postponed, to after 1660. As noted by Meyer, the identification of this engraving with the plate dated 1650, mentioned by Heinecken, remains uncertain.
4. This painting is unanimously identified as the so-called Madonna del cardellino or Madonna of the Goldfinch (Gallerie degli Uffizi, Florence), usually dated to c. 1505–06. Here, John is holding out a goldfinch to the Christ Child, who is standing between Mary’s knees. Saint Elizabeth is not included, and the arrangement of the figures is different from that seen in the engraving. It must be concluded, therefore, that Mariette was probably referring to Raphael’s *Madonna del cardellino* in terms of style and subject matter, not as the actual prototype for the engraving.
5. The print attributed to Jean Aix is known in two states, both included in the collections of the Department of Prints and Drawings of the British Museum: the first (inv. no. V.5.3.) is inscribed with the letters “R.V.P,” which could indeed refer to Raphael; although in a later state (inv. no. 1891.0414.772), published in 1725, these initials are replaced by an inscription that gives the composition to Rubens. The curator’s comments refer to the composition reproduced in the engraving as “unidentified”.
6. Mariette (Abecedario, p. 277) refers to “Bommar” as the brother-in-law of Montaigne, i.e. Nicolas de Plattmontagne (1631–1706). A painter named Henri Blomaers is known to have married Nicolas’s sister Françoise, so it seems likely that the name Bommar refers to him. It should be noted that Mariette relies on second-hand information provided by Philippe Vleughels (1619–1694), who married Plattmontagne’s other sister, Catherine. Françoise de Plattmontagne remarried in 1666 with Louis Bost, presumably following the death of her first husband. Philippe de Champaigne appears as a witness in the marriage contract. For this information, see A l’école de Philippe de Champaigne, D. Brême (ed.), Paris and Evreux 2007, pp. 132, 138. I was unable to find further information on Henri Blomaers or on works attributed to him.
7. Alte Pinakothek, Munich, inv. 476. Usually dated between 1506 and 1508, as the painting may have been commissioned to celebrate the wedding of Domenico Canigiani and Lucrezia di Girolamo Frescobaldi, which took place in 1507. For an entry on the Canigiani Holy Family, see J. Meyer zur Capellen, Raphael: A Critical Catalogue of his Paintings, Volume I: The Beginnings in Umbria and Florence, ca. 1500–1508, Münster 2001, pp. 227–232, cat. no. 30. As noted by Meyer zur Capellen, the Louvre drawing may be regarded as a first step, but not as a preparatory sketch for the Canigiani Holy Family.
9. According to Paul Joannides, a small painting with this composition by Raphael “presumably existed, for several replicas are known”. On the other hand, Martin Clayton, and others, concluded that all known paintings “seem to be of the seventeenth century or later” and are probably derived “from one or other of the engravings, in turn based on the Louvre drawing or some variant of that sheet”. See P. Joannides, The Drawings of Raphael, with a Complete Catalogue, Berkeley–Los Angeles 1983, p. 170, cat. nos. 150, 151 (both as Raphael); M. Clayton, Raphael and his Circle: Drawings from Windsor Castle, London 1999, pp. 59–61, cat. no. 13 (as Raphael).
12. For the lot essay, see the online version published here: https://www.christies.com/en/lot/lot-5567028 (accessed 3 September 2021).
13. In a famous lecture, delivered at the Academy in June 1672, Champaigne discussed this topic extensively, providing specific examples of the process of imitation as an active selection from the best models: he invited students to choose “the works of Raphael for the imitation of ideal nature and correct drawing, and the works of Titian for the agreeable union of colours”. For the text of the
lecture, De l’éducation de la jeunesse suivant son génie naturel (Contre les copistes des manières), see Conférences inédites de l’Académie Royale de Peinture et de Sculpture, Paris (1903).

14. A partial list of copies is provided in the entry by D. Cordellier and B. Py in Raphaël, son atelier, ses copistes, 1992, pp. 78–80, cat. no. 70. Through images I was able to verify that the landscape appears identical in the following cases: oil on canvas, oval format, attr. Pierre Mignard (private collection, United Kingdom); oil on canvas, glued on panel, attr. Giovanni Francesco Penni (sale, Munich, Hampe, 26 June 2009); oil on panel attr. to the circle of Jacques Stella (sale, Monaco, Sotheby’s, 21–22 June 1990); oil on copper attr. to an anonymous artist of the late 17th or early 18th century (sale, London, Sotheby’s, 12 September 2018).

Passavant also mentions a painting attributed to Nicolas Poussin, then in the possession of M. Amsinck in Hamburg, and one, of lower quality, from the monastery of Santa Chiara in Urbino, in which he claims more figures are added (I have been unable to trace images of these two paintings).

15. NM Arkiv, Kongl. Museum, vol. 11, inv. 1861, no. 320. The same inventory number (KM 320) appears on the back of the panel, alongside the one still in use today, NMDrb 284, referring to the transfer of the painting to Drottningholm. The old label inscribed with the number KM 430, on the back of the frame at the bottom left corner, must refer to another painting (NM 171), which is also listed as a work of the school of Raphael in the 1861 inventory. As part of a project researching the Italian paintings, the Nationalmuseum is taking a closer look at three copies after Raphael which are part of the collections: two of them represent famous compositions, namely La Belle Jardinière (NMMbg 94) and La Madonna della Seggiola (NMDrb 124), while the prototype of the third one The Holy Family with a Sparrow (NMDrb 284) was until now unknown. An extended entry for this painting will be published as part of the project’s results.

16. KB, Åkeröarkivet, L82,2,3 (inv. 1757, f. 316); L82,2,7 (inv. 1761–1763, f. 498); L82,2,3 (inv. 1763, f. 851). The painting is here attributed to Jean Baptiste Corneille and is described as “S a Maria med barnet Jesus, S a Anna och S. Johannes” (The Virgin Mary with the Christ Child, Saint Anne and Saint John); the confusion between Saint Elizabeth and Saint Anne was not so uncommon, especially in descriptions included in inventories or sales catalogues. The painting was bought in Paris in 1750 by Eva Bielke and passed to Tessin (possibly as a gift); it subsequently appears in the sale that took place on 16 February 1771, following Tessin’s death (published in F. Sander, Nationalmuseum: Bidrag till Taflegalleriets historia, vol. 1, 1966, p. 62). Magnus Olausson, who has read a draft of this article, has kindly made me aware that Roger de Robelin provided a similar reconstruction of the provenance of this painting in an unpublished note, confirming the link with Tessin’s collection.


18. This is Goguel’s opinion (see previous note).


20. After his return from Rome, Jean Baptiste worked on several religious paintings; in the late 1670s he was involved in the decoration of the Hôtel Royal des Invalides, together with his brother. His late years (1680s–1690s) mark a shift, from a nervous and very personal character to a more stereotyped type.


22. The painting is in fact illustrated in the 1893 catalogue of the Yerkes collection and is also discussed in an article by Frederic George Stephens, Pre-Raphaelite critic and art historian; see Catalogue from Collection of Charles T. Yerkes, Chicago 1893, no. 44; and F. G. Stephens, “Mr. Yerkes’ collection at Chicago: the old masters – I”, in Magazine of Art, Jan. 1895, pp. 96–101. In both publications, the Holy Family with a Sparrow is presented as a work that undoubtedly belongs to Raphael or his school; the execution, surface and touch of the painting, as well as the charm of the design and the small format, are all considered elements favouring such an attribution and suggesting a dating of around 1504–6.


25. The name Crossibili could possibly refer to the Costabili family of Ferrara, while the name Paskewich may in fact be related to Ivan Paskевич (1782–1856), an Imperial Russian military leader. His son Fedor (1823–1903) published a catalogue of the family collection in which there is no reference to a painting that could match this one (I would like to thank Tana Sokolova for kindly checking this information for me and for helping me to identify Paskевич).

26. The widow of James W. M. Cardeza, Philadelphia attorney, and daughter of the late Thomas Drake, banker and industrialist, she lived in Montebello and was survived by her son, Thomas D. M. Cardeza. This information comes from an obituary published in the New York Times, Wednesday 2 August 1939. Historical photographs of her mansion show several art works hanging on the walls; however, I was unable to identify the Holy Family with a Sparrow, which appears to have been sold after her death (Sale, Philadelphia, Samuel T. Freeman & Co., 25–26 November 1940, pp. 46–47, no. 169). The painting was subsequently bought by Mrs Morris Tilden, Saranac Lake, New York (see also: D. Alan Brown, Raphael in America, Washington 1983, pp. 44, 101, referring to Berenson’s opinion who judged the painting a later copy of a Raphaelesque model.) This is the last reference I have been able to track down (I would like to thank the librarians of the Frick Art Reference Library for helping me out with this research and sending me scans of the sale catalogues).


29. Following the reference provided by the 1674 inventory of the artist’s estate, very little is known about the subsequent whereabouts of Philippe de Champaigne’s Holy Family with a Sparrow. The same work appears in the inventory of Philippe’s nephew, the artist Jean Baptiste de Champaigne (1631–1681), dated 29 October 1681, where it is listed as “une coppie d’apres Raphael di un viero e d’un petit Jésus tenant un oiseau, priserée 40 l.”; see Guiffrey, “Les peintres Philippe et Jean-Baptiste de Champaigne: Nouveaux documents et inventaires après décès”, in Nouvelles Archives de l’Art Français, 1892, 3rd series, VIII, p. 197.


31. Ibid.


33. Champaigne had criticised Poussin for not painting camels, despite the fact that, according to Scripture, it was the need to water the animals that brought Eliezer to the well from which Rebecca was drawing water. Instead, Poussin featured painting camels, despite the fact that, according to Scripture, it was the need to water the animals that brought Eliezer to the well from which Rebecca was drawing water. Instead, Poussin featured many other figures and “pleasing details” that were not mentioned in Scripture, apparently only with the intention of making the composition look more attractive.

34. For these aspects, see P. Krasny, Figures of Presence and Absence: An introduction to the French dispute about sacred images and the role of art in the life of the church in the early modern period, Regensburg 2019, pp. 145–153.
Cornelis de Vos Assisting Rubens.  
A Note on his Head Studies for the Torre de la Parada

Hans Vlieghe  
Associate, Centrum Rubenianum, Antwerp

Fig. 1 Attributed to Cornelis de Vos (c. 1584/5–1651), Study of Two Heads. Oil on paper, pasted on canvas, 44 × 59 cm. Transferred from Kongl. Museum 1866 (purchase 1864). Nationalmuseum, NM 411.
The Nationalmuseum is in the possession of a remarkable study of two heads, painted in oil on paper, pasted on canvas (fig. 1). The work is showing the face of a young man and the upper part of the body of another young man. The man on the left side of the painting is clothed and is seen in profile, while the man on the right is naked and seen frontally. The face of the latter person has a rather weak-looking appearance, his glance making a somewhat hazy impression. His mouth is half opened whereby he is showing his upper row of teeth. A vine-tendril is intertwined in his hair.

This small painting was acquired by the Nationalmuseum in 1864 and has for a long time been considered a work painted in Anthony van Dyck’s workshop or at least by someone active in his circle. In his catalogue of Van Dyck’s oeuvre Erik Larsen has rejected any connection with Van Dyck, proposing instead an attribution to Jan van Dalen (m) I (before 1620–after 1641). More especially, Larsen saw a connection between the naked man and the Bacchus in the Kunsthistorisches Museum, Vienna, signed by Van Dalen and dated 1648. In her recent catalogue of the 17th-century Dutch and Flemish paintings in the Nationalmuseum, Görel Cavalli-Björkman seems inclined to accept this attribution, while also accentuating a relationship with another Bacchus attributed to Van Dalen, now in the Museum Wuyts-Van Campen-Caroly at Lier.

The fact that the here discussed painting had been connected with Van Dyck may be explained by the somewhat weak
and soulful looking physiognomy of the two faces. Nevertheless any connection with Van Dyck or his style can be ruled out, for each of both heads can be clearly recognized in two large compositions that were designed by Rubens in 1636 for the large cycle of painted representations of mythological scenes, mainly derived from Ovid’s *Metamorphoses* and destined for the decoration of the Torre de la Parada, the hunting lodge of the Spanish kings near Madrid. The head at the left corresponds with that of Apollo in *Apollo Overcoming Python* (fig. 2), while the head at the right is similar to that of Bacchus in *The Triumph of Bacchus* (fig. 3).

Except the fact that the Stockholm head studies show a clear relationship with the two mythological scenes that were invented and sketched by Rubens for the Torre de la Parada, they also have in common the circumstance that the large paintings which were made after Rubens’s designs, were both executed and fully signed by Cornelis de Vos (1584/5–1651), one of many Antwerp painters who had become invited by Rubens to help him execute an important part of the huge commission. It is further striking that the facial treatment of the two heads in the Stockholm painting is much closer to De Vos’s paintings than to Rubens’s oil sketches for them (figs. 4 and 5). Thus Apollo’s pure profile cannot be recognized in Rubens’s sketch, but is clearly echoed in De Vos’s *Apollo Overcoming Python*. And also the remarkable detail showing Bacchus’s half open mouth can only be found in the corresponding head in De Vos’s *Triumph of Bacchus* and not in Rubens’s modello for it.

It is my conviction that also the Stockholm heads should be ascribed to Cornelis de Vos, as studies in the preparation process of the facial expressions of both Apollo and Bacchus in the respective Rubens compositions for the Torre de la Parada. In the first place, several stylistic features seem to underpin this attribution. Especially Apollo’s small forehead, the striking teeth in Bacchus’s half-opened mouth and the rather flabby appearance of his naked body should be mentioned in this respect. These features are very characteristic for Cornelis de Vos’s
ART HISTORY/CORNELIS DE VOS ASSISTING RUBENS

Fig. 4 Peter Paul Rubens (1577–1640), *Apollo Overcoming Python*, 1636–37. Oil on panel, 26.8 × 42.2 cm. Museo del Prado, Madrid, P002040.

Fig. 5 Peter Paul Rubens (1577–1640), *The Triumph of Bacchus*, 1636. Oil on panel, 26 × 41 cm. Museum Boijmans Van Beuningen, Rotterdam, St 31.
late compositions, dating from c. 1631 or later. But also another argument is pleading in favour of the here defended attribution. I am referring to the head study (fig. 6) that was painted by De Vos for his *Sacrifice of Abraham*, now in Wiesbaden-Schierstein and to be dated c. 1630/35 (fig. 7). The execution of this head study seems to match well with that of the nearly contemporary work in Stockholm. And also this painting was executed in oil on paper that afterwards became pasted on a more solid support, in this specific case on panel. Further, the descriptive rendering of Abraham’s hair may well be compared to that of both young men, especially the left one, in the Stockholm painting. It may be surmised that the Stockholm head studies as well as the one for Abraham’s head were among the “tronien die naar het leven geschildert zyn” that are mentioned in De Vos’s will from 1648, together with his other drawn and painted preparatory studies.

From the foregoing it may be concluded that Rubens must have left a certain degree of freedom to his occasional collaborators on the Torre de la Parada project. Especially during the earlier and formative years of his career he has executed lots of drawn and painted head studies for various facial expressions in his compositions, for his own benefit and that of his pupils and collaborators. Strikingly, this kind of detail studies became of lesser and lesser importance in his later works. It may be supposed that in his later career he could rely on what he knew from memory, while occasionally also reusing his own older head studies. On the other hand, for an enormous commission as the Torre de la Parada series, that had to be finished in a relatively short time span, Rubens must not really have had enough time to make many new head studies and it thus seems acceptable that he should also have left this task to his collaborators. So far, the Stockholm head studies are the only known ones that have played a role in the genesis of Rubens’s compositions for the Torre de la Parada. It would be worth while to find out in how far Rubens’s other occasional collaborators to the impressive project, Jan Boeckhorst, Jan-Baptist Borrekens, Jan Cossiers, Jan van Eyck, Jacob Pieter Gowy, Jacob Jordaens, Erasmus Quellinus the Younger, Peter Symons, Theodoor van Thulden and Thomas Willeboirts Bosschaert, might have made similar preparatory studies.

Fig. 6 Cornelis de Vos (c. 1584/5–1651), *Study of the Head of Abraham*. Oil on paper, pasted on panel, 41.2 × 35.3 cm. Whereabouts unknown.

Notes:

1. Oil on paper, pasted on canvas, 43.8 × 59.3 cm. Inv. no NM 411. According to the conservation reports of the Nationalmuseum this marouflage was executed in 1866.
2. See *Notice des tableaux du Musée National de Stockholm*, Stockholm 1867, p. 28; Georg Gölte, *Nationalmusei Tafvelsamling: beskrivande förteckning*, I, Stockholm 1887, p. 78; Georg Gölte,
7. See ibid., pp. 176–177, no 2, fig. 54.
8. Ibid., p. 185, no 7, fig. 72.
10. For Rubens’s oil sketches, see Alpers 1971, pp. 177–178, no 2a, fig. 55; p. 186, no 70, fig. 73. In this same respect, see further Julius S. Held, The Oil Sketches of Peter Paul Rubens. A Critical Catalogue, Princeton 1980, pp. 255–256, no 167, pl. 176; pp. 263–264, no 175, pl. 184.
12. Cornelis de Vos (c. 1584/5–1651), Study of the Head of Abraham. Oil on paper, pasted on panel, 41.2 × 35.3 cm. Whereabouts unknown. See Vlieghe 1984, pp. 64, 69 (fig. 11), 70 (n. 24).
13. Reproduced in Van der Stighelen and Vlieghe 1994, fig. 79.
15. Julius Held already noted that Rubens had painted most of his head studies before 1620 (Held 1980, p. 597); this is clearly confirmed by the large majority of still extant head studies, as listed in Nico Van Hout’s recent catalogue of Rubens’s head studies (Nico Van Hout, Study Heads and Anatomical Studies 2. Study Heads, Corpus Rubenianum Ludwig Burchard, XX (2), London 2020). And after c. 1620 also drawn head studies clearly became of lesser importance in Rubens’s activity as a draughtsman; in this respect, see e.g. Anne-Marie Logan, “Peter Paul Rubens as a Draftsman”, in Anne-Marie Logan in collaboration with Michiel Plomp, Peter Paul Rubens: The Drawings (exh. cat.). The Metropolitan Museum of Art, New York 2005, pp. 25–27.
16. Three drawings by Rubens have played a role in the preparation of some of the scenes for the Torre de la Parada series, that were executed by Rubens himself (see Alpers 1971, no 37a, 40b, 46b).
17. Thus listed in Alpers 1971, p. 34.


