



Acquisitions for the reopened
Nationalmuseum, Stockholm, 2011–18

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Work on the newly refurbished Nationalmuseum, Stockholm, which reopens to the public on 13th October, has built on three simultaneous and parallel projects: renovation and remodelling of the building, a new display of the collection and new acquisitions. Alongside transforming the old building into a museum that is fitter for purpose and more secure, considerable energy has gone into making the collections more accessible. This has involved both showing well-known works from the collections in a new way and rediscovering others that, for one reason or another, had fallen into obscurity.

A review of the extensive holdings of the Nationalmuseum highlighted a number of gaps. These were not only the result of insufficient funds, but just as much a reflection of the prevailing tastes of different periods. In the museum world, there has long been an almost morbid fear of going anywhere near the concept of taste. Nonetheless, the influence it has exerted is clear. Certain artistic epochs have been held in high regard, others viewed as less interesting, even decadent. Although originally there

was a clear educational and art-historical endeavour in the Museum's acquisitions policy, centred on notions of styles and periods, gradually this faded away in favour of a focus on aesthetic experience alone. The solitary artistic genius was seen as supplying material for a dramatic narrative, against a backdrop built increasingly around individual masterpieces.

Sleeper awakened by a young woman with a lit wick, or Il Fumacchio,
by Nicolas Régnier. c.1622–25. Canvas, 101 by 133 cm.

Gift of the Friends of the Nationalmuseum, 2011. NM 7077.

This scene of ribaldry was presumably invented by Régnier, a Franco-Flemish Caravaggist. A courtesan plays a prank on a handsome young prodigal who has dozed off in a tavern after a game of cards. The unsuspecting sleeper is about to be rudely awakened by smoke from the lit wick held under his nose, a popular joke at the time. With a gesture enjoining silence, the prankster invites the viewer's complicity. The louche characters from the artist's Roman milieu, the virtuosity in the rendering of realistic details, the close-up view and accentuated chiaroscuro all contribute to the illusion of spontaneity. The painting was a gift to mark the centenary of the Friends of the Nationalmuseum.



Most European countries have state funding for the acquisition of examples of fine and applied arts for their national art museums; Sweden does not. The Friends of the Nationalmuseum, founded in 1911 by the then Crown Prince, Gustaf Adolf (later Gustaf VI Adolf), and Thorsten Laurin, has played a crucial role in adding important works to the permanent collection. The situation was further improved when the Museum acquired funds of its own through a series of generous donations in the latter half of the twentieth century.

These substantial financial gifts, combined with the Museum's existing funds, have facilitated an active acquisitions policy. Furthermore, the Nationalmuseum lacks the often complex bureaucracy of many museums around the world, and has been able to respond quickly to proposed acquisitions, without complicated decision-making procedures. What is more, the Museum has chosen to think beyond iconic artists and to focus instead on acquiring works by qualitatively strong, but often overlooked figures.

Acquiring works by key artists certainly remains a priority, but now context carries at least as much weight as artistic strength. Work on the new display of the collection has greatly revitalised the Museum's acquisitions policy and broadened its criteria. Everything that is acquired must be capable of being shown in a variety of contexts. Works that have a compelling history or reinforce a context already in place in the collection have a definite advantage. This is a natural consequence of the integration of art forms at the reopened Nationalmuseum. In addition, there is a concern to work with clearly visible themes. The Museum has not primarily been looking for artistic 'autographs', in the sense of artists whose fame in itself justifies an acquisition, or works that can hold their own independently of others on display in the collections.

Installation view of the eighteenth-century galleries at the Nationalmuseum, Stockholm. 2018. (Photograph Bruno Ehrns).

A gift made in 2011 (the centenary of the Friends of the Nationalmuseum) chimed well with the new policy: *Sleeper awakened by a young woman with a lit wick*, also known as *Il Fumacchio*, by the Caravaggist Nicolas Régnier. The painting was bought from a British art dealer under the eyes of another major international museum. As testimony to its significance, it has been exhibited on several occasions in the short time since its acquisition. The following year the Museum was able to purchase Jan Lievens's *The apostle Paul*. This painting was in a private Swedish collection at the time, and could be acquired only thanks to the Wiros Fund.