Fig. 7 Cornelis de Vos (c. 1584/5–1651), The Sacrifice of Abraham, c. 1631–35. Oil on canvas, 222 × 178 cm. Städel Museum, Frankfurt am Main, 2087.
Designer Karin Björquist (1927–2018) generously donated her private archives and collection of objects to the Nationalmuseum in 2017. Using these sketches and models, from famous dinner sets to unique pieces, we can follow her creative process and explore the thinking behind the design.

Thanks to her distinctive design sense and commitment to function, Karin Björquist is counted among Sweden’s leading ceramicists. Her stackable cups have filled dishwashers in rationalised catering kitchens throughout Sweden and, for 30 years, gastronomic art has been served to royalty and laureates on the warm white bone china of the Nobel dinner service. Motivated by the idea of making daily life more beautiful, she built upon the tradition of functional design for everyone, in both private and public milieus. People who do not recognise her name are still familiar with the objects she designed; many feel the weight of her restaurant tableware in their hand, or pass her ceramic walls in a metro station every day. Björquist worked at Gustavsberg Porcelain Factory for almost 45 years, becoming its first female artistic director. She won awards such as the gold medal at the 1954 Triennale Milano, the Lunning Prize in 1963, the Prince Eugen medal “for outstanding artistic achievement” in 1982 and the *Utmärkt Svensk Form* (Excellent Swedish Design) award in 1992, the same year she received her professorship (fig. 1).

Fig. 1 Portrait of Karin Björquist, 1956. Nationalmuseum’s image archive.
**Functional daily life**

While her contemporaries dreamed of a wheel in their own ceramics studios, Björquist longed to work in industry. After graduating from the ceramics programme at Konstfack, the National College of Art and Design, in 1950, she was offered a place in Gustavsberg Studio, the artists’ studio at the porcelain factory. At her debut at Röhsska Museum in Göteborg in 1954 and her solo show *Stengods till vardags* (Everyday Stoneware), at Nordiska Kompaniet in 1956, she was praised for her hand thrown ceramics with clay glazes, featuring subdued earthen colours and simple ornamentation. At the time, stoneware was primarily used for exclusive pieces of art with a function that was aesthetic rather than practical. Björquist’s stoneware, on the other hand, was for everyday use with design more reminiscent of what would be found at a potter than was expected from the modern porcelain industry. This was a surprising innovation, described as disrupting the boundary between crafts and industrial production. In 1955, at H55 in Helsingborg, Karin Björquist presented a hand-thrown version of the *Vardag* (Everyday) dinner set. Two years later, she translated it to serial production and it reached the wider public. With its generous rustic forms and rich, earthy colours, it had the character of being handmade despite being machine produced. This made the tableware appealing for the home, while allowing the price to remain low. Ideas about raising the artistic quality of industrial produced homeware had long been part of Gustavsberg’s ethos, and Karin Björquist was faithful to this.

The *Röd kant* (Red Edge) tableware, from 1968, challenged the idea that a plate must be round, although this is not a new idea. The octagonal plates have their roots in eighteenth century Chinese porcelain. The set’s distinctive design won the appreciation of renowned designers such as Ettore Sottsass and Sir Terence Conran. British *Design* magazine describes it as “a design of immense authority and elegance”. However, changing production circumstances led to it being removed from the range after just two years (fig. 2).

In parallel, there was a growing need for practical tableware for catering kitchens. Karin Björquist was commissioned by the factory management and produced sketches for a cup that had to withstand numerous tough functional and manufacturing requirements, produced in consultation with the restaurant branch. This resulted in a stackable coffee cup with the anonymous name, *Modell BL*, from 1970. In thick, hard-wearing bone china, it is almost unbreakable. It can be found everywhere, restaurants, canteens, hospitals and cafés. Few people who were raised in Sweden at the time will not have held one. It became Sweden’s most sold coffee cup, manufactured in volumes that reached seven figures annually (fig. 3).

**Architectonic ceramics**

From the 1960s onward, Björquist worked on numerous commissions for public spaces. She cooperated closely with the architect and client in the project’s early stages, creating integrated architectonic ceramics rather than freestanding artistic ornamentation. Wall tiles with distinctive but simple shapes were combined to produce a variety of patterns, spatial effects, shadows and dynamics. The design process can be compared to creating pattern...
repeats for textile prints, but in three dimensions. She also used the joints as decorative elements.

In 1961, in partnership with architect Kjell Abramson, Karin Björquist won first prize in a competition to design the new Mariatorget station on the Stockholm metro. Dressing the walls with 14,000 warmly golden-brown ceramic rods was a monumental task for Björquist and her skilled co-workers. The station opened on 5 April 1964 and remains part of everyday life for the people of Stockholm (fig. 4).

The previous year, 1963, Björquist had won the prestigious Lunning Prize. She was the third Swedish ceramicist to receive

Fig. 4 Mariatorget metro station
the prize, after Signe Persson-Melin in 1958
and Hertha Hillfon in 1962. The prize was
founded to launch the concept of Scandi-
navian design and focused on the American
market; it not only brought recognition, but
also opportunities for travel and networking.
The following year, at an exhibition at Georg
Jensen in New York, Björquist’s artistry was
presented full figure. In addition to table-
ware and hand thrown stoneware, she was
particularly lauded for her architectonic
ceramics, with the New York Times describ-
ing her as “peerless in the Nordic region”.
Examples of Björquist’s large-scale ceramic
works are Nacka Hospital (1962), Hotell
Continental (1962) and the Riksbank’s
swimming facilities (1976) in Stockholm,
as well as SKF’s office building in Gothen-
burg (1966). She also designed tiled stoves
for the Swedish embassies in Moscow
(1970) and Seoul (1993). In total, Karin
Björquist completed over thirty major
design commissions.

**The Nobel dinner service**
Karin Björquist’s most renowned dinner set
is *Nobel*. In 1991, for the 90th anniversary
of the Nobel Prize, the Nobel Foundation
tasked cultural historian Åke Livstedt with
revitalising the Nobel Banquet, to consoli-
date the award of the prize nationally, and
to promote research, science and culture.
In addition, the Foundation wanted to high-
light and support Sweden’s applied arts and
design. With around 1300 invited guests at
the tables, this entailed the production of
thousands of pieces. It would have been
natural to make this a centenary project,
but there was well-founded concern that
waiting ten years may risk the craftsman-
ship and production skills that were nec-
essary the quality and quantities, no longer

Fig. 5 Table setting with the Nobel dinner service, from the *Karin Björquist – Shaping a Thought* exhibition.
being found in Sweden. This commission was a strategic attempt to blow life into the struggling Swedish art industry (fig. 5).

The vision was of unity between the table setting, the food, entertainment and décor, resulting in a well-choreographed banquet with a gilt edge provided by new porcelain, glasses, cutlery and linen from leading Swedish designers and producers. The porcelain was designed by Karin Björquist and produced by Gustavsberg and Rörstrand, then in the same business group. The glasses and cutlery were designed by Gunnar Cyrén for Orrefors glasbruk, and Gense and Ingrid Dessau created the table linen that came from Klässbols Linneväveri. Service at the banquet is a synchronised and spectacular ceremony that every year attracts the eyes of the world; it can be likened to a modern form of the Royal Table, the tradition of a ceremonial repast, consumed by royalty in public.

The dinner service centres on the number four: the porcelain's colours of green, white, yellow and blue indicate the seasons, continents and the Nobel Prize that is awarded in Stockholm. Green is for spring, America and physics. White is summer, Africa and chemistry. Yellow is autumn, Asia and medicine, while blue is winter, Europe and literature. It brings together a conceptual idea, visual brilliance and functional design. Bone china requires extremely precise work, which suited Björquist's stringency. Anyone who holds the Nobel dinner service's coffee cup in their hand will experience both the concept and the time that went into its design, down to the smallest detail. The handle is a minor miracle of ergonomics and elegance, with which she succeeded in providing the impression of a bespoke design – “like hand in glove”, but for the hands of thousands of different guests.

**Space for creativity**

Her restrained visual expression could sometimes be perceived as anonymous, but it deliberately leaves space for creativity. The objects are put in context in Björquist's own spaces, and we encounter a personal,
almost tender, regard for them. In her home, her studio and in exhibitions, she paired ceramics with overgrown plants, natural treasures like shells and items picked up on her travels (fig. 6). She admired the botanical paintings of Victorian pioneer Marianne North (1830–1890), which she studied at Kew Gardens in London. Along with North’s memoir A Vision of Eden from 1893, she displayed her own ceramics as if they were still lifes (fig. 7). On journeys to Japan she found inspiration in the gardens of Kyoto and Japanese culinary principles, such as the importance of visual impressions and consideration for seasonal flavours. For Björquist, using her work was part of the design process in which we are all invited to participate. She believed that everyone needs to develop their imagination and perception and that basic goods are an important tool in achieving this. A dining set is not finished until the dinner is served – only then is the design complete (fig. 8).

Notes:
6. The Lunning Prize was founded by Fredrik Lunning, owner of Georg Jensen A/S in New York. From 1951–70, it was awarded to leading Nordic designers to give them the opportunity to study abroad.
8. In partnership with artists Sivert Lindblom and Ulrik Samuelson, after drawings by architect Peter Celsing.
Acquisitions 2020: Exposé

Paintings by Swedish artists

Fig. 1
Carl Stefan Bennet (1800–1878)
*View of Stockholm from Kvarnholmen*, c. 1851
Oil on canvas, 104 × 150 cm
Hedda and N.D. Qvist Fund
NM 7546
A woman reads aloud for her female friend on the rocks at Kvarnholmen in the approach to Stockholm. Behind them the city bathes in a warm, evening glow. Perhaps they are reading something by Goethe, or Rousseau, or some other of the portrayers of nature who made the connection between the natural landscape and the human emotions. Bennet's painting is a contemporary portrayal from about 1860 but, thanks to its highly romantic mood, it is also a fine illustration of such connections.

**Carl Stefan Bennet** (1800–1878)
*Study of a Bronze Sculpture*
Oil on wooden panel, 31.3 × 21.5 cm
Gift of Johan Berggren, Stockholm 2019 (accession 2020)
NM 7533

Fig. 2
Hugo Birger (1854–1887)
*Coastal View, France*, c. 1885
Oil on panel, 13.8 × 23.6 cm
Hedda and N.D. Qvist Fund
NM 7579
Hugo Birger was regarded as one of the greatest talents of his generation but despite many ambitious works for exhibitions, success and the expected breakthrough eluded him. This has been interpreted as Birger finding it difficult to work under the pressure caused by preparing for events such as Paris's annual Salon. Perhaps this is why smaller studies, such as this one, are where his talent really shines through, as without a fixed aim he seems to have been able to work more freely.

Fig. 3
Mina Carlson-Bredberg (1857–1943)
*Woman Model. Study, signed 1885*
Oil on canvas, 45.5 × 35.6 cm
Hedda and N.D. Qvist Fund
NM 7550
Mina Carlson-Bredberg’s study is a typical example of the type of work that pupils at private Parisian
Regarded as a friendship portrait, but also as an employee’s image of the artistic director. At the time the portrait was painted, Mina Carlson-Bredberg was working as a teacher at Elisabeth Keyser’s painting school.

Fig. 3 Mina Carlson-Bredberg, Woman Model. Study, NM 7550.

Academies did as exercises. Carlson-Bredberg studied at the Académie Julian, 1883–90. The inscription, which says “Portrait of the same model for which I received a medal”, tells us that these types of studies were also exhibited for evaluation by a jury.

Fig. 4 Mina Carlson-Bredberg, Elisabeth Keyser (1851–1898), NM 7555.

Romantic artists often used a figure facing away from the viewer, located in a strategic place in the painting, as a way of anchoring them in the landscape. This is an effective approach that facilitates responsiveness, and which can be used to blow up the

Fig. 2 Hugo Birger, Coastal View, France, NM 7579.

Fig. 5

Wilhelm Maximilian Carpelan (1787–1830)
The Voringsfoss Waterfall, 1824
Oil on canvas, 42 × 34 cm
Wiros Fund
NM 7554

Romantic artists often used a figure facing away from the viewer, located in a strategic place in the painting, as a way of anchoring them in the landscape. This is an effective approach that facilitates responsiveness, and which can be used to blow up the
scale of the scenery. The way that Carpelan’s figure is sketching the view across Voringsfoss reminds us that this was an era when Nordic artists were realising the Romantic potential of the scenery around them.

Fig. 6
Ferdinand Hernlund (1837–1902)
Landscape from Valdemarsvik, signed 1885
Oil on canvas, 67 × 52 cm
Hedda and N.D. Qvist Fund 2019 (accession 2020)
NM 7537
Ferdinand Hernlund’s view from Valdemarsvik on the Swedish east coast is a fine example of how a painting that was done in the studio was still based on the principles of outdoor painting. Hernlund’s painting is very elaborate but is characterized by a light and a freshness, as if it had been painted outdoors.

Gottfrid Kallstenius (1861–1943)
Model Resting, 1888–89
Oil on canvas, 54 × 67 cm
Hedda and N.D. Qvist Fund
NM 7573

Fig. 8
Elisabeth Keyser (1851–1898)
Woman Reading, Meudon, signed 1886
Oil on wood panel, 33 × 23 cm
Hedda and N.D. Qvist Fund
NM 7563
This study of a black-clad, reading woman was painted in Meudon, outside Paris, a place visited by many Nordic artists in the 1880s. Keyser stayed there with Ingeborg Westfelt-Eggertz, among others. This study is particularly interesting because it is probably the basis for the subject of black-clad women among delicate greenery that would then recur throughout Keyser’s oeuvre.

Fig. 7
Robert Lundberg (1861–1903)
Alley, Tangier, signed 1889
Oil on wood panel, 40 × 22.5 cm
Hedda and N.D. Qvist Fund
NM 7562
Orientalist works by Swedish artists are rare, simply because few of them travelled outside Europe in the 19th century. Lundberg’s depiction of an alleyway was painted in Tanger in 1889. Lundberg later used it as the basis for a larger composition, dated 1892, which is in private ownership.

Hjalmar Mörner (1794–1837)
The Real Belisarius, signed 1821
Oil on canvas, 50 × 61.5 cm
Hedda and N.D. Qvist Fund
NM 7572
See article “Hjalmar Mörner’s Military Background, a New Beginning and The Real Belisarius”, pp. 37–40.

Hjalmar Mörner (1794–1837)
French Grenadier in Battle, signed 1825
Oil on canvas mounted on panel, 36.2 × 45.8 cm
Hedda and N.D. Qvist Fund
NM 7547
See article “Hjalmar Mörner’s Military Background, a New Beginning and The Real Belisarius”, pp. 37–40.
Fig. 7 Robert Lundberg, *Alley, Tangier*, NM 7562.

Fig. 8 Elisabeth Keyser, *Woman Reading, Meudon*, NM 7563.

Fig. 9 Anna Nordgren, *A Young Woman in Bohuslän*, NM 7575.
Anna Nordgren (1847–1916)
*A Young Woman in Bohuslän*, c. 1890
Oil on canvas, 39.5 × 47.8 cm
Magda and Max Ettler Fund
NM 7575
Anna Nordgren soon left Sweden to spend many years abroad, first in France and then in England. Despite this, she tried to be active on the Swedish art scene. However, it turned out that her way of depicting subjects such as *A Young Woman in Bohuslän* did not easily win over the domestic audience.

Hanna Pauli (1864–1940)
*Klas Fåhraeus (1863–1944). Study for Friends* (NM 1723), signed 1904
Oil on canvas mounted on masonite, 55 × 43 cm
Hedda and N.D. Qvist Fund 2019 (accession 2020)
NM 7544

Pelle Swedlund (1865–1947)
*Vanitas*, 1897
Oil on canvas, 37 × 54 cm
Hedda and N.D. Qvist Fund
NM 7565

Gerda Tirén (1858–1928)
*Portrait of a Woman*, c. 1890
Oil on canvas, 123 × 93 cm
Hedda and N.D. Qvist Fund
NM 7569

Hildegard Thorell (1850–1930)
*Sigrid Lindberg (1871–1942), Violinist*, signed 1890
Oil on canvas, 91 × 65 cm
The Friends of the Nationalmuseum
NM 7560
Hildegard Thorell was one of the most skilful Swedish portraitists of her time. Here, she has produced an empathetic portrait of violinist Sigrid Lindberg, Maria Wiik's niece and, eventually, a popular soloist throughout Europe. The model with an instrument in her hand was painted in 1890, probably in Stockholm just before Lindberg left to study at the Conservatoire de Paris. The mood is focused and expectant.
Fig. 11 Uno Troili, *Self-Portrait*, NM 7545.

**Uno Troili** (1815–1875)

*Self-Portrait*, c. 1850

Oil on cardboard, 26 × 21.2 cm

Ulf Lundahl Fund 2019 (accession 2020)

NM 7545

Uno Troili continually painted self-portraits of this type. They were from the front, immediate, with an unsentimental gaze focused on the observer. In some of these he depicts himself with the tools of a painter, but most of the pictures concentrate on his face, as if the main idea is the detailed depiction of his own ageing.

**Uno Troili** (1815–1875)

*Charlotte Troili (née Geijer). The Artist’s Wife. Unfinished*

Oil on canvas, 45.5 × 54.5 cm

Hedda and N.D. Qvist Fund

NM 7548

**Charlotte Wahlström** (1849–1924)

*Landscape, Skåne (Possibly Kullaberg)*, 1890–1900

Oil on canvas, 54 × 78 cm

Rurik Öberg Fund

NM 7566

See article “Outside the Mainstream – Anna Nordgren, Charlotte Wahlström and Elisabeth Warling” in vol. 26:2, pp. 33–38.

**Elisabeth Warling** (1858–1915)

*A Woman Reading in the Archipelago*, c. 1890

Oil on panel (oak), 38.8 × 33.2 cm

Hedda and N.D. Qvist Fund

NM 7561

Elisabeth Warling’s *A Woman Reading in the Archipelago* is a good example of how the artist appears to have been more open to the influences of French impressionism than most of her Swedish contemporaries. In her interpretation of *plein air* painting, she uses a broader brush to achieve a more painterly approach to the scene’s lighting. See also article “Outside the Mainstream – Anna Nordgren, Charlotte Wahlström and Elisabeth Warling” in vol. 26:2, pp. 33–38.

**Paintings by foreign artists**

**Jean-Claude Bonnefond** (1796–1860), French

*The Little Savoyards’ Bedroom*, signed 1817

Oil on canvas, 89 × 66 cm

Hedda and N.D. Qvist Fund

NM 7567

See article “*Les Misérables* in Two Genre Paintings by Jean-Claude Bonnefond”, pp. 31–36.

**Jean-Claude Bonnefond**

(1796–1860), French

*A Blind Old Man is Led by His Daughter*, signed 1819

Oil on canvas, 101 × 79 cm

Hedda and N.D. Qvist Fund

NM 7568

See article “*Les Misérables* in Two Genre Paintings by Jean-Claude Bonnefond”, pp. 31–36.

**Fanny Churberg** (1845–1892), Finnish

*A Forest Stream. Study*, c. 1871

Oil on canvas mounted on panel, 39 × 60 cm

Wiros Fund

NM 7558

Fig. 12 Elisabeth Warling, *A Woman Reading in the Archipelago*, NM 7561.
Louis Gurlitt (1812–1897), German
*View from Kullen, Skåne*, 1838
Oil on canvas, 60.2 × 84.6 cm
Ulf Lundahl Fund and Sara and
Johan Emil Graumann Fund
NM 7564
Copenhagen was an important centre for the arts during the Danish Golden Age (c. 1810–64). Young artists wanted to travel south, but some also travelled to Kullaberg, on the other side of Öresund. The scenery here was almost as dramatic as the mountains of the continent. Louis Gurlitt’s view is both forbidding and enticing, with the lighthouse and the seamark to signal the dangers of sailing along the coast. See article “A French Donation of Danish Golden Age Art”, pp. 45–48.

See article “Fanny Churberg and Maria Wiik” in vol. 27:1, pp. 45–52.

Fig. 13
**Jules Coignet** (1798–1860), French
*Morning in Cernay, near Chevreuse, August 1826*, signed August 1826
Oil on paper mounted on canvas, 32.5 × 40.5 cm
Wiros Fund
NM 7556
Jules Coignet was among the pioneering artists who discovered and documented the landscape around Paris. These studies were painted outside and are characterised by refined light and shadow effects. One example is this rural idyll from Cernay, southwest of the capital, dated August 1826.

Fig. 14
**Jules Coignet** (1798–1860), French
*Landscape with Sandpit in the Fontainebleau Forest*, signed 1828
Oil on canvas, 45 × 55 cm
Ulf Lundahl Fund 2019 (accession 2020)
NM 7532
Landscape painter Pierre-Henri de Valenciennes urged his students at the academy of art in Paris to search for subjects in the Fontainebleau forest. One who was quick to heed this advice was Jules Coignet. He explored the location in 1819, and many followed his example. Coignet was not just fascinated by the picturesque, vast forests in the area, but also by reminders of humans’ exploitation of nature.

**Antonio Allegri da Correggio** (1489–1534), Italian, Copy after *Venus with Mercury and Cupid (“The School of Love”)*
Oil on canvas, 150 × 106 cm
Transferred from NM Förr 149
NM 7574

**Artemisia Gentileschi** (1593–1654), Italian
*Saint Catherine of Alexandria*, c. 1627–30(?).
Oil on canvas, 90 × 75.4 cm.
Purchased with funds from a donor who wishes to remain anonymous 2019 (accession 2020)
NM 7538
See article “Artemisia Gentileschi’s *Saint Catherine of Alexandria*”, pp. 13–22.

Fig. 13 Jules Coignet, *Morning in Cernay, near Chevreuse*, August 1826, NM 7556.

Fig. 14 Jules Coignet, *Landscape with Sandpit in the Fontainebleau Forest*, NM 7532.
Fig. 15 Louis-Auguste Lapito, *Landscape with Rocks and Trees*, NM 7553.

Fig. 16 Auguste-Xavier LePrince, *View of the Chamonix Valley*, NM 7557.

Fig. 17 Jean-Charles-Joseph Rémond, *View from the Avellard Ravine*, NM 7577.

Fig. 15

**Louis-Auguste Lapito** (1803–1874), French  
*Landscape with Rocks and Trees*  
Oil on canvas mounted on cardboard, 26 × 34.5 cm  
Hedda and N. D. Qvist Fund  
NM 7553

Lapito was one of the many young French artists who, in the 1820s, were initially schooled in historical landscape painting and then rapidly adopted *plein air* painting. He joined a group of his contemporaries who settled in Barbizon and who sought out subjects in the vast Fontainebleau forest. In the mid-1830s, Lapito was also one of the first artists to discover Corsica. This strongly sunlit painting probably originates from this Mediterranean island.

Fig. 16

**Auguste-Xavier LePrince** (1799–1826), French  
*View of the Chamonix Valley. Study*, 1825  
Oil on paper mounted on canvas, 22 × 28 cm  
Wiros Fund  
NM 7557

This study originates from a walk in the Alps, which were of increasing interest to artists in the first decades of the 19th century. The location is close to Chamonix, where LePrince stayed in the summer of 1825. This view is hastily but confidently painted and, in the lower right of the foreground, the artist has painted a herder and his animals to show the scale. A drawing of the same subject is in the Louvre.

**Louis-Michel van Loo** (1707–1771), French  
*The Engraver and Goldsmith Jacques Roettiers* (1707–1784), signed 1735  
Oil on canvas, 81.5 × 65 cm  
Wiros Fund 2019 (accession 2020)  
NM 7539


**Ernst Meyer** (1797–1861), Danish  
*A Pair of Legs, Study*  
Oil on paper mounted on cardboard, 14.5 × 15 cm  
Wiros Fund  
NM 7552

**Ernst Meyer** (1797–1861), Danish  
*A Garden in Terracina*  
Oil on paper mounted on canvas, 34 × 27 cm  
Wiros Fund  
NM 7580
In France Rousseau was one of the artists who early on painted studies in oils outdoors. He also modernised the method by, like in this piece, making innovative use of the material characteristics of the painting technique itself and the paint. We can discern the tiniest brush strokes as well as perceiving the whole as an almost photographically sharp atmospheric depiction of the view of the landscape.

Fig. 17
Jean-Charles-Joseph Rémond (1795–1875), French, Attributed to View from the Avellard Ravine
Oil on paper mounted on canvas, 41 × 32.8 cm
Axel and Nora Lundgren Fund
NM 7577
Rémond was a landscape artist and was awarded the Prix de Rome in 1821. After his years in Italy, he depicted French views. Rémond has depicted the monumental view from the French Alps, of the Avellard Ravine with the rushing water from Brèda and the Gleisen glacier in the background.

Fig. 18
Frederik Rohde (1816–1886), Danish
Study from Via Babuino, Rome, signed 1845
Oil and pencil on paper mounted on canvas, 36 × 38 cm
Ulf Lundahl Fund 2019
NM 7536
After studying at the Danish Academy of Art, Frederik Rohde received a travel grant in 1842. His first stop was Germany and Switzerland. Two years later, Rohde arrived in Italy, where he stayed for three years. This study of the backs of the houses along Via Babuino in Rome is vibrant, painted in view of its subject. The contrasts between the bright sunlight and shadows sculpt an idyllic greenery, picturesque decrepitude and a jumble of roofs.

Fig. 19
Théodore Rousseau (1812–1867), French
Landscape by the River Mosel, 1829–30
Oil on canvas, 30.3 × 42.3 cm
The Friends of the Nationalmuseum 2019 (accession 2020)
NM 7540
In France Rousseau was one of the artists who early on painted studies in oils outdoors. He also modernised the method by, like in this piece, making innovative use of the material characteristics of the painting technique itself and the paint. We can discern the tiniest brush strokes as well as perceiving the whole as an almost photographically sharp atmospheric depiction of the view of the landscape.
painters, in 1834 he chose to continue his training at the academy of arts in Munich. He remained there, with a few breaks, for eight years, during which time he undertook study visits to Tyrol, producing depictions of the local population, among other things. Simonsen painted this young woman in the cone-like hat from the front and in profile.

Niels Simonsen (1807–1885), Danish
Study of a Woman in Tyrolean Costume, signed 1835
Oil on paper mounted on wood, 23 × 15 cm
Magda and Max Ettler Fund 2019 (accession 2020)
NM 7535

Fig. 20
Peter Christian Skovgaard
(1817–1875), Danish
Fiord Landscape, Denmark, signed 15 May 1839
Oil on canvas, 36.7 × 57.1 cm
Wiros Fund
NM 7549

In c. 1840, Peter Christian Skovgaard and Johan Thomas Lundbye laid the foundation of the National Romanticism of the Golden Age. The artists painted their homeland of Denmark with the same inspiration as a previous generation had painted Italy. Skovgaard’s fiord landscape is an especially fine example of how Denmark was represented in a new manner, creating a national sense of identity.

Fig. 21
Peter Christian Skovgaard
(1817–1875), Danish
Møns Klint. Study, signed 1 September 1846
Oil on paper mounted on canvas, 28 × 37 cm
Wiros Fund
NM 7570

Skovgaard’s vibrant study of Møns Klint captures a dramatic and iconic Danish landscape. It is a reminder of the significance of geology in the artist’s contemporary life. The new knowledge it provided allowed people to discern events that happened millennia ago, by looking at rocks and strata. The rock debris on the beach testifies to natural phenomena such as erosion.

Fig. 21 Peter Christian Skovgaard, Møns Klint. Study, NM 7570.
This bozzetto by Bertha Wegmann was used as a basis for work on her seminal piece, *Young Mother with Her Child in a Garden* (NM 1360). The painting is not signed, but attribution has been assured thanks to documentary photographs.

**Ludvig August Smith** (1820–1906), Danish
*Portrait of a Woman by a Window*, signed 1847
Oil on canvas, 46 × 37 cm
Wiros Fund
NM 7571
See article “The Contours of the Unknown Smith” in vol. 27:1, pp. 39–44.

**Frederik Sødring** (1809–1862), Danish
*A House in Tyrol*, c. 1836–38
Oil on paper mounted on cardboard, 26.5 × 34 cm
Gift of Jean-Loup Champion, Paris
NM 7541

**Carl Frederik Sørensen** (1818–1879), Danish
*A View from the Swedish Coast*, 1873
Oil on canvas, 21 × 29 cm
Gift of Jean-Loup Champion, Paris
NM 7542

**Horace Vernet** (1789–1863), French
*Charles Bernard, Baron de Ballainvilliers (1757–1835)*
Oil on canvas, 46.5 × 38 cm
Hedda and N.D. Qvist Fund
NM 7551
See article “In the Shadow of Horace Vernet. A Swedish Artist in 1820s Paris” in vol. 27:1, pp. 21–32.

**Fig. 22** Niels Simonsen, *Profile Study of a Woman in Tyrolean Costume*, NM 7534.

**Fig. 23** Bertha Wegmann, *Study for Young Mother with Her Child in a Garden*, NM 7576.

**Fig. 23 Bertha Wegmann, Study for Young Mother with Her Child in a Garden, NM 7576.**

**Fig. 23 Bertha Wegmann, Study for Young Mother with Her Child in a Garden, NM 7576.**
in scenes that were modified in different ways – often with humour and a touch of decadence. During the 1880s, he became an important person on Denmark's art scene as a teacher at Kunstnernes Frie Studieskoler which was an alternative to Kunstakademiet. He continued in that role into the 20th century and thereby was of great significance for the development of modern art in Denmark.

Miniatures by Swedish artists

Fig. 25
David Wilhelm Blom (1789–1862)
*Self-Portrait*
Watercolour on ivory, 3.5 × 2.8 cm
Hjalmar and Anna Wicander Fund
NMB 2778
Blom studied at the Academy of Fine Arts and later taught drawing in Linköping. His miniatures include portraits and landscapes, of which the latter were often copies of Old Masters.

Fig. 26
Fredrik Philip Klingspor (1761–1832), Attributed to Sophie Piper (1757–1816), née von Fersen, Presumed Portrait
Watercolour, 7.6 × 6.2 cm
Hjalmar and Anna Wicander Fund
NMB 2773
A very accomplished amateur was Fredrik Philip Klingspor, who was Marshal of the Court. He was a deft imitator of a number of different styles. This makes him difficult to identify at times, with the result that he has been confused with other artists. Signed works by him do provide some guidance, however, revealing an often markedly graphic style. Typical examples are his profile portraits of Sophie Piper.

Fig. 27
Niclas Lafrensen the Younger (1737–1807), Attributed to Kristina Margareta Augusta Törnflycht (1714–1780), m. Wrede Sparre, Countess
Watercolour and gouache on ivory, 4.8 × 6.9 cm
Hjalmar and Anna Wicander Fund
NMB 2774

The painting portrays Adam on his own, surrounded by the fruits and flowers of the Garden of Eden. The motif is essentially biblical but at the same time clearly erotic. When the painting was exhibited in 1914 at Den Frie Udstilling in Copenhagen, it was met with scathing criticism and was regarded as being too provocative and unconventional to be purchased for state collections. In many ways, Zahrtmann is an oddity in the history of art. He became successful as a history painter but he went his own way early on by frequently choosing to paint historically prominent women
Fig. 25 David Wilhelm Blom, *Self-Portrait*, NMB 2778.

Fig. 26 Fredrik Philip Klingspor, Attributed to, Sophie Piper (1757–1816), née von Fersen, *Presumed Portrait*, NMB 2773.

Fig. 27 Niclas Lafrensen the Younger, Attributed to, Kristina Margareta Augusta Törnflycht (1714–1780), m. Wrede Sparre, *Countess*, NMB 2774.
Following his father’s death in 1756, the young Niclas Lafrensen maintained his studio. We do not know for sure how he painted over the next few years. Reduced copies of larger portraits of Tessin’s relatives by Arenius or Lundberg were perhaps among the kinds of work entrusted to him. One example is the portrait miniature of the count’s quick-witted sister-in-law, Kristina Margareta Augusta Wrede-Sparre, née Törnflycht. It is admittedly also painted in a stipple technique, like the works of Lafrensen the Elder, and it is different in character, but is painted on ivory.

Miniatures by foreign artists

George Engleheart (1750–1829), English
*A Lady’s Right Eye*, c. 1810
Watercolour on ivory, 2.4 × 2 cm
Hjalmar and Anna Wicander Fund
NMB 2766

Fig. 28
Conzales Coques (1614–1684), Flemish, Attributed to
*Portrait of a Man*, c. 1650
Oil on copper, 11.9 × 9.1 cm oval
Hjalmar and Anna Wicander Fund
2019 (accession 2020)
NMB 2769
Gonzales Coques specialised in small-scale portraits and the closeness to Van Dyck earned him the epithet “the small Van Dyck”. The sitter’s big gloomy eyes and small mouth make an attribution to this artist persuasive.

William Wood (1769–1810), English
*The Chinese Servant of John Hotson (1770–1828), a Purser in the East India Company, in Blue Jacket and Black Cap*
Watercolour on ivory, 8 × 6.2 cm
Hjalmar and Anna Wicander Fund
2019 (accession 2020)
NMB 2770
A characteristic which Wood developed into a speciality of his own was his rather exaggerated modelling of the face with clear cross-hatching, lending a blotchy appearance to the complexion. His red and brown pigments, moreover, have retained their brightness, as in his portrait of the Chinese servant of John Hotson, supercargo with the English East India Company. This image is listed as no. 5727 in the artist’s notes. Unfortunately, the name of the sitter is not given, but Wood records that the miniature was completed in March 1800. The portrait is typical of his graphic manner, in which the various intersecting lines form a continuous chain. The warm and extremely well-preserved reds and browns of the flesh tones are a reminder of the artist’s constant experimentation to improve the durability of his watercolours.

Fig. 30
Samuel-Jacques Bernard (1615–1687), French
*Marie-Thérèse, Infanta of Spain, Queen of France (1638–1683)*, c. 1670
Watercolour and gouache on parchment, incomplete, 6.2 × 5 cm
Hjalmar and Anna Wicander Fund
2019 (accession 2020)
NMB 2771
Bernard came from a family of Dutch origin and was also among the first members of the French Academy of Painting and Sculpture. Few works have been definitely linked to him, apart from 24 miniatures once belonging to the artist’s family that were passed on to his descendants, before ending up in the possession of the Duke of Clermont-Tonnerre. His portrait of Louis XIV’s consort, Queen Maria Theresa, originates from this collection and can thus be confidently attributed to Bernard. He based it on Charles and Henri Beaubrun’s portrait type in oil. Interestingly, the miniature is unfinished, providing a good opportunity to study the artist’s technique. Bernard has begun to outline the queen’s head and torso in brown and has covered the background with broad, fluid brushstrokes in the same colour. After that, he has made a start on the carnation, using stippling in brown, red and yellow. The bright blue eyes of the sitter have also been fixed. Why did Bernard leave the portrait unfinished? Did Maria Theresa die before it could be completed? We will probably never know the answer.
Fig. 30 Samuel-Jacques Bernard, *Marie-Thérèse, Infanta of Spain, Queen of France* (1638–1683), NMB 2771.

Fig. 31 Louis Francois Aubry, Workshop of, *Self-Portrait*, NMB 2772.

Fig. 32 Jean Baptiste Massé, *Étienne Massé*, NMB 2779.

Fig. 33 André-Claude-Martin Lefevre D’orgeval, *Ferdinand Maximilien Mériadec de Rohan* (1738–1813), Archbishop of Bordeaux, NMB 2780.
Aubry’s success enabled him to open a school of his own in 1810, offering separate instruction for men and women. One of the exercises they were set was copying his self-portrait from 1805. One such copy, produced in his studio and no doubt adjusted by Aubry himself, is to be found in the Nationalmuseum. We notice, in particular, the carefully modelled face, with its great plasticity, while the clothes, painted with an abundance of gum arabic, have received far less attention. This was a characteristic of portrait miniatures from the Empire period, and at the same time a technique which Aubry’s pupils assimilated by copying their teacher’s self-portrait.

Fig. 32
Jean Baptiste Massé (1687–1767), French
Étienne Massé
Watercolour, 3 × 2.5 cm
Hjalmar and Anna Wicander Fund NMB 2779
He had learnt to paint on this support from Rosalba Carriera, which perhaps explains why, unlike that of many contemporaries, his brushwork is relatively free and seemingly spontaneous. The originally bright colours have become more muted owing to fading of organic red pigments. This has exposed the blues and greens, sometimes giving his portraits a grisaille-like character. This was a characteristic of portrait miniatures from the Empire period, and at the same time a technique which Aubry’s pupils assimilated by copying their teacher’s self-portrait.