With the advent of the internet and online auctions, the art market has evolved, changing the basic conditions for acquisitions. It is most advantageous to buy works directly at source, side-stepping the middleman. At the same time, the prices paid for Old Masters have decreased, when compared with those for contemporary art. These trends have greatly benefited the Nationalmuseum and changed the routes by which it makes acquisitions. Nowadays, no auction is inaccessible and there is a well-developed body of knowledge regarding price fluctuations and in the shape of documentation of works of art.

Surprisingly, pictorial art from the other Nordic countries was one of the most neglected sections of the collection. Not that the Nationalmuseum lacked ambition in this area. In the early twentieth century, several of its directors-general actively sought to acquire nineteenth-century Danish paintings. Given the lack of endowments, the Friends often played an important role here, as did one private Danish donor, the insurance magnate and art collector Wilhelm Hansen at Ordrupgaard. Despite several gifts and targeted purchases, in 2014 the Nationalmuseum's collection of Danish Golden Age art, for example, comprised no more than

forty works. Over the next four years, that number was to triple thanks to acquisitions from international auctions and art dealers. This was the combined result of several large financial gifts and a clear expression of intent on the part of the Museum.

This focus on Danish painters of the first half of the nineteenth century has been pursued in parallel with acquisitions of French and German paintings from the Romantic era. German works from that period used to be virtually non-existent in the Nationalmuseum's collections, while there was just a handful of French ones, with no mutual connections. To a large extent, the aim has been to remedy this deficiency, which had previously made the display of this part of the collection incomprehensible.

Art Deco was also for long a neglected part of the collection. Such was the tenacity of the speedy aesthetic judgment that Modernism and functionalism had passed on the period that no acquisitions were made for almost seventy years. Not until some years into the twenty-first century did tastes and attitudes change, but by then so too, unfortunately, had prices. Today, unique objects from the great world exhibitions in Paris and New York are much sought after and only to be had at great expense, if at all. Nonetheless, the Museum has managed to make several important purchases, rectifying some of the mistakes of the past. The biggest single source of funds has been the Barbro Osher Pro Suecia Foundation, followed by the Friends of the Nationalmuseum.

For a long time, portrait photography was regarded not as a fine art but as a mechanical reproductive technique. Since 2002 the Museum has actively collected photographic portraits, making significant acquisitions in this field for the Swedish National Portrait Gallery at Gripsholm Castle. There is a limitation in that the sitters must be Swedish, but that does not apply to the artists and so the collection now includes three portraits by Irving Penn.

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Translated from the Swedish by Martin Naylor.

Above right *Elizabeth I (1533–1603), Queen of England*, by Nicholas Hilliard (1547–1619). c.1586–87. Watercolour on vellum, diam. 3.2 cm.

Purchased with the support of the Hjalmar and Anna Wicander Fund, 2010.

NMB 2594.

This miniature, one of twenty depicting Queen Elizabeth I by Hilliard to have survived, portrays her in her fifties. Although it shows the effects of both ageing and earlier harsh restoration, much of the original painting is intact. The artist has devoted considerable effort to the costume and accessories: the Queen's upswept hair alone is adorned with seven large sapphires. Comparatively less focus has been placed on to her face, which is virtually without shadows, despite the small, fine lines in red marking the mouth and nose, and the thin, bluish-black lines representing veins.

David with the head of Goliath, by Domenico Fetti (c.1588/89–1623). c.1618–20. Canvas, 160 by 99 cm.

Purchased with the support of the Wiros Fund, 2014. NM 7280.