Pastels by Swedish artists

Richard Bergh (1858–1919), Swedish
Model with a Fan. Japonistic Study, signed 1883
Pastel on paper, 64 × 48 cm
Hedda and N.D. Qvist Fund NMB 2776

Pastels by foreign artists

Fig. 34
Jean Valade (1710–1787), French
Portrait of a Man with Blue Jacket, 1765–70
Pastel on paper mounted on canvas, 45 × 36 cm
Hedda och N.D. Qvist Fund 2019 (accession 2020)
NMB 2767
Jean Valade studied under Charles-Antoine Coyel (1694–1752) and Louis Tocqué (1696–1772) and was a regular exhibitor at the Salon in Paris, finding fame for his pastel portraiture. The painting displays features typical of Valade’s use of pastels, including the well-balanced blues and greys in the wig, as well as the enhancements that highlight the lower lip. Valade captures the man’s energetic bearing, and the work is an excellent example of his portraiture.

Fig. 35
Joseph Ducreux (1735–1802), French
Attributed to Portrait of a Woman, 1780s
Pastel on paper, 39 × 31.5 cm
Hedda and N.D. Qvist Fund 2019 (accession 2020)
NMB 2768
In this portrait of an unknown woman, Joseph Ducreux has followed the work of his teacher Maurice Quentin de La Tour, particularly his way of capturing the model’s personality through her facial expression. This apparently incomplete character portrait is also a demonstration of technical bravura. This portrait was previously attributed to Claude Hoin; unlike Ducreux, he worked with soft transitions in his figure drawings.

Watercolours by Swedish artists

Ivar Arosenius (1878–1909)
Ida (Eva) Adler (1879–1965), Later Married Arosenius, signed 1905
Watercolour, 20 × 19 cm
Hedda and N.D. Qvist Fund NMB 2775
See article “A Series of Portraits of Acquaintances, Friends and Family by Ivar Arosenius”, in vol. 27:1, pp. 61–68.

Ivar Arosenius (1878–1909)
Double bed, signed 1903
Watercolour on paper, 28.5 × 22.3 cm
Hedda and N.D. Qvist Fund NMB 2777


Drawings by Swedish artists

Ivar Arosenius (1878–1909)
The Artist Nils Rosberg (1865–1957), 1902
Watercolour on paper, 26 × 21.3 cm
Hedda och N.D. Qvist Fund 2019
(accession 2020)
NMH 22/2020
See article “A Series of Portraits of Acquaintances, Friends and Family by Ivar Arosenius”, in vol. 27:1, pp. 61–68.

Einar Forseth (1892–1988)
Landscape with a Village, signed 1915
Ink and watercolour on paper, 33 × 28.9 cm
Rurik Öberg Fund
NMH 86/2020

Anna Palm de Rosa (1859–1924)
Interior of the Swedish pavilion at the 1900 Paris Exposition, 1900
Watercolour on paper, 11.8 × 16.4 cm
Hedda och N.D. Qvist Fund 2019
(accession 2020)
NMH 87/2020

Anna Palm de Rosa (1859–1924)
Dairy in the Swedish pavilion at the 1900 Paris Exposition, 1900
Watercolour on paper, 11.6 × 16.2 cm
Hedda och N.D. Qvist Fund 2019
(accession 2020)
NMH 12/2020

Anna Palm de Rosa (1859–1924)
Study of a Girl Sleeping
Pencil and ink on paper, 22.5 × 16 cm
Axel Hirsch Fund 2019
(accession 2020)
NMH 3/2020

Einar Forseth (1892–1988)
Figure compositions, signed 1915
Ink and pencil on paper, 23 × 16 cm
Rurik Öberg Fund
NMH 87/2020

Reinhold Norstedt (1843–1911)
View from Djurgården, 1880s
Ink and pencil on paper, 14.1 × 11.6 cm
Rurik Öberg Fund 2018
(accession 2020)
NMH 12/2020

Anna Palm de Rosa (1859–1924)
Interiors from the 1900 Paris Exposition, 1900
Watercolour on paper, 11.6 × 16.3 cm
Hedda och N.D. Qvist Fund 2019
(accession 2020)
NMH 16/2020

Fig. 35 Joseph Ducreux, Attributed to, Portrait of a Woman, NMB 2768.

Fig. 36 Ferdinand Tollin (1807–1860)
View of Drottninggatan in Stockholm with a Royal Procession, c. 1835–40
Ink, watercolour and gouache on paper, 51.5 × 35 cm
Hedda och N.D. Qvist Fund 2019
(accession 2020)
NMH 15/2020

At the time the picture was painted, Tollin specialised in depictions of Stockholm. This one shows part of Drottninggatan, with crowds surrounding a royal retinue. The viewpoint is from Fredsgatan. The subject was probably intended as an original for a lithograph. This piece is an unusual example for the time, for this type of depiction of Stockholm. Works like this by Tollin are now relatively rare and have significant historical and cultural value.

Elisabeth Warling (1858–1915)
The Harbour, Arild, signed 1896
Watercolour on paper, 17.3 × 25.3 cm
Rurik Öberg Fund
NMH 23/2020
See article “Outside the Mainstream – Anna Nordgren, Charlotte

Wahlström and Elisabeth Warling”, in vol. 26:2, pp. 33–38.

Elisabeth Warling (1858–1915)
Study of a Girl Sleeping
Pencil and ink on paper, 22.5 × 16 cm
Axel Hirsch Fund 2019
(accession 2020)
NMH 3/2020

Alexander Wetterling (1796–1858)
“Tobias the dog on Strömserum d.22 Aug. 1826”, signed 26 August 1826
Pencil on paper, mounted in an album, 10.4 × 15.8 cm
Magda and Max Ettler Fund
NMH 24/2020

Alexander Wetterling (1796–1858)
“Sjöman the dog on Briggen Amfitrite in port at Pataholm.d.23 Aug 1826”, signed 23 August 1826
Pencil on paper, mounted in an album, 9 × 10.8 cm
Magda and Max Ettler Fund
NMH 25/2020

Alexander Wetterling (1796–1858)
“On Ströserum d.22 Aug, – Tobias the dog”. Four studies of a dog’s head, signed 22 August 1826
Pencil on paper, mounted in an album, 10.4 × 13.8 cm
Magda and Max Ettler Fund
NMH 26/2020

Alexander Wetterling (1796–1858)
“Coxswain and a sailor on the brigg Amfitrite 23 Aug in the harbour at Pataholm”, signed 23 August 1826
Pencil on paper, 9.9 × 12.3 cm
Magda and Max Ettler Fund
NMH 27/2020

Alexander Wetterling (1796–1858)
“The Norwegian coast off Svinöer’s port, near Mandal” / “Caractère af Norrska kusten kring Mandal”, signed 12 September 1826
Pencil on paper, 20.6 × 26.1 cm
Magda and Max Ettler Fund
NMH 28/2020

See article “In the Shadow of Horace Vernet. A Swedish Artist in 1820s Paris” in vol. 27:1, pp. 21–32.
4 October 1826
Pencil on paper, 15.5 × 18.8 cm
Magda and Max Ettler Fund
NMH 29/2020
See article “In the Shadow of Horace Vernet. A Swedish Artist in 1820s Paris” in vol. 27:1, pp. 21–32.

Alexander Wetterling (1796–1858)
Donkey. Seen from the side, and the head, signed 6 October 1826
Pencil on paper, 15.5 × 19.1 cm
Magda and Max Ettler Fund

Alexander Wetterling (1796–1858)
“Cap la Heve et la faubourg de Havre”/ “Part of Havre de Grace and the Lighthouses at Cap la Heve”, signed 7 October 1826
Pencil on paper, 19.4 × 26.2 cm
Magda and Max Ettler Fund
NMH 31/2020
See article “In the Shadow of Horace Vernet. A Swedish Artist in 1820s Paris” in vol. 27:1, pp. 21–32.

Alexander Wetterling (1796–1858)
“Sapeurs de la Garde Royale / Sappers of the Royal Guard.” Paris, signed 18 August 1826
Pencil on paper, 15.5 × 18.8 cm
Magda and Max Ettler Fund
NMH 32/2020

Alexander Wetterling (1796–1858)
“à la Barrière de Belle Ville à Paris / Orchestra at the Barrière de Belle Ville in Paris. A Sunday when a ball was held”, signed 1826
Pencil on paper, 15.7 × 19.1 cm
Magda and Max Ettler Fund
NMH 33/2020

Alexander Wetterling (1796–1858)
“Attendant at the Galleries of the Louvre, drawn from nature”. Attendant at the Louvre, viewed from behind and in profile to the left, standing in front of a wall / or window, 1826–27
Pencil and black chalk on paper, 11.7 × 14.2 cm
Magda and Max Ettler Fund
NMH 34/2020

Alexander Wetterling (1796–1858)
“Attendants at the Galleries of the Louvre, drawn from nature”. Two attendants at the Louvre warming themselves by a smoking container.

Fig. 36 Ferdinand Tollin, View of Drottninggatan in Stockholm with a Royal Procession, NMH 15/2020.
Alexander Wetterling (1796–1858)
“Attendants in the galleries at the Louvre, drawn from nature”. Sleeping attendant sitting on a bench and to the Right a Bust of Ganymede, 1826–27
Pencil on paper, 11.6 × 14.2 cm
Magda and Max Ettler Fund
NMH 37/2020

Alexander Wetterling (1796–1858)
“French artists sketched from nature”. French artist sketching in his sketchpad. Depicted in right profile. His hat is on the floor, 1826–27
Pencil on paper, 11.6 × 14.1 cm
Magda and Max Ettler Fund
NMH 42/2020

Alexander Wetterling (1796–1858)
“Life drawing French artists”. Interior of a studio; artist sitting bent over, drawing on his pad. Bent forward, right profile, 1826–27
Pencil on paper, mounted in an album, 11.6 × 14.2 cm
Magda and Max Ettler Fund
NMH 47/2020

Alexander Wetterling (1796–1858)
“French artists sketched from nature”. French artist drawing from nature. The one on the left is looking up, 1826–27
Pencil on paper, mounted in an album, 11.6 × 14.1 cm
Magda and Max Ettler Fund
NMH 49/2020

Alexander Wetterling (1796–1858)
“Etude from nature”. Horse in a stable, 1826–27
Pencil on paper, mounted in an album, 20.6 × 26.1 cm
Magda and Max Ettler Fund
NMH 50/2020

Alexander Wetterling (1796–1858)
“Life drawing French artists”. Interior of a studio; artists conversing, 1826–27
Pencil on paper, mounted in an album, 11.6 × 14.1 cm
Magda and Max Ettler Fund
NMH 48/2020

Alexander Wetterling (1796–1858)
“French artists sketched from nature”. Portrait of a young French artist drawing a model. Beside him is an older artist wearing a visor. They are surrounded by other people drawing, 1826–27
Black chalk, pencil on paper, 11.6 × 14.1 cm
Magda and Max Ettler Fund
NMH 43/2020

Alexander Wetterling (1796–1858)
“Artists drawing from Antiquity at the Louvre”. Artist in top hat sitting on a chair, drawing a bust. Depicted from the back, three-quarter profile, 1826–27
Pencil on paper, 11.6 × 14.2 cm
Magda and Max Ettler Fund
NMH 39/2020

Alexander Wetterling (1796–1858)
“Life drawing French artists”. Interior from a Studio, 1826–27
Pencil on paper, 11.6 × 14.2 cm
Magda and Max Ettler Fund
NMH 46/2020

Alexander Wetterling (1796–1858)
Ink, pencil on paper, 24 × 16.8 cm
Magda and Max Ettler Fund
NMH 53/2020

Alexander Wetterling (1796–1858)
“Mademoiselle Wilhelmina Berndtson, at Ekhamn. 1833”
Ink, pencil on paper, 22.2 × 14.6 cm
Magda and Max Ettler Fund
NMH 54/2020

Alexander Wetterling (1796–1858)
Portrait of an older woman dressed in a reddish brown long dress with blue apron. She is holding a cup and saucer. Shown full length, from the front, c. 1828–31
Pencil, pen and ink, wash and watercolour on paper, 21.9 × 15.1 cm
Magda and Max Ettler Fund
NMH 55/2020

Alexander Wetterling (1796–1858)
Man dressed in Oriental style, smoking a long pipe, seen in full figure; left three-quarter profile and from the back. Head of a bearded man with peaked cap, left profile, c. 1828–31
Pencil, pen and ink, wash and watercolour on paper, 21.8 × 24.4 cm
Magda and Max Ettler Fund
NMH 57/2020

Alexander Wetterling (1796–1858)
Drawing of people in Ischia, Italy, c. 1828–31
Pencil on paper, 33.9 × 24.5 cm
Magda and Max Ettler Fund
NMH 58/2020

Alexander Wetterling (1796–1858)
Portrait of a sculptor at work. Portrait of the sculptor Johan Niels Bystrom c. 1828, c. 1828–29
Pencil on paper, 29 × 21.9 cm
Magda and Max Ettler Fund
NMH 59/2020

Alexander Wetterling (1796–1858)
Two drawings. Donkey cart and women with needlework, c. 1828–31
Pencil on paper, 29 × 21.9 cm
Magda and Max Ettler Fund
NMH 60/2020
Alexander Wetterling (1796–1858)
“Mr. Carle Vernet”. Portrait of the French artist Carle Vernet, 1827
Pencil on paper (inscription in ink), 29.1 × 21.5 cm
Magda and Max Ettler Fund
NMH 61/2020

Alexander Wetterling (1796–1858)
“Mr. Horace Vernet”. Portrait of the French Artist Horace Vernet, 1827
Pencil on paper (inscription in ink), 29 × 22.1 cm
Magda and Max Ettler Fund
NMH 62/2020

See article “In the Shadow of Horace Vernet. A Swedish Artist in 1820s Paris” in vol. 27:1, pp. 21–32.

Alexander Wetterling (1796–1858)

Alexander Wetterling (1796–1858)
“Indian Fig. (Cactus)”, c. 1828–31
Pencil on paper, 32.2 × 24 cm
Magda and Max Ettler Fund
NMH 63/2020

Alexander Wetterling (1796–1858)
“Sundby House. “Sundby dated 18 July 1837”, signed 18 July 1837
Pencil on paper, 24 × 29.8 cm
Magda and Max Ettler Fund
NMH 64/2020

Alexander Wetterling (1796–1858)
“Landscape from Finspång, signed 21 July 1837
Pencil on paper, 24.1 × 30 cm
Magda and Max Ettler Fund
NMH 65/2020

Figure 37
Anders Zorn (1860–1920)

This portrait of Ferdinand Boberg could almost be described as a role portrait, one of the young architect as a carefree bohemian. The portrait is one of few works by Zorn, who was the same age, to be produced by scraping, probably as an original for an illustration. There is a study for the Nationalmuseum’s acquisition in the Royal Collections.

See article “In the Shadow of Horace Vernet. A Swedish Artist in 1820s Paris” in vol. 27:1, pp. 21–32.

Unknown artist
“Trees. Seven different types of trees, 1870s
Pencil on paper, loose sheet in album
NMH 72–80/2020, 23.8 × 30.2 cm
Magda and Max Ettler Fund
NMH 72/2020

Unknown artist
Two trees, 1–2, 1870s
Pencil on paper, loose sheet in album
NMH 72–80/2020, 23.8 × 30.2 cm
Magda and Max Ettler Fund
NMH 73/2020

Unknown artist
“Drawing of chasuble, 1870s
Pencil on paper, loose sheet in album
NMH 72–80/2020, 23.8 × 30.2 cm
Magda and Max Ettler Fund
NMH 74/2020

Unknown artist
Figures 1–16. Plans of ancient forts, burial cairns and judgement site, 1870s
Pencil on paper, mounted in an album
23.8 × 30.2 cm
Magda and Max Ettler Fund
NMH 75/2020

Unknown artist
Sketches of ancient relics, rock art and urns, and baptismal font. Fig. 1–8, 1870s
Pencil on paper, mounted in an album
23.8 × 30.2 cm
Magda and Max Ettler Fund
NMH 76/2020

Unknown artist
Landscape with stone circle and plan. Verso: drawing of a tree and a church spire, 1870s
Pencil on paper, mounted in an album
23.8 × 30.2 cm
Magda and Max Ettler Fund
NMH 77/2020

Unknown artist
“Landscape, Lake with boat and outbuildings, signed 12 June 1878
Pencil on paper, 8.9 × 15.5 cm
Magda and Max Ettler Fund
NMH 71/2020

Unknown artist
“Breven ironworks, 21 July 1837, signed 21 July 1837”
Pencil on paper, 24.1 × 30 cm
Magda and Max Ettler Fund
NMH 66/2020

Alexander Wetterling (1796–1858)
“‘Gotha Elfvid Nybro’. Göta älv at Nybro 9 August 1837, signed 9 August 1837
Pencil on paper, 23.8 × 29.5 cm
Magda and Max Ettler Fund
NMH 67/2020

Alexander Wetterling (1796–1858)
“From Lower Trollhätte Locks to Åkerström dated 10 Aug 1837”, signed 10 August 1837
Pencil on paper, 23.7 × 29.8 cm
Magda and Max Ettler Fund
NMH 68/2020

Alexander Wetterling (1796–1858)
View with Säfstaholm House, signed 1837
Pencil on paper, 24.4 × 30.3 cm
Magda and Max Ettler Fund
NMH 69/2020

Anders Zorn (1860–1920)
Pencil, ink and scraping paper, 36.5 × 28 cm
Hedda och N.D. Qvist Fund 2019 (accession 2020)
NMH 2/2020

This portrait of Ferdinand Boberg could almost be described as a role portrait, one of the young architect as a carefree bohemian. The portrait is one of few works by Zorn, who was the same age, to be produced by scraping, probably as an original for an illustration. There is a study for the Nationalmuseum’s acquisition in the Royal Collections.
Magda and Max Ettler Fund  
NMH 78/2020

**Unknown artist**  
*Man and woman in folk costume, with tree study and plan of an ancient monument.* “Women’s costume from Stora Mellösa”, 1870s  
Pencil, wash and watercolour on paper, mounted in an album  
23.8 × 30.2 cm  
Magda and Max Ettler Fund  
NMH 79/2020

**Unknown artist**  
*Various figures with landscape, trees and stones and a house*, 1873  
Pencil, wash and watercolour on paper, mounted in an album  
23.8 × 30.2 cm  
Magda and Max Ettler Fund  
NMH 80/2020

**Drawings by foreign artists**

**George Howland Beaumont**  
(1753–1827), English  
*The Vatican from the Road to Ponte Mola*, 1783  
Black chalk and gray wash, 27 × 36.5 cm  
Hedda and N.D. Qvist Fund 2019 (accession 2020)  
NMH 9/2020  
See article “The Vatican from the Road to Ponte Mola — A Drawing by the Amateur Artist and Patron of the Arts Sir George Howland Beaumont” in vol. 27:1, pp. 15–16

**François Gérard**  
(1770–1837), French  
*Portrait of a Woman*, c. 1800  
Black chalk, white heightening on blue paper, 24.5 × 17.5 cm  
Wiros Fund  
NMH 85/2020  

**Christen Købke**  
(1810–1848), Danish  
*View from Marina Grande, Capri*, 1839  
Pencil on paper, 19 × 14.1 cm  
Wiros Fund  
NMH 82/2020

**Capri plays an important role in Christen Købke’s production, featuring in some of his most ambitious paintings. There are many drawn and painted studies from his time on the island. Here, we see the row of buildings closest to the water in Marina Grande.**

**Auguste-Xavier LePrince**  
(1799–1826), French, Attributed to  
*An Artist Seated at an Easel*, 1820s  
Pencil on paper, 13.6 × 11 cm  
Hedda och N.D. Qvist Fund 2019 (accession 2020)  
NMH 10/2020  
See article “In the Artist’s Studio. Auguste-Xavier Leprince and the Studio Interior as an Artistic Strategy” in vol. 26:1, pp. 53–58.

**Auguste-Xavier LePrince**  
(1799–1826), French  
*Market in Rome*, c. 1820  
Pencil, black and brown ink, watercolour on paper, 24.8 × 19.1 cm  
Hedda och N.D. Qvist Fund 2019 (accession 2020)  
NMH 13/2020

**Auguste-Xavier LePrince**  
(1799–1826), French  
*Market in Rome, “Anacreontica”*, c. 1820  
Pencil, black and brown ink, watercolour on paper, 24.8 × 19.1 cm  
Hedda och N.D. Qvist Fund 2019 (accession 2020)  
NMH 14/2020

**Magda and Max Ettler Fund 2017**  
(accession 2020)  
NMH 1/2020

**Drawings by foreign artists**

**George Howland Beaumont**  
(1753–1827), English  
*The Vatican from the Road to Ponte Mola*, 1783  
Black chalk and gray wash, 27 × 36.5 cm  
Hedda and N.D. Qvist Fund 2019 (accession 2020)  
NMH 9/2020  
See article “The Vatican from the Road to Ponte Mola — A Drawing by the Amateur Artist and Patron of the Arts Sir George Howland Beaumont” in vol. 27:1, pp. 15–16

**François Gérard**  
(1770–1837), French  
*Portrait of a Woman*, c. 1800  
Black chalk, white heightening on blue paper, 24.5 × 17.5 cm  
Wiros Fund  
NMH 85/2020  

**Fig. 38 Christen Købke, View from Marina Grande, Capri, NMH 82/2020.**

**Fig. 39 Johan Thomas Lundbye**  
(1818–1848), Danish  
*Helena Hushes Her Brother to Sleep (Helena Nyblom, née Roed)*, 1847  
Ink on paper, 21.3 × 19.3 cm  
Wiros Fund 2019 (accession 2020)  
NMH 19/2020  
Jørgen Roed’s daughter Helena Nyblom recounts in her memoirs that one of the first adults who provided her with a sense of security was her father’s artist friend Johan Thomas Lundbye. The latter has here depicted how little Helena helps put her brother Holger to bed.

**Wilhelm Marstrand**  
(1810–1873), Danish  
*Italian Landscape with Mountains in the Background*, c. 1837  
Pencil on paper  
Magda and Max Ettler Fund 2017  
(accession 2020)  
NMH 1/2020

**Ernst Ferdinand Oehme**  
(1797–1855), German  
*Landscape in Saxonian Switzerland*  
Pencil and watercolour on paper, 25.8 × 38.7 cm  
Wiros Fund  
NMH 90/2020

**Pierre Révoil**  
(1776–1842), French  
*La Dame des Belles Cousines Lectures Little John of Saintré in the Art of Courtesy*, c. 1810  
Pencil, ink and watercolour on paper, 21 × 14.8 cm  
Hedda and N.D. Qvist Fund  
NMH 81/2020
Kristian Zahrtmann (1843–1917), Danish
*Miss Thora Lund Holding a Fan,* signed 1880
Pencil on paper, 37.5 × 24.5 cm
Wiros Fund
NMH 89/2020
This portrait of Thora Lund is an early work by Kristian Zahrtmann, but already shows characteristics of the rejection of gender stereotypes which were to become his trademark. Thora Lund was one of Zahrtmann’s favourite models, and is said to have been so due to her less feminine appearance, as judged by the ideals of the time.

**Unknown artist,** French
*Studies of Hands with a Bag,* early 18th century
Red chalk with white heightening, 16 × 16.5 cm
Hedda and N.D. Qvist Fund
NMH 5/2020
In Santerre’s genre-type painting, which was very close to portraiture, the models’ hand movements were an important part of the rhetoric. They are often holding a mask or fan in their hand, representing a secretive vocabulary that speaks of flirting and invitation. This erotic undertone contributed to his reputation as an artist periodically being regarded as slightly scandalous.

François André Vincent (1746–1816), French
*Study of a Seated Woman in Profile, Probably Marie-Gabrielle Capet,* c. 1789
Black and red chalk with white heightening, 53 × 41 cm
Hedda and N.D. Qvist Fund
NMH 4/2020
Unknown artist. French  
*Study of a hand, early 18th century*  
Pencil and red chalk on paper,  
17 × 23 cm  
Hedda and N.D. Qvist Fund  
NMH 7/2020

Unknown artist. French  
*Studies of hands, early 18th century*  
Pencil on paper, 17 × 23 cm  
Hedda and N.D. Qvist Fund  
NMH 8/2020

Fig. 41 Jean-Baptiste Santerre, Attributed to, *Studies of Hands Holding a Mask and a Programme or Ticket*, NMH 6/2020.

Fig. 43  
*Unknown artist*, French, active during the 18th century, earlier attribution Jean Duplessis-Bertaux (1747–1819), French  
*Unknown Artist, Possibly a Self-Portrait*, middle of 18th century  
Red chalk, stump and white heightening, 23.8 × 25 cm  
Hedda and N.D. Qvist Fund  
NMH 84/2020  
Verso labelling shows that the work was previously attributed to Jean Duplessis-Bertaux. There are also some likenesses with his self-portrait. An alternative attribution is Louis Tocqué (1696–1772). It is apparent that the subject is in an artist’s studio, an easel is shown in the background. Other drawing tools in addition to the pen, are shown on the table.
The intimate character of the work and the man’s concentrated expression indicate that this is a self-portrait.

Unknown artist. French  
*Study of a hand*, early 18th century  
Pencil and red chalk on paper,  
17 × 23 cm  
Hedda and N.D. Qvist Fund  
NMH 8/2020

Engravings  

Inventor Nicolas Lafrensen the Younger (1737–1807), Swedish, executor Jean-François Janinet (1752–1814), French  
*“Le petit conseil” (The little council)*, c. 1787  
Colour engraving on paper,  
20.1 × 14.7 cm  
Hedda och N.D. Qvist Fund 2008  
(accession 2020)  
NMG 2/2020

Fig. 42 Kristian Zahrtmann, *Miss Thora Lund Holding a Fan*, NMH 89/2020.
experimented and developed glazed stoneware around 1900 and, from his many collaborations with sculptors, that with Agnes de Frumerie was one of the most important.

Alice Nordin (1871–1948)
*Bust of a Woman, Variant of Andante Patetico*, 1904
Plaster, 49 × 37.5 × 30 cm (h × w × d)
Rurik Öberg Fund
NMSk 2395
See article “*Bust of a Woman, Variant of Andante Patetico* by Alice Nordin”, in vol. 27:1, pp. 57–60.

Gerda Sprinchnor (1871–1951)
*Reading Woman*, signed 1905
Plaster, 29.8 × 16.9 × 20 cm (h × w × d)
Magda and Max Ettler Fund
NMSk 2398

Gerda Sprinchorn’s career and education was typical of the many female sculptors working at the turn of the previous century. After studies at Högre Tekniska skolan in Stockholm, Sprinchorn continued at the Academy of Fine Arts 1893–1899, studying sculpting. She received the royal medal in 1900, before travelling to the continent in 1902. Metal caster Herman Bergman produced several sculptures from her originals. She lived in Dalarna 1904–06, where she produced small ethnographic sculptures, which became something of a trademark for her.

Fig. 47
*Antoinette Vallgren* (1858–1911)
*St. John the Baptist as a Child*, signed 1893
Bronze patinated terracotta, 34 × 30.8 × 9.5 cm (h × w × d)
Hedda and N.D. Qvist Fund
NMSk 2397
This sculpture is one of Antoinette Vallgren’s (née Råström) most important pieces. It was exhibited several times, including in Liège in 1895 at the exhibition of applied arts organised by the Art Nouveau architect Lachenal.

Sculptures by Swedish Artists

Fig. 44
*Ingel Fallstedt* (1848–1899)
*Fisher Boy*, 1876–81
Terracotta, 38.7 × 22 × 19.5 cm (h × w × d)
Hedda and N.D. Qvist Fund
NMSk 2399
Ingel Fallstedt’s vibrant portraiture has been compared to that of Zorn’s in painting. He depicted many of his artist friends with great clarity and also produced genre portraits. Shepherds and fisher boys had been popular since the middle of the century. Here, the sculptor has achieved a vivid depiction of a child, with great naturalism in the facial expression and clothes.

Fig. 45
*Agnes de Frumerie* (1869–1937)
*Ondine*, c. 1900
Glazed stoneware, 27 × 40 × 16 cm (h × w × d)
Hedda and N.D. Qvist Fund
NMSk 2396
The water nymph Undine is found in the mythology of various cultures, and was the origin of several figures in nineteenth century literature, art and music. Here, Undine’s face appears in a wave. The glaze accentuates the differences between the water, hair and skin, which blend together in the design. Lachenal
Ambroise Paré (1517–1590)
Bronze, 48 × 36 × 20 cm (h × w × d)
Hedda and N.D. Qvist Fund 2019
(accession 2020)
NMSk 2393
The sculpture is an historicising portrait of the physician Ambroise Paré (1517–1590). Paré was surgeon to Henri II, Francois II, Charles IX and Henri III. He is considered one of the pioneers of surgery, specialising in the care of combat injuries, and he also invented many medical instruments. He is said to have remarked of a difficult case that “Je le pansait, Dieu le guérit” (I bandaged him and God healed him), as it is written in the sculpture's open book. Émile Picault specialised in historicising genre statuettes and portraits.

Fig. 45 Agnes de Frumerie, Ondine, NMSk 2396.

Sculptures by foreign artists

Fig. 48
Emile Louis Picault (1833–1915), French

Gustave Serrurier-Bovy; in 1896 at art critic Gustave Soulé's symbolist exhibition Les Artistes de l'âme, and at the Vienna Secession in 1898 and 1899. Art critics made associations with Donatello. Works by Antoinette Vallgren had until now been missing from Nationalmuseum's collections, despite her being one of the most popular Nordic female sculptors in late-19th-century Paris. She was married to the Finnish sculptor Ville Vallgren.

Fig. 46 Gerda Sprinchnorn, Sitting Girl, NMSk 2394.
which were reproduced in bronze by casting companies such as Colin, Susse et Houdebine and Société des bronzes.

**Auguste Rodin** (1840–1917), French

*La Terre* (The Earth), 1896

Plaster, 47.5 × 114 × 40 cm (h × w × d)

Gift at an unknown time during the early 20th century

NMSk 2392

See article “Auguste Rodin’s *La Terre* – A Rediscovered Sculpture in the Nationalmuseum’s Collections” in vol. 27:1, pp. 53–56.

**Ceramics**

**Plates**

*NM&.062.2018:A–D Sand*

Stoneware, die cast, glazed, laser engraved “NM&” on the upper edge

Designed by **Carina Seth Andersson** (b. 1965), 2018

Produced by **Design House Stockholm**

2.1 × 28.4 cm, 2.2 × 25.5 cm, 1.7 × 20 cm (h × diam) and 12 cm (diam)

Gift of Design House Stockholm

NMK 55–59/2020

See article “NM& – A New Collection for the Nationalmuseum Restaurant”, pp. 57–62.

**Bowls, deep plates**

*NM&.062.2018:E–F Sand*

Stoneware, die cast, glazed, laser engraved “NM&” on the outside

Designed by **Carina Seth Andersson** (b. 1965), 2018

Produced by **Design House Stockholm**

6.8 × 17 cm and 4.3 × 22.8 cm (h × diam)

Gift of Design House Stockholm

NMK 60–61/2020

**Bowls, cups**

*NM&.062.2018:G–H Sand*

Stoneware, die cast, glazed, laser engraved with “NM&”

Designed by **Carina Seth Andersson** (b. 1965), 2018

Produced by **Design House Stockholm**

6 × 9.6 cm (h × diam)

Gift of Design House Stockholm

NMK 62–63/2020

**Cups**

*NM&.062.2018, Sand*

Stoneware, die cast, glazed, laser engraved with “NM&”

Designed by **Carina Seth Andersson** (b. 1965), 2018

Produced by **Design House Stockholm**

8.5 × 10.2 cm (h × diam),

8.5 × 12.8 × 10.2 cm (h × l × w)

Gift of Design House Stockholm

NMK 64–65/2020

**Tea pot**

*NM&.064.2018*

Ceramics, die cast, glazed inside, unglazed outside

Designed and produced by **Jonas Lindholm** (b. 1963), 2018

11 × 21.5 × 12 cm [with lid] (h × w × d),

4 × 11 cm [lid] (h × diam)

Gift of the Friends of the Nationalmuseum, Bengt Julin Fund

NMK 72/2020

**Flowerpot**

*NM&.102.2018*

Ceramics, thrown, applied sculpted and cast ornamentation, unglazed

Designed and produced by **Kina Björklund** (b. 1960), 2018

20.5 × 30 cm (h × diam)

Gift of the Friends of the Nationalmuseum, Bengt Julin Fund

NMK 81/2020

**Flowerpot**

*NM&.103.2018*

Stoneware, thrown, glazed inside

Designed and produced by **Simon Whitfield** (b. 1958), 2018

20.5 × 30 cm (h × diam)

Gift of the Friends of the Nationalmuseum, Bengt Julin Fund

NMK 82/2020

**Flowerpot**

*NM&.104.2018*

Ceramics, 3D printed, surface décor in relief, unglazed

Designed and produced by **Charles Stern** (b. 1974), 2018

14 × 16.5 cm (h × diam)
Flowerpot
NM&.014.2018
Ceramics, 3D printed, surface décor in relief, unglazed
Designed and produced by Charles Stern (b. 1974), 2018
10.3 × 11.5 cm (h × diam)
Gift of the Friends of the Nationalmuseum, Bengt Julin Fund
NMK 84/2020

Vase
NM&.080.2018:A Kolonna, small/medium/large
Glass, mouth blown in a mould
Designed by Carina Seth Andersson (b. 1965), 2018
Produced by Skrufs Glasbruk
11.5 × 10.2 cm (h × diam)
Gift of Margareta Hennix
NMK 92/2020

Plate
Neptune and Amphitrite
Creamware, printed décor
Unknown designer
Produced by Rörstrand, 1820–30
4 × 49 × 40 cm (h × l × w)
Anna and Ferdinand Boberg Foundation
NMK 151/2020

Glass
Glasses, set of five
NM&.061.2018:A–E. Gino
Glass, mouth blown in a mould
Designed by Carina Seth Andersson (b. 1965), 2018
Produced by Skrufs Glasbruk, 2019
11 × 11 cm [Wine glass] (h × diam)
6.5 × 10 cm [Water glass] (h × diam)
17.2 × 7.5 cm [Champagne glass] (h × diam)
11.2 × 7 cm [Snaps glass] (h × diam)
11.5 × 10.2 cm [Coupe glass] (h × diam)
Gift of Skrufs Glasbruk
NMK 50–54/2020

Votive holder
NM&.081.2018. Grommul
Glass, mouth blown
Produced by Design House Stockholm, 2018
9 × 9 cm (h × diam)
Designed by Matti Klenell (b. 1972), 2018
Produced by Design House Stockholm, 2018
Gift of the Friends of the Nationalmuseum, Bengt Julin Fund
NMK 77–79/2020

Plate
Earthenware, glaze
Designed by Bernhard Palissy (1510–1590), Manner of
Produced by Le Pré-d’Auge, c. 1600,
Attributed to
7 × 57 × 45 cm (h × l × w)
Axel Hirsch Fund
NMK 153/2020

Head
Terracotta, green glaze
Ragnhild Godenius (1877–1966), 1928–30
22.5 × 17 × 23 cm (h × w × d)
Anna and Ferdinand Boberg Foundation
NMK 158/2020

Glasses, set of six
NM&.063.2018. Unda
Glass, mouth blown in a mould, green and clear
Designed by Matti Klenell (b. 1972), 2018
Produced by Design House Stockholm, 2018
18.3 × 6.2 cm (h × diam)
17 × 6.4 cm (h × diam)
Gift of Skrufs Glasbruk
NMK 50–54/2020

Bottle
Glass
Designed by Margareta Hennix (b. 1941)
Produced by Pukebergs glasbruk, 1990
25 × 22 × 5 cm (h × l × w)
Gift of Margareta Hennix
NMK 92/2020

Vase
NM&.080.2018:A Kolonna, small/medium/large
Glass, mouth blown in a mould
Designed by Carina Seth Andersson (b. 1965), 2018
Produced by Skrufs Glasbruk
11 × 11 cm [small] (h × diam),
21 × 17 cm [medium] (h × diam)
30.5 × 29 cm [large] (h × diam)
Gift of Skrufs Glasbruk
NMK 77–79/2020

Fig. 49
Wall sculpture Då (Then), Nina Pärnerteg, NMK 101/2020.

The design of this piece is like that of a rag rug, but instead it consists of colours strings of clay. This produces an interesting meeting between a textile expression and the clay’s properties. The artist states that rolling lay is a method that is slower, more reflective. She combines her own clays to produce different shades. Rolled slabs of clay are cut into strips, folded and placed next to each other. The piece developed over a couple of days and, when fired, the strips move in different directions.