Fetti painted *David*, with its rich chromatism and liquid brushwork, towards the end of his tenure as court painter to Ferdinando II Gonzaga (1587–1626) in Mantua, when he was becoming increasingly susceptible to Venetian painting styles. The triumphant David is here portrayed as a heroically muscular youth and future king of Israel, gazing down at the viewer with unwavering self-confidence. The cruelty of the Bible story is downplayed in favour of a rather theatrical interpretation, accentuating David's fanciful *all'antica* costume and the billowing folds of his shirt. A portrait-like resemblance to the young prince of Mantua suggests an intention to glorify the political power and spiritual conduct of Gonzaga rule. The bravura handling and numerous pentimenti suggest that this is the prime version of the widely reproduced composition. A closely related autograph version is in the Gemäldegalerie, Dresden.



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Rocky landscape with a tree and two figures, by Salvator Rosa (1615–73). c.1660s. Pencil and ink, heightened with white, on panel, 61.1 by 39.9 cm.

Purchased with the support of the Wiros Fund, 2017. NMH 219/2017.

Salvator Rosa's drawings on panels – recycled from everyday objects such as packing crates – form a unique group among his *œuvre*. He may have intended them as suggestions for subjects for paintings and engravings, when sending works of art to his friend and benefactor Giovanni Battista Ricciardi (1623–86). Yet, several of his drawings on panel, like this, give the impression of being independently executed works of art. Here, Rosa effectively incorporates the rough surface of the support in his image. The tree and rocks seem almost to stand out in relief, contrasting with the silhouette of the mountain in the background. Other works of this type include the Nationalmuseum's *The abandoned Oedipus* (NM 6839) and *The death of Empedocles* (Palazzo Pitti, Florence).

*Study of a sticky nightshade, or litchi tomato (*Solanum sisymbriifolium*)*, by Herman Saftleven (1609–85). 1683. Watercolour, over traces of black chalk, 35.5 by 25.5 cm.

Purchased with the support of the Wiros Fund, 2016. NMH 516/2016.

This watercolour, from the collection of Professor I.Q. van Regteren Altena, Amsterdam, depicts sticky nightshade, a prickly plant with small edible fruits, native to South America and Africa. It is dated 31st October 1683; earlier that month, the artist had painted a different *Solanum* species, a Madagascar potato (British Museum, London).

In this composite image designed to communicate all the known facts in a single illustration, the stem shows flowers, buds, fruits and leaves in various states of emergence and decline. Saftleven's botanical studies, a genre to which he turned late in life, were all commissioned by the amateur horticulturalist and botanist Agnes Block (1629–1704), a passionate collector of rare and exotic plants. They provide a valuable record of the intersection of art and science in the seventeenth century.



Opposite above *Study of a male lumpsucker (*Cyclopterus lumpus* L.)*, by an artist in the circle of Hendrick Goltzius (1558–1617). Late 1590s. Water-colour and washes, over traces of black and red chalk, 22.6 by 36.5 cm.

Purchased with the support of the Wiros Fund, 2015. NMH 12/2015.

Naturalistic animal studies, such as this expressive watercolour, formerly in the collection of Professor I.Q. van Regteren Altena in Amsterdam, were especially popular among learned collectors of art and *naturalia* during the second half of the sixteenth century. Sensitive combining transparency and opacity, the sheet faithfully renders the distinctive colour and texture of this odd-looking species, found in coastal areas of the Atlantic. Although once attributed to Hendrick Goltzius, it is no longer considered an autograph work by the Haarlem master, whose comparable studies were executed almost entirely in coloured chalks.

Opposite below *The entry of Queen Christina of Sweden into Paris on 8th September 1656*, by François Chauveau (1613–76). 1656. Pen and brown ink with brown wash on paper, 41.2 by 54 cm.

Purchased with the support of the Wiros Fund, 2017. NMH 63/2017.

In the summer of 1656 Queen Christina left Rome for France, where she secretly conferred with Cardinal Mazarin on a joint military venture against Naples. Her entry into Paris is depicted in several engravings; this drawing was undoubtedly a study for one. In the foreground, the Queen is seen riding side-saddle but on the 'wrong' side, as the image would have been reversed in the engraving. The canopy was carried in front of the Queen, rather than above her, because, as *La Gazette* reported, her horse Licorne ('Unicorn') shied at it. A more detailed variant of the drawing, inscribed 'Chauveau', is in the Bibliothèque Nationale, Paris.



Left *The apostle Paul at his writing desk*, by Jan Lievens (1607–74). c.1627–29. Canvas, 119 by 108 cm.

Purchased with the support of the Wiros Fund, 2012. NM 7087.

Lievens portrays the greying apostle as the author of the Epistles, deep in thought and illuminated by divine light. He painted the picture during his early years at Leiden, where he was influenced both by the Utrecht Caravaggisti and by a young Rembrandt. Analogies can be seen in the choice of subject matter and the powerful chiaroscuro treatment, as well as the boldly realistic rendering of the apostle's distinctive physiognomy. Lievens had a talent for conveying a subject's inner spiritual life through distinguishing features, rather than expressive gestures. The picture was brought to Sweden in the eighteenth century by Gustav Adolf Sparre (1746–94), a shareholder in the Swedish East India Company and a major art collector.

Left below *Young man holding a pair of gloves*, by Isaack Luttichuys (1616–73). 1661. Canvas, 91 by 71 cm.

Purchased with the support of the Rurik Öberg Fund, 2015. NM 7311.

This signed portrait of an unidentified, elegantly dressed young man was painted at the height of the artist's maturity. A successful Amsterdam portraitist, whose subjects came principally from a circle of prominent merchant families of German extraction, Luttichuys made his mark not so much through originality of ideas as by being closely attuned to the fashionable Flemish artistic trends of his day. Solid forms and outlines, a cool tonality and clear daylight prevail. Typical of Luttichuys is the delicate modelling of the face with carefully blended brushstrokes, creating an enamel-like surface, and the exquisite attention to detail in rendering the patterns and textures of fine fabrics.



Opposite top *Portrait of a violinist*, by Anne Vallayer-Coster (1744–1818). 1773. Canvas, 116 by 96 cm.

Purchased with the support of the Wiros Fund, 2015. NM 7297.

This portrait probably represents one of the artist's three sisters. There is a sense of quiet calm and contemplation about the composition. The broken strings, symbolising the transience of life, have a powerful visual impact. Vallayer-Coster painted this work three years after her election to the French Academy of Painting and Sculpture, which was considered an exceptional achievement, given that she was just twenty-six years old, a woman and unmarried. The painting was acquired at Sotheby's/Artcurial in Paris, when it fetched a record price for the artist.

Opposite bottom left *The artist and his wife, Marie Suzanne Giroust, painting the portrait of Henrik Wilhelm Peill*, by Alexander Roslin. 1767. Canvas, 131 by 98.5 cm.

Purchased with the support of the Sophia Giesecke Fund, the Axel Hirsch Fund and the Friends of the Nationalmuseum, with a contribution from Denise and Stefan Persson, 2013. NM 7141.

Roslin painted this portrait of himself and his wife, who was an artist, as a token of their friendship with the merchant Henrik Wilhelm Peill, the man in the pastel. Roslin produced his painting when Peill left Paris in 1767. The gold box with portrait miniatures at which the artist is pointing contributes to the rebus-like character of the work and may have been a lavish farewell gift from Peill. The younger woman portrayed on the box is probably the younger Anna Johanna Grill, whom Peill was to marry, while the older woman is assumed to be her mother, the elder Anna Johanna Grill. The inscription on the frame, '*Loin et près*' ('Far away and [yet] close'), makes it clear that the portrait was an expression of friendship.

Opposite bottom right *The artist's father, Hubert Drouais*, by François-Hubert Drouais (1727–75). c.1760. Canvas, 130.2 by 97.2 cm.

Gift of the Friends of the Nationalmuseum, 2016. NM 7331.

This painting shows the artist's father in his studio. In the background is an easel with a portrait that he has just started. Dressed in a shimmering velvet coat and seated comfortably in an armchair, a reminder that Drouais senior was a leading portraitist, he is about to draw a chalk study on the paper he holds on his lap. His gaze meets the viewer's, as if we were his subject. One of his reception pieces was a portrait of the sculptor Robert Le Lorrain, hence the gilded copy of the *Laocoön* in the background.