Vases
Digital Coiling: Material and Machine
Porcelain, partly cast, partly 3D printed
Hilda Nilsson (b. 1988), 2010
18.3 × 6.2 cm (h × diam) and
17 × 6.4 cm (h × diam)
Gift of the Friends of the Nationalmuseum, Bengt Julin Fund
NMK 107–108/2020

Fig. 49
Wall sculpture Då (Then), Nina Pärnerteg, NMK 101/2020.
Vases, two
_Fantasia_
Glass
Designed by **Margareta Hennix** (b. 1941), 1993
Produced by **Reijmyre glasbruk**, signed 1994
18 × 16 × 7.1 cm (h × l × w)
Gift of Margareta Hennix
NMK 93–94/2020

**Bowl**
_Spirit of Sweden_
Glass
Designed by **Margareta Hennix** (b. 1941)
Produced by **Reijmyre glasbruk**, 2001
20.5 × 8.8 cm [carafe] (h × diam)
8.5 × 6.6 cm [glass] (h × diam)
Gift of Margareta Hennix
NMK 96A–B/2020

**Carafe and glass**
Glass
Designed by **Margareta Hennix** (b. 1941)
Produced by **Reijmyre glasbruk**, 2001
26 × 12.3 cm (h × diam), 1.028 kg
20.5 × 8.8 cm [carafe] (h × diam)
11.2 × 14 cm (h × diam)
Gift of Margareta Hennix
NMK 95/2020

**Fruit bowl**
Glass, nickel
**Unknown designer and producer.**
1880–1900
54 × 34 × 33 cm (h × l × w)
Gift of the estate of Dagney Ahlsten
NMK 97/2020

**Sulphid portrait**
_Queen Desideria_
Glass, polished, porcelain, ormolu
**Unknown designer**
Produced by **Cristalleries de Baccarat**, 1820s
8 × 6 cm (h × w)
Axel Hirsch Fund
NMK 99/2020

**Gold and silver**

**Beaker**
Silver
Designed by **Sylvia Stave** (1908–1994)
Produced by **C G Hallbergs Guldsmedsaktiebolag**, 1937
18.5 × 12.3 cm (h × diam), weight 520 g
Gift of Märta Christina and Magnus Vahlquist through the Friends of the Nationalmuseum
NMK 155–156/2020

**Covered Beakers**
Silver, partly gilt, filigree
Designed and produced by **Rudolf Wittkopf** (d. 1722), 1698
26 × 12.3 cm (h × diam), 1.028 kg
See article “Two Large Covered Beakers with Filigree Ornamenation by Rudolf Wittkopf” in vol. 27:1, pp. 75–76.

**Base metals**

**Tobacco jar with lid**
Cast iron
Designed by **Carl Elmberg** (b. 1889)
Produced by **Näfveqvarn**, 1920s
17 × 12.5 cm (h × diam) [diam: lid]
Axel Hirsch Fund 2019 (accession 2020)
NMK 3/2020
During the 1920s, sculptor Carl Elmberg, like many other artists,
Fig. 51 Tobacco jar with lid, designed by Carl Elmberg, produced by Näfveqvarn, NMK 3/2020.

These classically inspired candlesticks demonstrate the Zethelius family's development of their activities from silver to base metals. At the end of the 18th century, renowned Swedish silversmith Pehr Zethelius introduced a range of methods for rationalising production in his workshop. One of these was pressed décor. In 1995, the Nationalmuseum acquired two silver candlesticks (NMK 321–322/1995) designed household objects alongside his visual arts. The decoration on the tobacco jar shows muscular people and animals in movement, with inspiration from Antiquity.

**Vase**
Bronze, cire perdue using A.B. Elmqvistska's moulding method
Designed by Elsa Kock (1886–1972)
Produced by A.B. Elmqvistska gjutmetoden, 1907
15 × 9 cm [base] (h × diam)
Axel Hirsch Fund 2019 (accession 2020)
NMK 5/2020

**Ink stand**
Pewter, brass, glass
Designed by Hans Bergström (1910–1996)
Produced by Ystad Metall, 1932
11.8 × 8.2 cm [plate] (l × w), 7 × 6.5 cm [cylinder] (h × diam)
Axel Hirsch Fund
NMK 145/2020

**Table mirror**
Pewter, engraved, mirror glass
Designed by Sylvia Stave (1908–1994)
Produced by C G Hallbergs Guldsmedsaktiebolag, 1930s
43 × 14 cm [side mirrors] (h × w), 30 × 43 cm [central mirror] (h × w), 44.5 × 31.5 cm [folded mirror] (h × w)
Axel Hirsch Fund
NMK 102/2020

**Pot**
Copper, varnished, painted
Otto Fredric Richman (1750–1825), 1810–20
22 × 25 × 16.5 cm (h × l × w)
Anna and Ferdinand Boberg Foundation
NMK 152/2020

**Clocks**

**Table clock depicting Vergil and Homer**
Bronze, ormolu and dark patina. Marble: Gritotte d'Italie
Designed by Antoine-André Ravrio (1759–1814), Attributed to
Produced in Antoine-André Ravrio's workshop, c. 1810
67 × 42 × 19.5 cm (h × w × d)
Axel Hirsch Fund 2019 (accession 2020)
NMK 91/2020

**Table clock**
Belsarius
Ormolu
Unknown French designer, clockwork by Cailliaud a Nantes, c. 1830
55 × 41 × 14 cm (h × l × w)
Axel Hirsch Fund
NMK 141/2020

**Clocks**

**Table clock depicting Vergil and Homer**
Bronze, ormolu and dark patina. Marble: Gritotte d'Italie
Designed by Antoine-André Ravrio (1759–1814), Attributed to
Produced in Antoine-André Ravrio's workshop, c. 1810
67 × 42 × 19.5 cm (h × w × d)
Axel Hirsch Fund 2019 (accession 2020)
NMK 91/2020

**Table clock**
Belsarius
Ormolu
Unknown French designer, clockwork by Cailliaud a Nantes, c. 1830
55 × 41 × 14 cm (h × l × w)
Axel Hirsch Fund
NMK 141/2020
Armchair
Waxed birch, separate velvet-clad cushion with tassels
Designed by Uno Åhrén (1897–1977)
Produced by Gemla, 1923
94 × 57 × 70 cm (h × w × d)
Axel Hirsch Fund 2019 (accession 2020)
NMK 1/2020

Chaise longue
Nya föremål för hemmet, del II (Some New Items for the Home, Part II)
Designed by Jasper Morrison (b. 1959), 1989
76 × 154 × 62 cm (h × l × w)
Gift of Chris Martin, Stockholm
NMK 4/2020

Jewellery

Jewellery sculpture
Ascend
Silver (925 Sterling silver)
Filip Palmén (b. 1990)
8 × 11 × 10.5 cm (h × l × w), 1500 g
Gift of the Friends of the Nationalmuseum, Bengt Julin Fund
NMK 98/2020
This object has four moulded parts, of which two can be worn on the hand, as rings. When they are not being worn they become part of a sculpture, Ascend, which is reminiscent of a mountain. Most people associate mountains with something permanent, immovable. This piece of jewellery may be interpreted as humanity's ability to conquer apparently impossible barriers, but also as criticism of how we are destroying the natural world.

Necklace
Eternity Cap Kanin 2
Crocheted thread 925 Sterling silver, laminated photographs
Inger Blix Kvammen (b. 1954), 2019
20 × 50 × 45 cm (h × l × w)
Gift of the Friends of the Nationalmuseum, Bengt Julin Fund
NMK 143/2020
of grey and elements of apricot
Designed by Matti Klenell (b. 1972), 2018
Produced by Swedese
75.5 × 60 × 48 cm (h × l × w)
Gift of Swedese
NMK 40/2020

Stools, three
NMk.047.2018, Avawick
Beech, partly moulded, varnished, beige/grey/pink
Designed by Katja Pettersson (b. 1972), 2018
Produced by Swedese
45.7 × 32 × 32 cm (h × l × w)
Gift of Swedese
NMK 41–43/2020

Coat hanger
NMk.054.2018, Major
Steam-bent beech, steel
Designed by Carina Seth Andersson (b. 1965), 2018
Produced by Gemla, 2019
170 × 40 × 40 cm (h × l × w)
Gift of Gemla
NMK 44/2020

Armchair
NMk.056.2018, Botero
Moulded wood, solid wood, green leather
Designed by Matti Klenell (b. 1972) and Peter Andersson (b. 1970), 2018
Produced by Källemo
78 × 68 × 52 cm (h × l × w)
Gift of Källemo
NMK 45/2020

High chair
HI 56
Birch plywood, varnished
Designed by Stig Lönngren (b. 1924)
Produced by Lars Larsson, 1963
75 × 52 cm [base] (h × diam), 75 × 64.5 cm [tray, mounted] (h × diam)
Gift of Stig Lönngren
NMK 100/2020

Deckchair
Oona
White-lacquered steel tubing, pine
Designed by David Ericsson (b. 1978)
Produced by Atelier Sandemar, 2020
68 × 53.5 × 74 cm (h × w × d)
Gift of Atelier Sandemar
NMK 103/2020

This model was designed in 1927, for the exhibition Die Wohnung in the Weissenhof Estate, Stuttgart. Mies van der Rohe was the lead architect for the exhibition, which displayed 24 modern apartments in a modernist style, where space, light and good hygiene were key. Innovations included furniture made from steel tubing. This technique allowed constructions that used little material and produced a light, almost sketched, expression that made the space feel airy and generous. Mies van der Rohe’s model, without back legs, had a predecessor in the work of Dutchman Mart Stam, who had produced a similar design in 1926. However, as Mies van der Rohe’s chair was produced in cold-bent steel tubing it was more stable and more functional. This example was displayed at the Stockholm Exhibition in 1930, and then passed into the ownership of Ernfried Blomqvist. Blomqvist worked at the KF architect office.
Dropleaf table (prototype)
Wing
Designed by Sara Szyber (b. 1963)
Produced by Johan Hellström
(b. 1955), 1993
74 × 150 × 80 cm (folded 35 cm)
(h × l × w)
Gift of Sara Szyber
NMK 154/2020

Writing bureau
Pine, oil paint, brass, iron, marble
Designed and produced by Johan Nils Asplind (1756–1820), in
Magistrate Asplind’s workshop, c. 1800
128.5 × 78.5 × 46 cm (h × w × d)
Gift of Margareta Leijonhufvud
NMK 159/2020
See article “A Writing Bureau from
Magistrate Asplind’s Workshop. A Gift

Textiles

Upholstery fabric, sample weave
NM&.070–074.2018
Linen warp, wool weft, jacquard weave in black and white
Designed by Matti Klenell (b. 1972),
Stina Löfgren (b. 1980), Carina Seth Andersson (b. 1965), Gabriella Gustafson (b. 1974), Mattias Ståhlbom (b. 1971), 2018
Produced by Klässbols Linneväveri, 2018
198 × 89 cm (l × w)
Gift of Klässbols
NMK 73/2020

Tablecloth
NM&.076.2018, Husets linne
Linen, 100% linen, jacquard weave
Designed by Jakob Solgren (b. 1976), 2018
Produced by Klässbols Linneväveri
220 × 160 cm (l × w)
Gift of Klässbols
NMK 74/2020

Napkins, two
NM&.076.2018, Husets linne
Linen, 100% linen, jacquard weave
Designed by Jakob Solgren (b. 1976), 2018
Produced by Klässbols Linneväveri
53.5 × 53.5 cm (l × w)
Gift of Klässbols
NMK 75–76/2020

Fig. 56 Shoes Melonia, Naim Josefi, NMK 106/2020.
Tablecloth
Linen, embroidery in silk
**Unknown designer and producer**, mid-17th century
455 × 175 cm [with fringes] (w × d), 455 × 160 cm [without fringes] (w × d)
Transferred from Armémuseum (The Army Museum)
NMK 172/2020

Fashion

Fig. 56
**Shoes**
*Melonia*
3D-printed nylon (polyamide powder)
**Naim Josefi** (b. 1980), 2010
22 × 22 × 10 cm (h × l × w)
Gift of Naim Josefi
NMK 106/2020
The shoes are an early example of 3D-printed shoes. Their design is reminiscent of Gothic churches, where flying buttresses distribute the weight of the building. Naim Josefi has similarly created an organic design that can carry the weight of a body. Each pair are custom designed for the wearer’s feet.

Industrial Design

Window lamps, set of two
**NMK.016.2018, Pile**
Moulded beech veneer, untreated
Designed by **Matti Klenell** (b. 1972)
Produced by **Swedese**, 2018
58 × 64 × 25.5 cm (h × l × w), 42 × 23 × 22 cm (h × l × w)
Gift of Swedese
NMK 35–36/2020

Cutlery
**NMK.060.2018.A–D Ehra**
Stainless steel, hot forging, polished blasted finish on handle
Designed by **Note Design Studio**, 2018
Produced by **Gense**, 2018
1.7 × 20.3 × 2.7 cm (h × l × w) [fork], 0.7 × 21.4 × 1.9 cm (h × l × w) [knife], 1.5 × 20.3 × 5 cm (h × l × w), [tablespoon], 0.6 × 15.5 × 3.5 cm (h × l × w) [teaspoon]
NMK project 2018 (accession 2020)
NMK 46–49/2020

Wall hooks, set of five
**NM&.055.2018, Al Dente**
Bent, lacquered steel tubing, white
Designed by **Åsa Jungnelius** (b. 1975), **Gustaf Nordenskiöld** (b. 1966), **Fredrik Paulsen** (b. 1980), 2018
Produced by **Kållemo**
38 × 19 × 18 cm (h × l × w) [Twirl], 22 × 36 × 19 cm (h × l × w) [Twirl], 54 × 45 × 19 cm (h × w × d) [Big horn], 20.5 × 12 × 15 cm (h × l × w) [Small horn]
14.4 × 2.5 × 4 cm (h × l × w)
Gift of Kållemo
NMK 85–8892020

Waterproof jacket
**POC / And Forth**
Designed and produced by **POC**, 2017
130 × 67 cm (h × b)
Gift of POC Sports
NMK 109/2020

Clock
**Energy Aware Clock**
Cover in black plastic, electronics
Designed and produced by **Rise Interactive**, 2008
22.5 × 17 × 6.5 cm (h × w × d)
Gift of Rise Interactive
NMK 110/2020

Extension cord
**Power Aware Cord**
Designed by **Rise Interactive**, 2006
Produced by **Poweraware**, 2017
5 × 25.2 × 5.2 cm [sockets] (h × l × w), 106 cm [cords] (l)
Gift of Poweraware
NMK 111/2020

3D printer
**Bio x**
Plastic, wood, metal
Graphic design by **Cellink** and **Semcon**
Produced by **Cellink**, 2017
48 × 35 × 48 cm (h × l × w)
Gift of the Friends of the Nationalmuseum, Design Fund
NMK 138/2020

Guitar
**Atom**
3D-printed nylon, mahogany, rosewood, metal
Designed by **Olaf Diegel** (b. 1964)
Produced by **Odd guitars**
8 × 100 × 33 cm (h × l × w), 11.5 × 38 × 108 cm [case] (h × l × w)
Gift of Olaf Diegel
NMK 144/2020

Wheelchair
**Panthera x**
Carbon fiber, textile, rubber
Designed by **Leif Thies** (b. 1964), **Gestalt ID** and **Jalle Jungnell** (b. 1954), **Panthera**, 2009
75 × 57 × 84 cm (h × w × d), 2.1 kg [without cushion], 4.4 kg [with cushion]
Gift of Leif Thies
NMK 148/2020

Fig. 57
**Coffeepot with lid**

Commissioned by **The Museum of Modern Art**
25.7 × 18.5 × 12.5 cm (pot with lid) (h × w × d), 4.3 × 4.5 cm (lid) (h × diam)
Gift of the Friends of the Nationalmuseum, Design Fund
NMK 157/2020
Eva Zeisel was prominent in the US ceramics industry, achieving renown when MoMA commissioned her to design a dinner service. Museum, in white, unadorned porcelain with organic, sculptural shapes, has been described as the first truly modern American service. It represented the design ideal that MoMA launched in influential exhibitions such as Useful Objects in 1938–48, Good Design in 1950–55 and American Design for Home and Decorative Use in 1953–55.
Lamp
Kandum
Designed by Marianne Brandt (1893–1983) and Hin Bredendieck (1904–1995)
Produced by Körting & Matthiesen, 1928
23 × 12.5 × 18.5 cm (h × w × d)
Gift of the Friends of the Nationalmuseum, Design Fund
NMK 168/2020

Storage bins from Frankfurter Küche
Aluminium, wood
Designed by Margarete Schütte–Lihotzky (1897–2000)
Produced by Gebrüder Haarer, 1926
69 × 42 × 32 cm (h × w × d), 16 × 13.5 × 33 cm [each bin] (h × w × d)
Gift of the Friends of the Nationalmuseum, Design Fund
NMK 169/2020

Lamps for the express train
Twentieth Century Limited (a pair)
Aluminium, glass
Designed by Henry Dreyfuss (1904–1972)
Produced by Pullman Standard Car Manufacturing Company, 1938
25.5 × 12.5 × 6 cm (h × w × d)
Gift of the Friends of the Nationalmuseum, Design Fund
NMK 170–171/2020

Books

Book
Amazing Gaze
Paper, printed
Graphic design by Hans Cogne (b. 1953)
Published by Kerber Verlag, 2017
28 × 22.2 cm (h × w)
Gift of Svensk Bokkonst
NMK 6/2020

Book
Averna, Look, Nöt, Vädret
Paper, printed
Graphic design by Thomas Andersson (b. 1977)
Published by Birkhäuser, 2017
25 × 20 × 1 cm (h × w × d)
Gift of Svensk Bokkonst
NMK 8/2020

Book
The City Between Freedom and Security
Paper, printed
Graphic design by Marcus Gärde (b. 1967)
Published by Norstedts Förlag, 2017
22.6 × 15 × 3.6 cm (h × w × d)
Gift of Svensk Bokkonst
NMK 9/2020

Book
Dramatik I, Kammarspelen
Paper, printed
Graphic design by Håkan Liljemärker (b. 1967)
Published by Norstedts Förlag, 2017
22.6 × 15 × 3.6 cm (h × w × d)
Gift of Svensk Bokkonst
NMK 10/2020

Book
Dramatik II, De politiska
Paper, printed
Graphic design by Håkan Liljemärker (b. 1967)
Published by Norstedts Förlag, 2017
22.6 × 15 × 5 cm (h × w × d)
Gift of Svensk Bokkonst
NMK 11/2020