Above *Madame Lefranc painting a portrait of her husband, Charles*, by Adélaïde Labille-Guiard (1749–1803), 1779. Watercolour and gouache on ivory, diameter 6.6 cm.

Purchased with the support of the Hjalmar and Anna Wicander Fund, 2013. NMB 2625.

Portrait miniatures by Adélaïde Labille-Guiard are rare. This image of a woman painting her husband's portrait was created five years after the artist's debut in 1774. Like many other women, Labille-Guiard realised early on that portrait miniatures offered a steady source of income. She was taught by the Swiss artist François-Élie Vincent, a neighbour of her father's fashion shop in Paris. Eventually Labille-Guiard also began making pastels, which she often repeated in a smaller format.





Above *Portrait of Father Ambroise Lalouette, chaplain to Louis XIV*, by Joseph Vivien (1657–1734). c.1700. Pastel on paper, mounted on canvas, 84.5 by 66 cm. Purchased with the support of the Hedda and N.D. Qvist Fund, 2018. NMB 2732. Characteristically for this celebrated pastellist, this portrait of Louis XIV's chaplain, Ambroise Lalouette (1653–1724) is highly worked-up. Vivien precisely captures the tones and textures of the sitter's skin, costume and the book on which he rests his hand. Hébert's *Dictionnaire Pittoresque et Historique* (Paris, 1766) states that the portrait was in the famous art collection of Ange Laurent Lalive de Jully (1725–79). When the collection was sold in 1770, the work was described as being 'painted with all the power and delicacy that one can bring to works of this type'.



Above right *Marie-Joseph Peyre, architect*, by Marie Suzanne Giroust (1734–72). 1771. Pastel on paper, 63 by 53 cm. Purchased with the support of the Hedda and N. D. Qvist Fund, 2011. NMB 2603. Denis Diderot considered Giroust a more accomplished pastellist than her husband, Alexander Roslin. With Maurice Quentin de La Tour as her teacher, she developed great skill in the rendering of fabrics. Her technical brilliance in pastel can be seen in her portrait of the architect Peyre, which was shown at the Paris Salon of 1771. Giroust died the following year, aged just thirty-eight, which explains why only around thirty works by her are now known.



Right *Marie-Sophie de Courcillon, princesse de Rohan*, by Maurice Quentin de La Tour (1704–88). c.1740. Pastel on paper, 61 by 49.7 cm. Purchased with the support of the Wiros Fund, 2014. NMB 2650. The princesse de Rohan is holding the score of a love song. Although the music is fully legible, the words, for some reason, have been deliberately erased. In the spirit of the age, the Swedish ambassador in Paris, Count Carl Gustaf Tessin, and his wife, Ulla Tessin, set about creating a gallery of portraits of women. The princesse was not very keen to donate her likeness, however, and Tessin therefore commissioned his 'court painter' Gustaf Lundberg to make a copy of De La Tour's portrait. In 2014 the Nationalmuseum was able to acquire the original, which was long believed lost.



Above *Study of a triton*, by François Boucher (1703–70). 1740. Red, black and white chalk on paper, 29.4 by 23 cm.

Purchased with the support of the Hedda and N.D. Qvist Fund, 2018. NMB 2732.

This is one of only two known figure studies for *The triumph of Venus* (1740; Nationalmuseum), perhaps Boucher's finest painting. The drawing corresponds directly to the triton on the right, who is lifting a naiad. As he does so, his body twists, and Boucher has freely and yet accurately captured the ripple of his muscles. The artist's use of red and black chalk lines is energetic and assured. Boucher has not yet covered the naiad's nakedness, and here the Triton's lift is an ardent embrace.

Above right *Portrait of Geneviève-Thérèse Mariette (b. 1732)*, by Edmé Bouchardon (1698–1762). 1736. Red chalk on paper, 43.8 by 32.5 cm.

Purchased with the support of the Wiros Fund, 2017. NMH 64/2017.

On the reverse of this drawing the famous engraver and art collector Pierre-Jean Mariette (1694–1774) has written that it is a portrait of his daughter, Geneviève-Thérèse, drawn by his friend Edmé Bouchardon in 1736. In 1737 the artist exhibited six drawings at the Paris Salon, including two of Mariette's children. The catalogue describes this drawing as 'a little girl in a bonnet'. Using sharp outlines and graduated shading, Bouchardon has built up volumes, creating an almost sculptural effect.

Right *Interior from the artist's home at Charlottenborg*, by Christoffer Wilhelm Eckersberg (1783–1853). 1824. Pencil and wash on paper, 17.4 by 13.6 cm.

Purchased with the support of the Wiros Fund, 2016. NMH 520/2016.

As a professor at the Academy, Eckersberg lived in an apartment in the Charlottenborg Palace in Copenhagen. This drawing shows a sequence of three rooms in his home. It demonstrates the artist's penchant for subjects that posed a challenge in terms of perspective, as well as providing an insight into his life as an artist. On the walls are paintings in various stages of completion. To the right in the far room hangs a picture that appears to be identical to *The cloisters*, *S. Lorenzo Fuori le Mura* (Art Institute, Chicago); Eckersberg painted it in 1824 and sold it the same year, indicating that the drawing can probably be dated to that time.





Satyr and nymph, by Claude Michel, called Clodion (1738–1814). 1780s. Terracotta, height 56.4 cm.

Purchased with the support of the Sophia Giesecke Fund, 2011. NMSk 2346.

This is one of the Nationalmuseum's most important recent acquisitions of sculpture. Clodion produced several variations on the theme of satyr and nymph (there is a counterpart to this group in the Metropolitan Museum of Art, New York). This version, dating probably from the 1780s and long considered lost, is not a sketch, but a completely finished work. It possesses a gentle sensuality, rather than an intense eroticism. Clodion skilfully contrasts the nymph's smooth skin with the detailed intricacy of her hair. The sculpture previously belonged to the politician Henri Rochefort and to Jacques Doucet, whose collection was dispersed at auction in 1912.

Opposite top left *Study of a boy's head*, by Thomas Willeboirts Bosschaert (1613–54). c.1644–45. Oil on panel, 37.5 by 29.3 cm.

Purchased with the support of the Sara and Johan Emil Graumann Fund and the Friends of the Nationalmuseum, 2015. NM 7295.

Willeboirts's *tronie* of a mischievous-looking boy with rosy cheeks, notable for the virtuoso brushwork in the tousled corkscrew locks, comes from the Stirling Collection at Keir House, Scotland. Transformed into a pale, golden-haired youth, the boy's head served as a model for the god of love in Willeboirts's *Amor triumphant amongst the emblems of art, science and war* (c.1644–45; Nationalmuseum), painted in collaboration with Paul de Vos (1595–1678). The lively study of a head soon became a favourite among Antwerp artists who, like Willeboirts himself, copied and used it in widely differing contexts. A second version, presumably a copy by another artist, perhaps David Ryckaert III, is in the Hamburger Kunsthalle.

Opposite top right *The artist's nephew Johan Jacob Krohn, author and headmaster, as a child*, by Christen Købke (1810–48). 1846. Canvas, 30 by 25 cm.

Purchased with the support of the Wiros Fund, 2014. NM 7285.

Christen Købke's pupil and friend Lorenz Frølich said of him: 'Of Eckersberg's pupils, Købke is the one who looked at nature with most delight, most innocently, in the most childlike way; that his eye, in its purity, also saw most deeply seems to be borne out by his portraits of children'. This image of Købke's nephew is an excellent example of this, and shows how the artist painted his sitter in a way that feels immediate, but in fact required keen psychological insight. The artist's family frequently appear in his work, since, despite his ability, he had difficulty reaching out to a wider clientele.

Opposite bottom left *Capaneus ('The blasphemer')*, by Anne-Louis Girodet-Trioson (1767–1824). c.1800. Canvas, 55 by 46 cm.

Purchased with the support of the Hedda and N. D. Qvist Fund, 2016. NM 7348.