Book
Drömmar om det minsta: Mikrofilm, överflöd och brist, 1900–1970
Paper, printed
Graphic design by Johan Laserna (b. 1960)
Published by Mediehistoria, Lunds Universitet, 2017
Gift of Svensk Bokkonst
24.2 × 16 × 3.5 cm (h × w × d)
NMK 12/2020

Book
Fabri cate – Composition and Texture
Paper, printed
Graphic design by Lisa Rydell (b. 1977)
Published by Förlagshuset Nordens Grafiska, 2017
27 × 21 cm (h × w)
Gift of Svensk Bokkonst
NMK 13/2020

Book
Familiar Shadows
Paper, printed
Illustrations by Anna Bjerger (b. 1973), Graphic design by Bedow
Published by Förlagshuset Nordens Grafiska, 2017
22.5 × 15.5 cm (h × w)
Gift of Svensk Bokkonst
NMK 14/2020

Book
Pontus Hultén och Moderna museet. De formativa åren
Paper, printed
Graphic design by Karl Stefan Andersson (b. 1976)
Published by Moderna museet, 2017
23.5 × 17 × 2 cm (h × w × d)
Gift of Svensk Bokkonst
NMK 15/2020

Book
Pontus Hultén and Moderna museet. The Formative Years
Paper, printed
Graphic design by Karl Stefan Andersson (b. 1976)
Published by Moderna museet, 2017
23.5 × 17 × 2 cm (h × w × d)
Gift of Svensk Bokkonst
NMK 16/2020

Book
Fågeln i mig flyger vart den vill
Paper, printed
Graphic design by Jenny Franke (b. 1977)
Published by Nordiska Akvarellmuseet, 2017
33.8 × 23.9 cm [without slipcase] (h × w)
Gift of Svensk Bokkonst
NMK 17/2020

Book
Girls, Girls, Girls
Paper, printed
Graphic design by Linnaea Silfvergrip (b. 1999), Photography by Julia Peirone (b. 1973)
Published by Göteborgs Konstmuseum, 2017
28 × 24 × 1.6 cm (h × w × d)
Gift of Svensk Bokkonst
NMK 18/2020

Book
Kulör – en bok om vad färg gör
Paper, printed
Graphic design by Lotta Kühlhorn (b. 1965)
Published by Bonnier Fakta, 2017

Book
Gunnar Wåhlstrand
Paper, printed
Graphic design by Stefania Malmsten (b. 1967) and Ulrika Hellberg (b. 1979)
Published by Art and Theory Publishing, 2017
36 × 26 × 1.5 cm (h × w × d)
Gift of Svensk Bokkonst
NMK 19/2020

Book
Horungen
Paper, printed
Graphic design by Lotta Jörgensen (b. 1965)
Published by Nordiska Akvarellmuseet, 2017
15 × 29 cm (h × w)
Gift of Svensk Bokkonst
NMK 20/2020

Book
Hotel Bergen Bars
Paper, printed
Graphic design by Henrik Nygren (b. 1963)
Published by De Bergenske, 2017
33.8 × 23.9 cm [without slipcase] (h × w)
Gift of Svensk Bokkonst
NMK 21/2020

Book
Hotel Zander K
Paper, printed
Graphic design by Henrik Nygren (b. 1963)
Published by De Bergenske, 2017
33.8 × 23.9 cm [without slipcase] (h × w)
Gift of Svensk Bokkonst
NMK 22/2020

Book
Villa Terminus
Paper, printed
Graphic design by Henrik Nygren (b. 1963)
Published by De Bergenske, 2017
33.8 × 23.9 cm [without slipcase] (h × w)
Gift of Svensk Bokkonst
NMK 23/2020

Book
Gunnar Wåhlstrand
Paper, printed
Graphic design by Stefania Malmsten (b. 1967) and Ulrika Hellberg (b. 1979)
Published by Art and Theory Publishing, 2017
36 × 26 × 1.5 cm (h × w × d)
Gift of Svensk Bokkonst
NMK 19/2020

Book
Horungen
Paper, printed
Graphic design by Lotta Jörgensen (b. 1965)
Published by Nordiska Akvarellmuseet, 2017
15 × 29 cm (h × w)
Gift of Svensk Bokkonst
NMK 20/2020

Book
Hotel Bergen Bars
Paper, printed
Graphic design by Henrik Nygren (b. 1963)
Published by De Bergenske, 2017
33.8 × 23.9 cm [without slipcase] (h × w)
Gift of Svensk Bokkonst
NMK 21/2020

Book
Hotel Zander K
Paper, printed
Graphic design by Henrik Nygren (b. 1963)
Published by De Bergenske, 2017
33.8 × 23.9 cm [without slipcase] (h × w)
Gift of Svensk Bokkonst
NMK 22/2020

Book
Villa Terminus
Paper, printed
Graphic design by Henrik Nygren (b. 1963)
Published by De Bergenske, 2017
33.8 × 23.9 cm [without slipcase] (h × w)
Gift of Svensk Bokkonst
NMK 23/2020
28 × 21.5 cm (h × w)
Gift of Svensk Bokkonst
NMK 23/2020

**Book**

**LA Flower Market**
Paper, printed
Graphic design by **Tony Cederteg** (b. 1981)
Published by **Libraryman**, 2017
30 × 24 cm (h × w)
Gift of Svensk Bokkonst
NMK 24/2020

**Book**

**Mamma Andersson Woodcuts**
2015–2016
Paper, printed
Graphic design by **Johan Melbi** (b. 1963)
Published by **Stephen Friedman Gallery**, 2017
34 × 28.5 cm (h × w)
Gift of Svensk Bokkonst
NMK 25/2020

**Book**

**Mondo**
Paper, printed
Graphic design by **Jens Andersson** (b. 1967) and **Erik Svetoft** (b. 1988)
Published by **Sanatorium Förlag**, 2017
29.5 × 21.5 × 1 cm (h × w × d)
Gift of Svensk Bokkonst
NMK 26/2020

**Book**

**Nuå fåglar**
Paper, printed
Graphic design by **Håkan Liljemärker** (b. 1967)
Published by **Bonnier Fakta**, 2017
23.5 × 22 × 3.3 cm (h × w × d)
Gift of Svensk Bokkonst
NMK 27/2020

**Book**

**Paris**
Paper, printed
Graphic design by **Johan Sandberg** (b. 1965) and **Henrik Timonen** (b. 1974)
Published by **Livraison Books**, 2017
34 × 23 cm (h × w)
Gift of Svensk Bokkonst
NMK 28/2020

**Book**

*Poetens verk*
Paper, printed
Graphic design by **Mikael Nydahl** (b. 1973)
Published by **Ariel Förlag**, 2017
24 × 16.8 cm (h × w)
Gift of Svensk Bokkonst
NMK 29/2020

**Book**

*Skrivandets förhandlingar*
Paper, printed
Graphic design by **Jiri Adamik-Novak** (b. 1967)
Published by **Konstfack Collection**, 2017
20.5 × 12 cm (h × w)
Gift of Svensk Bokkonst
NMK 30/2020

**Book**

*SSU 100 – Mellan vision och verklighet*
Paper, printed
Graphic design by **Studio Analog**
Published by **Sveriges Socialdemokratiska Ungdomsförbund, SSU**, 2017
28 × 16.6 cm (h × w)
Gift of Svensk Bokkonst
NMK 31/2020

**Book**

*Time/Light/Love – Swedish Photographic Portraits 1840–2017*
Paper, printed
Graphic design by **Janne Jönsson**
Published by **Historiska Media**, 2017
26 × 20.5 × 2.7 cm (h × w × d)
Gift of Svensk Bokkonst
NMK 32/2020

**Book**

*Transformationer. 1800-talets svenska translitteratur genom Lasse-Maja, C. J. L. Almqvist och Aurora Ljungstol*
Paper, printed
Graphic design by **Sepidar Hosseini** (b. 1985) and **Moa Schulman** (b. 1982)
Published by **Makadam Förlag**, 2017
24 × 17 × 2.5 cm (h × w × d)
Gift of Svensk Bokkonst
NMK 33/2020

**Book**

*Ultima Thule*
Paper, printed
Graphic design by **Greger Ulf Nilson** (b. 1961)
Published by **Gyldendal**, 2017
33 × 27 × 2.5 cm [book] (h × w × d), 24 × 17 cm [appendix] (h × w)
Gift of Svensk Bokkonst
NMK 34/2020

**Book**

*A. Journal of West Coast Culinary*
Paper, printed
Graphic design by **Maria Kask** (b. 1975)
Published by **Artilleriet Interiors**, 2018
28 × 21 cm (h × w)
Gift of Svensk Bokkonst
NMK 112/2020

**Book**

*Axénan*
Paper, printed
Graphic design by **Håkan Liljemärker** (b. 1967)
Published by **Bonniers**, 2018
28 × 21 cm (h × w)
Gift of Svensk Bokkonst
NMK 113/2020

**Book**

*Goteroms och svearnas historia. Översättning och kommentar*
Paper, printed
Graphic design by **Lars Paulsrud** (b. 1965)
Published by **Kungliga Vitterhets-akademien**, 2018
28.2 × 19.4 cm [slipcase dimensions] (h × w)
Gift of Svensk Bokkonst
NMK 120/2020

**Book**

*Imago*
Paper, printed
Graphic design by **Agnes Florin** (b. 1984) and **Moa Schulman** (b. 1982)
Published by **Jorun Burman Berg** (b. 1984), 2018
29 × 21 cm (h × w)
Gift of Svensk Bokkonst
NMK 121/2020
**Book**
*In Waiting for What Is to Come*
Paper, printed, textile
Graphic design by Helga Härenstam
(b. 1980)
Published by *Journal*, 2018
22 × 28 cm (h × w)
Gift of Svensk Bokkonst
NMK 122/2020

**Book**
*Jag är fotboll*
Paper, printed
Graphic design by Sebastian Wadsted (b. 1984)
Published by *Bonnier Fakta*, 2018
27.5 × 194 cm (h × w)
Gift of Svensk Bokkonst
NMK 123/2020

**Book**
*John Selbing – Den ofrivillige fotograften*
Paper, printed
Graphic design by Mats Fredrikson (b. 1954)
Published by Fredrikson Sällberg, 2018
31 × 23.6 cm (h × w)
Gift of Svensk Bokkonst
NMK 124/2020

**Book**
*Kattvinden*
Paper, printed
Graphic design by Kristin Lidström (b. 1984)
Published by Mirando Bokförlag, 2018
19 × 13 cm (h × w)
Gift of Svensk Bokkonst
NMK 125/2020

**Book**
*Kvinnliga nobelpristagare i litteratur*
Paper, printed
Graphic design by Kristin Lidström (b. 1984)
Published by Bonniers, 2018
20 × 12.5 cm (h × w)
Gift of Svensk Bokkonst
NMK 126/2020

**Book**
*Lars Lerin, Liljevalchs 2018*
Paper, printed
Graphic design by Lars Fuhre (b. 1965)
Published by Liljevalchs Konsthall, 2018
28.5 × 22 cm (h × w)
Gift of Svensk Bokkonst
NMK 127/2020

**Book**
*Nakenakt*
Paper, printed
Graphic design by Annika Karlsson Rixon (b. 1962)
Published by *Art and Theory Publishing*, 2018
14.2 × 19 cm [folded] (h × w),
14.2 × 28.8 cm [unfolded] (h × w)
Gift of Svensk Bokkonst
NMK 128/2020

**Book**
*Natten lyser*
Paper, printed
Graphic design by Lena Sjöberg (b. 1970)
Published by *Bokförlaget Opal*, 2018
30.1 × 25.1 cm (h × w)
Gift of Svensk Bokkonst
NMK 129/2020

**Book**
*Bok, NM&. En ny samling*
Paper, printed
Graphic design by Stina Löfgren (b. 1980) and Aron Kullander-Östling (b. 1984)
Published by *Nationalmuseum* and *Art and Theory Publishing*, 2018
24 × 30 cm (h × w)
Gift of Svensk Bokkonst
NMK 130/2020

**Book**
*NM&. A New Collection*
Paper, printed
Graphic design by Stina Löfgren (b. 1980) and Aron Kullander-Östling (b. 1984)
Published by *Nationalmuseum* and *Art and Theory Publishing*, 2018
24 × 30 cm (h × w)
Gift of Svensk Bokkonst
NMK 131/2020

**Book**
*Om han var*
Paper, printed
Graphic design by Heikki Kaski (b. 1987) and Erik Viklund (b. 1982)
Published by Lihalaidun, 2018
29.1 × 20.6 cm (h × w)
Gift of Svensk Bokkonst
NMK 132/2020

**Book**
*Passage/schakt/nisch/fodring/nav–vandring*
Paper, printed
Graphic design by Petra Gipp (b. 1967)
Published by Arvinius+Orfeus* Publishing*, 2018
34 × 21 cm (h × w)
Gift of Svensk Bokkonst
NMK 133/2020

**Book**
*Polarfararnas kläder – På liv och död*
Paper, printed
Graphic design by Niklas Alveskog (b. 1966)
Published by Nielsen & Norén* Förlag*, 2018
25 × 18 cm (h × w)
Gift of Svensk Bokkonst
NMK 134/2020

**Book**
*Recipe for Change*
Paper, printed
Graphic design by Nina Ulmaja (b. 1967)
Published by *Hand in Hand*, 2018
21.5 × 26.5 cm [part 1] (h × w),
26.5 × 21 cm [part 2] (h × w)
Gift of Svensk Bokkonst
NMK 135/2020

**Book**
*Sampanerna från Kanton*
Paper, printed
Graphic design by Patric Leo (b. 1966), *Leo Form*
Published by *Bokförlaget Stolpe*, 2018
27 × 36 cm (h × w)
Gift of Svensk Bokkonst
NMK 136/2020

**Book**
*Witnesses. Överlevande från Förtörelsens*
Paper, printed
Graphic design by Greger Ulf Nilson (b. 1961)
Published by Bonniers, 2018
56 × 39.7 cm [unfolded] (h × w)
Gift of Svensk Bokkonst
NMK 137/2020

**Miscellaneous**

**Illuminated sign**
*SF*
Metal, enamel paint, paper, led fluorescent lamp
Designed by Nils Härde (1888–1962), 1921

**Unknown producer**, 2001
102 × 29 cm (diam × d), 15 cm [attachment] (h)
Gift of SF Studios
NMK 147/2020

**Poster**
*Reopen*
Paper, printed
Produced by *Nationalmuseum*, 2018
70 × 100 cm (h × w)
Produced for the reopening 2018
(accession 2020)
NMK 160/2020

**Gustavsberg Collection**

**Plate**
*Soluppgång*
Bone china, chromolithography
Designed by Margareta Hennix (b. 1941), 1970s
Produced by Gustavsberg
Gift of Margareta Hennix 2000
(accession 2020)
NMGu 40196

**Watering can, red**
Styrene plastic
Designed by Carl-Arne Breger (1923–2009), 1957–58
Produced by Gustavsberg
NMGu 40197

**Floor mounted urinal**
*Model 255*
White sintered sanitary ware, stainless steel
Designed by Jan Landqvist (b. 1940), 1967–69
Produced by Gustavsberg
80 × 44 × 26 cm (h × w × d)
Gift of Villery & Boch
NMGu 40198

**Water closet**
*Model 315*
Brown sintered sanitary ware,
**Bidet with thermostatic mixer**

*Model 102*

Blue sintered sanitary ware, stainless steel. Designed by Jan Landqvist (b. 1940) and Eric Svensson (1911–2007) (c. 1939 [bidet] and c. 1972 [thermostatic mixer])

Produced by Gustavsberg

35.5 × 62 × 48 cm (h × w × d)

Gift of Villeroy & Boch

NMGu 40210

**Wash basin**

*Model 213*

Green sintered sanitary ware. Designed by Jan Landqvist (b. 1940), 1971

Produced by Gustavsberg

19 × 61 × 46.5 cm (h × w × d)

Gift of Villeroy & Boch

NMGu 40211

**Wash basin**

*Arkipelag*

Blue sintered sanitary ware, plastic. Designed by Rolf Herrström (b. 1941), 1977–78

Produced by Gustavsberg

65.5 × 57 cm (w × d)

Gift of Villeroy & Boch

NMGu 40212

**Pedestal for wash basin**

*Arkipelag*

Blue sintered sanitary ware, plastic. Designed by Rolf Herrström (b. 1941), 1977–78

Produced by Gustavsberg

75.5 × 59 cm (h × w × d)

Gift of Villeroy & Boch

NMGu 40213

**Bathroom shelf**

*Porslin, nr 1146*

Blue sintered sanitary ware. Designed by Jan Landqvist (b. 1940) and Hans Sjöholm (1933–2006), 1976

Produced by Gustavsberg

55.7 × 61.3 × 3.3 cm (h × w × d)

Gift of Villeroy & Boch

NMGu 40214

**Toilet paper holder**

*Porslin, nr 1120*

Blue sintered sanitary ware, wood. Designed by Jan Landqvist (b. 1940) and Hans Sjöholm (1933–2006), 1976

Produced by Gustavsberg

in production 1955–79

9 × 20.5 × 17.5 cm (h × w × d)

Gift of Bengt Berglund

NMGu 40220
This self-portrait was produced during a stay in France. Bellander is lying on a bed in a hotel room, with his wife Birgitta visible in a mirror in the background. The composition and Bellander's original title speak to that era's perception of the young male artist. His wife, also a professional photographer, here plays the role of a model. Birgitta Josephson, as well as her sister Gunilla Frick, also performed in front of the camera in Sten Didrik Bellander's fashion photography.

Sten Didrik Bellander (1921–2001), Swedish
Self-Portrait
Gelatine silver photography, 29.8 × 24.2 cm
Signed stamp "© // STEN D.
BELLANDER/TIO // Drottninggatan
88 c Stockholm Sweden // tel. 24 54 10/
24 54 13 after kont.tid Cables
TIOFOTO”
Fritz Ottergren Fund
NMGrh 5222

Swedish National Portrait Gallery (Gripsholm Castle)

Sten Didrik Bellander (1921–2001), Swedish
Self-Portrait
Gelatine silver photography, 29.6 × 24 cm
Signed stamp "© // STEN D.
BELLANDER/TIO // Drottninggatan
88 c Stockholm Sweden // tel. 24 54 10/
24 54 13 after kont.tid Cables
TIOFOTO”
Fritz Ottergren Fund
NMGrh 5223

Sten Didrik Bellander (1921–2001), Swedish
Self-Portrait
Gelatine silver photography, 29.6 × 24 cm
Signed stamp "© // STEN D.
BELLANDER/TIO // Drottninggatan
88 c Stockholm Sweden // tel. 24 54 10/
24 54 13 after kont.tid Cables
TIOFOTO”
Fritz Ottergren Fund
NMGrh 5224

Fig. 58 Sten Didrik Bellander, Self-Portrait, Sten Didrik Bellander (1921–2001), photographer and his first wife Birgitta Josephson (1926–1995), photographer, NMGrh 5222.

Fig. 59 Sten Didrik Bellander, Richard Avedon (1923–2004), NMGrh 5226.
Fig. 60
**Sten Didrik Bellander** (1921–2001), Swedish  
*Tore Johnson* (1928–1980), photographer; Original title: *Tore Johnsen on the Go*, 1957  
Gelatine silver photography,  
$50 \times 38.5$ cm  
Signed stamp “©STEN D. BELLANDER // X [in square] // TIO FOTOGRAFER // Tel 2[?]0 09 75[?]21 09 6[?]2 // Drottninggatan […] C // Stockholm C Sweden”  
Fritz Ottergren Fund  
NMGrh 5234

This portrait of his colleague Tore Johnson is one of Bellander’s most famous portraits. They belonged to the new generation of young Swedish photographers in the 1940s and 1950s. Later, they were both part of the Tio Fotografer (ten photographers) group. Their generation was extremely interested in American photography. Adding life and movement to a portrait by getting the model to jump was used by Philippe Halsman, among others, in his portraits for Life magazine. The aim was also to release the models from convention, with Halsman even seeing this as a psychological tool, which he called jumpology. In this portrait of Johnson, Bellander appears to have adopted a slightly ironic attitude to this. The formality of his outfit is contrasted with a casual gesture and an inelegantly positioned cigarette. The movement is emphasised through the bottle in the lower right corner, where it seems as if the rush of air generated by Johnson’s jump has pushed the neck of the bottle sideways.

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Fig. 61
**Sten Didrik Bellander** (1921–2001), Swedish  
*Margaretha Krook* (1925–2001), actress  
Gelatine silver photography,  
$29.6 \times 23.1$ cm  
Fritz Ottergren Fund  
NMGrh 5235

**Sten Didrik Bellander** (1921–2001), Swedish  
*Edward Steichen* (1879–1973), American photographer, Head of the Department of Photography at Museum of Modern Art, surrounded by Swedish
This penetrating close-up is one of the 20th century’s contributions to photography. Sten Didrik Bellander’s photo of actress Naima Wifstrand displays all her pores and wrinkles. It is not just a strong character portrait, her face becomes a landscape for the eyes to take in. The half-smoked cigarette between painted lips is characteristic of the era.

features most of the renowned names of the young generation gathered around Edward Steichen, American photographer and head of the Department of Photography at the Museum of Modern Art in New York. He maintained good contact with and supported many Swedish colleagues. The reason for this visit to Sweden was that Steichen was looking for photographers for an international exhibition, The Family of Man. Sten Didrik Bellander sits like a disciple at Steichen’s feet, with Birgitta Josephson-Bellander positioned to his left.

Fig. 61 Sten Didrik Bellander, Edward Steichen (1879–1973), surrounded by Swedish photographers, NMGrh 5233.

Fig. 62 Sten Didrik Bellander (1921–2001), Swedish Naima Wifstrand (1890–1968), actress, director, theater manager Gelatine silver photography, 40 × 30 cm Fritz Ottergren Fund NMGrh 5227

This penetrating close-up is one of the 20th century’s contributions to photography. Sten Didrik Bellander’s photo of actress Naima Wifstrand displays all her pores and wrinkles. It is not just a strong character portrait, her face becomes a landscape for the eyes to take in. The half-smoked cigarette between painted lips is characteristic of the era.
In 2019, Nationalmuseum received a significant donation from Sara Danius and her son Leo. This was her Nobel gowns, designed by Pär Engsheden, and accompanied Carl Bengtsson’s gift of his portraits of Danius wearing them. In these photos she is alone, standing out against a dark background. While the gowns are described objectively, the portraits have a melancholy atmosphere. Seeing them worn by the person for whom they were intended is an important complement to the gowns themselves. See article “Sara Danius’s Nobel Gowns” in vol. 26:2, p. 57–60.

Fig. 62 Sten Didrik Bellander, Naima Wifstrand (1890–1968), NMGrh 5227.
camera with plaster – a hint of vulner-
ability. The self-portrait is doubled,
as the photographing Gedda is reflect-
ed in the camera lens.

Fig. 64 Henry Buergel Goodwin, Jennadean Engleman, stage name Bird Millman (1890–1940), NMGrh 5229.

Fig. 63 Hans Gedda, Self-portrait, Hans Gedda (born 1942), Photographer, NMGrh 5221.
is particularly important to Goodwin’s oeuvre. The photographer was invited over by the magazine magnate Condé Nast, although this did not lead to long-term work with either Vogue or Vanity Fair. Instead, his stay in the US gave Goodwin new ideas about both form and content. Millman’s tool, the parasol, a decorative object that was typical of the 1920s, was later reused by the photographer in several other compositions.

Fig. 65

Henry Buergel Goodwin (born Heinrich Bürgel) (1878–1931), German, active in Sweden

Mikhail Mikhailovich Fokin (Michel Fokine) (1880–1942), Russian choreographer, dancer, portrayed acting the part of Perseus, 1918

Gelatine silver photography, 39 × 30 cm

Signed “Goodwin 1918”

Wiros Fund

NMGrh 5236

There are many dancers among Goodwin’s portraits; the step from performing on stage to posing in a photo studio is not so long. The models include a Russian couple, the Fokins – Mikhail Mikhailovich and Vera Petrovna. Goodwin took their portraits during one of their longer engagements with the Opera. The role portrait shows Mikhail Fokin as Perseus, one of the roles he danced in Stockholm.

Fig. 66

Henry Buergel Goodwin (born Heinrich Bürgel) (1878–1931), German, active in Sweden

Jenny Hasselqvist (1894–1978), ballet dancer, actress, ballet pedagogue, 1920

Gelatine silver photography, 22.3 × 17.2 cm

Signed “GOODWIN 1920”

Fritz Ottergren Fund

NMGrh 5241

Dancer Jenny Hasselqvist was one of Goodwin’s favourite models, featuring in role portraits and in more private ones. Goodwin and his wife, Ida, published a book about Hasselqvist (Jenny Hasselqvist, Publikens gunstlingar 3, Stockholm 1918), illustrated with portraits of her and her colleagues, the Fokins. Bearing in mind the fantastic costume and headpiece, this photo is probably a role portrait. The mystical atmosphere and the decorative elements point both backward to symbolism and forward to Art Deco.

Fig. 67

Henry Buergel Goodwin (born Heinrich Bürgel) (1878–1931), German, active in Sweden

Jeanne de Tramcourt (1875–1952), born in France, active in Sweden, actress, milliner

Gelatine silver photography, 29.9 × 22.7 cm

Fritz Ottergren Fund

NMGrh 5238

Goodwin’s portrait of Jeanne de
Tramcourt is filled with tranquil stillness. Her head is angled downward, her gaze turned away. Madame de Tramcourt is not focused on the observer, rather inside herself. The pale skin is a clear contrast with the dark gown and hair, and the dim background. The soft lines and the soft focus allow Goodwin’s photographs to approach painting and drawing. At the same time, he captures the essence of the elegant twenties in both the composition and the gown.

Fig. 67 Henry Buergel Goodwin, Jeanne de Tramcourt (1875–1952), NMGrh 5238.

Fig. 68 Henry Buergel Goodwin, Anders de Wahl (1869–1956), NMGrh 5240.

Fig. 69 Henry Buergel Goodwin (born Heinrich Bürgel) (1878–1931), German, active in Sweden

Lill-Tollie Zellman (1908–1989), actress, 1925
Gelatine silver photography, 39 × 30 cm
Signed “GOODWIN 1925”
Wiros Fund
NMGrh 5237

Beautiful young girls were a popular subject with Goodwin as a photographer and with his audience. Lill-Tollie Zellman was a teenager when this photo was taken. Here, Goodwin references a traditional subject in older paintings, where the young woman looking at herself in a mirror often symbolised vanity and transience. For Goodwin and other pictorialists, however, it was more about increasing the status of photography by referring to older art than about assuming its symbolic meaning. The primary purpose was probably to achieve an attractive composition with a young beauty — a pleasure for the eye.

Agda Holst (1886–1976), Swedish
Ulla Bjerne, born Gully Cecilia Ohlson (1890–1969), author, 1927
Oil on canvas, 80.5 × 65.3 cm
Signed “Agda Holst Paris 1927.”
Gift of Ann Stern through the Friends of the Nationalmuseum
NMGrh 5220
See “Agda Holst’s Portrait of Ulla Bjerne” in vol. 27:1, pp. 69–70.
Cassel’s left hand, with its ring, has a central position in the foreground. In her right hand she is holding a miniature of her mother Vivika, née Strokirk. Family tradition states that the miniature was lost when Westin borrowed it to copy it for Cassel’s portrait. The artist is following a portrait tradition that has roots in the Renaissance, where the model sits in front of a background of drapes and a view of a landscape. Great care has been taken on the gown – with the young bride’s innocent white dress and the expensive blue silk shawl. Westin’s skill as a portraitist gave him a position as court painter before he even went there, an excellent example being his portrait of the landscape painter and writer Jonas Carl Linnerhielm.

Fig. 70 Lars Svensson Sparrgren, Jonas Carl Linnerhielm (1758–1829), NMGrh 5207.
Unknown artist after Jakob-Ferdinand Voet (1639–1689), Flemish
Kristina (1626–1689), Queen of Sweden, 1904
Oil on canvas, 74.5 × 60 cm
Hedda and N.D. Qvist Fund
NMGrh 5215

Läckö Castle

Pool table without undercarriage
Oak, textile
Unknown designer and producer,
1750–70
12 × 342.5 × 180 cm (h × l × w)
Gift of Åke Enderlein 1990 (accession 2020)

Fig. 71 Fredric Westin, Selma Matilda Cassel (1813–1852), NMGrh 5229.
STAFF PUBLICATIONS AND ACTIVITIES IN 2020

Staff Publications and Activities in 2020

Eva-Lena Bergström  
Lectures  
“Jag är intresserad av konst. Utan konst kan jag inte leva”, On Agnes Widlund and the art salon Samlaren, Hallands konstmuseum, Halmstad, 4 March.


Publications  

Anna Bortolozzi  
Publications  
Italian Architectural Drawings from the Cronstedt Collection, Nationalmuseum, Stockholm and Berlin 2020.

Sara Borgegård Ålgå  
Lectures  

“Slow Art Day”, digital workshop, 4 April.

Art analysis and presentation of works from the Nationalmuseum (with Alexander Kateb), SAK UNG, digital workshop, 15 December.

Lena Dahlén  
Lectures  
“Italian Paintings in the Nationalmuseum: Market, musealization, materiality” (with Lena Dahlén and Cecilia Heisser), Heritage Science Forum 2020, digital presentation, 18 November.


Publications  


“La ‘Scolletta’ del Santo: cenni storici e questioni iconografiche” (with A. Pattanaro), in La Pontificia Basilica di Sant’Antonio in Padova, Rome 2020.

Carina Fryklund  
Publications  

Karina Glasmann  
Lectures  

“Use and let reuse! Digitisation, data enrichment and access at Nationalmuseum”, Enriching Metadata – Enriching Research, Uppsala University, digital presentation, 16 June.


“Opening up: approaches from cultural heritage institutions across Europe”, Europeana Copyright community, digital presentation, 18 November.

“Val av metod, lagring och tillgänglighitäende”, Digism’s webinar series Digitalisering i fler dimensioner – utbildning om föremålsdigitaliserings, 2 December.

Publications  
“Inside the Museum is Outside the Museum – Thoughts on Open Access and Organisational Culture”, in Open-Glam, 13 mars 2020.

Rebecca Grimaldi  
Lectures  
“Nationalmuseum – en inblick i museivärldens ekonomiska förutsättningar”, Revenue Management education at Frans Charters Handelsinstitut, Stockholm, digital presentation, 4 December.

Margareta Gynning  
Publications  
“Konst som ger kraft till förändring”, Göteborgs konstmuseum, 22 January.


Cecilia Heisser  
Lectures  
“Italian Paintings in the Nationalmuseum: Market, musealization, materiality” (with Lena Dahlén and Sarah Ferrari), Heritage Science Forum 2020, digital presentation, 18 November.


“Opening up: approaches from cultural heritage institutions across European Copyright community, digital presentation, 18 November.

“Val av metod, lagring och tillgänglighet givande”, Digism’s webinar series Digitalisering i fler dimensioner – utbildning om föremålsdigitaliserings, 2 December.

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Publications  
“Konst som ger kraft till förändring”, Göteborgs konstmuseum, 22 January.


STAFF PUBLICATIONS AND ACTIVITIES IN 2020

Helena Kåberg
Lectures
“Nationalmuseums samlingspresentation”, Bachelor program in museum and heritage studies, Stockholm University, digital presentation, 9 November.

Publications

Gertrud Nord
Lectures
“Research in museum archives”, Stockholm University, digital presentation, 4 November.

Publications

Magnus Olausson
Lectures

“Gustav III – sin egen arkitekt”, seminar organized by the Axel and Margaret Ax:son Johnson Foundation, Engelsbergs bruk, 5 March.

“Gustav III och Vasasamlingen”, seminar organized by the Axel and Margaret Ax:son Johnson Foundation, Engelsbergs bruk, 4 November.

Publications


Susanna Pettersson
Lectures

“Design & Social Impact” (with Milla Vaalthera, Mari Martikainen and Salka Hallström Bornold), Finlandsinstitutet, Stockholm, 4 February.


“Museer och antikens ideal”, Nationalmuseum, Stockholm, 27 February.

Publications

Jeanette Rangner Jacobsson
Lectures
“Att uppleva konst som synskadad genom svällpappersbilder av porträtt från Nationalmuseum”, SRF and ABF, digital workshop, 20 November.

Cecilia Rönnerstam
Lectures
“Drottning Kristina – två små porträtt av Pierre Signac”, Christina-Akademien and the Royal Armory’s annual celebration of Queen Kristina’s birthday, digital presentation, 3 December.

Helena Sjödin Landon
Lectures
“Uppäck museets skolerbjudanden”, Lärarnas kväll (Teachers’ night), Nationalmuseum, Stockholm, 23 January.

Anna Jansson
Lectures
“Black voices – why we failed”, Communicating the Arts Masterclass, digital presentation, 3 September.

Publications


“Gustav III – sin egen arkitekt”, seminar organized by the Axel and Margaret Ax:son Johnson Foundation, Engelsbergs bruk, 5 March.

“Gustav III och Vasasamlingen”, seminar organized by the Axel and Margaret Ax:son Johnson Foundation, Engelsbergs bruk, 4 November.

Publications


Publications

Alexander Kateb
Lectures

Art analysis and presentation of works from the Nationalmuseum (with Sara Borgegård Ålgå), SAK UNG, digital workshop, 15 December.

Martin Olin
Lectures
“Looking at Prints”, Technical Art History, Stockholm University, 6 October.

Kultur i samhället efter Covid-19”, Helsinki University, digital presentation, 16 June.

“Framtidens museum”, Stockholm University, Stockholm, 8 September.

“The history of collections”, Stockholm University, Stockholm, 19 October.

“Nationalmuseum och dess verksamhet”, Rotary Stockholm, 27 October.

“Att uppleva konst som synskadad genom svällpappersbilder av porträtt från Nationalmuseum”, SRF and ABF, digital workshop, 20 November.

“Att syntolka konst – presentation av metod via verk i Nationalmuseum”, Education in visual interpretation at Fellingsbro Folkhögskola, digital presentation, 14 December.

Cecilia Rönnerstam
Lectures
“Drottning Kristina – två små porträtt av Pierre Signac”, Christina-Akademien and the Royal Armory’s annual celebration of Queen Kristina’s birthday, digital presentation, 3 December.

Helena Sjödin Landon
Lectures
“Uppäck museets skolerbjudanden”, Lärarnas kväll (Teachers’ night), Nationalmuseum, Stockholm, 23 January.
“Om idéerna bakom Nationalmuseums barnutställning Villa Curiosa” (with Lena Eriksson), InSea Sweden’s annual meeting, digital presentation and tour, 19 September.

“Om idéerna bakom Nationalmuseums barnutställning Villa Curiosa” (with Lena Eriksson), Bästa Biennalen’s conference series Konstförmedling i förändring, digital presentation and tour 23 November.

Per Widén

Lectures

“The Virtual Museum at the Royal Palace” (with Johan Eriksson), Integrating Digital History: 3rd Digital History in Sweden Conference, Department of History of Science and Ideas, Uppsala University, 3–4 December.

Publications


Sections of the staff are members of and/or involved in the following organizations:

Aalto University
American Friends of the Nationalmuseum
ARLIS/Norden
Association for Cultural Enterprises
Barockakademien
Bengt Julin Fund
Centralmuseernas digitaliseringsråd
Centralmuseernas forskningsnätverk
Centralmuseernas samarbetsråd
Council for the Protection of the Beauty of Stockholm
Delta, Kappa, Gamma
Design Museums Network
Digisam
Europeana Copyright Community
Europeana Members Council
Friends of the Nationalmuseum
Forsknings vid museer
Föreningen för arkiv och informationsförvaltning
Föreningen för pedagogisk utveckling i svenska museer
Genus i museer
Governmental Council of National Heraldry
Gripsholmsföreningen

Hands On!
Hedersporträttkommitté
ICOM
ICOM International Committee for Education and Cultural Action
International Advisory Committee of Keepers of Publ. Coll of Graphic Art (50 lux)
International Association of Museum Publishers
International Association of Research Institutes in the History of Art
International Exhibition Organisers Group
International Society for Education through Art
Karolinska förbundet
Långmanska kulturfonden
Nordic Art Intelligence Oy
Nordic Association of Conservators – Sweden
Nordiska Museiförbundet
Nordiskt Centrum för Kulturavspelning
Riksbank Committee for Commemorative Coins
Royal Society for the Publication of Documents on Scandinavian History
Society of Art Historians
Stockholm Chamber of Commerce
Stockholms museibutikers förening
Stockholms museiinformatörer
Studi Sul Settecento Romano
Svenska tekniska kommittén SIS/TK 479
Swedish Library Association
Swedish Association for Art and SAK
UNG
Swedish Museums Association