Around 1800, Anne-Louis Girodet-Trioson was planning to paint a scene from Aeschylus' *Seven against Thebes*. The composition, showing the seven chieftains swearing to take Thebes or perish, is documented in drawings, but the painting was never executed. By way of preparation, Girodet painted full-scale head studies of two of the chieftains, somewhat smaller than life-size. One of them, Capaneus, is a helmeted figure depicted in profile, with bared teeth and protruding jaw, who was intended to appear roughly in the centre of the painting, his neck lit by a sacrificial fire to the left. The raging Capaneus blasphemously cries out that the heavens willing – or unwilling – he will lay waste Thebes, hence the name 'The blasphemer' given to this study.

Opposite bottom right *'Una Ciociara' (Portrait of a Roman country girl)*, by Christoffer Wilhelm Eckersberg (1783–1853). 1816. Canvas, 52 by 46.5 cm.

Purchased with the support of the Wiros Fund, 2016. NM 7334.

Painted during the artist's years in Rome, from 1813 to 1816, Eckersberg's *Una Ciociara* had long been below the radar when it turned up at Christie's, New York, in 2016. In several respects, it is unique in the artist's work. Technically, it is by far one of his most ambitious figure paintings, and meticulous notes in his diary allow us to follow its creation in detail. Eckersberg records, for example, how he hired the costume worn by his model for two weeks, and how much he had to pay for it. The painting later accompanied the artist back to Copenhagen, where he made much use of it in his teaching, instructing his students to copy it. One of them, Wilhelm Bendz, depicts his copy hanging on a wall in his *Interior from Amaliegade with the artist's brothers* (c.1829; Hirschsprung Collection).





Opposite *Woman with a sketchbook*, by Antoinette Cécile Hortense Haudebourg-Lescot (1784–1845). c.1820. Canvas, 40.5 by 32.5 cm.
 Purchased with the support of the Axel and Nora Lundgren Fund, 2016. NM 7383.
 The artist with a sketchbook portrayed here could be Haudebourg-Lescot herself. A private pupil of Guillaume Guillon-Lethière, she followed her teacher to Rome when he became director of the French Academy there in 1807. She spent nine years in Italy and became very conversant with *plein-air* painting, but also produced genre-like peasant scenes. In 1820 she married the architect Louis-Pierre Haudebourg, with whom she had become well acquainted in Rome.

Right *Faithful friendship (La fidèle amitié)*, by Jean-Baptiste Stouf (1742–1826). 1795. Terracotta, height 58.5 cm.
 Purchased with the support of the Hedda and N. D. Qvist Fund, 2013. NMSk 2347.
 This sculpture was created in 1795 and exhibited at the Paris Salon the same year. Both the material and the subject would have appealed to contemporary collectors. The woman is a personification of Friendship. Dressed *à l'antique*, she leans on the altar of friendship and love, which is guarded by a dog, a symbol of fidelity. A dove – symbolising love – on her shoulder has crowned her with a wreath of flowers, representing marriage. Stouf's sculpture is a superb example of French Neoclassicism, mixing formal ideals inspired by antiquity with a Romantic notion of friendship. As a student in Rome, Stouf was a close friend of the Swedish sculptor Johan Tobias Sergel (1740–1814).



Left above *The Temple of Antoninus and Faustina (S. Lorenzo in Miranda)*, Rome, by Lancelot-Théodore Turpin de Crissé (1782–1859). 1807–08.
 Oil on paper mounted on paper and canvas, 18.2 by 24.8 cm.
 Purchased with the support of the Wiros Fund, 2017. NM 7401.
 This small painting was presumably a preliminary study for the large composition shown by Turpin de Crissé at the Paris Salon of 1808 (Museum of Fine Arts, Boston). The similarity to Christoffer Wilhelm Eckersberg's painting of the same scene (Ny Carlsberg Glyptotek, Copenhagen) is striking, but Turpin de Crissé's is at least five years earlier. Whether Eckersberg knew of the Frenchman's visual idea is not clear, but at all events the similarities show that the buildings of Rome inspired artists to come up with unconventional compositions.

Left *At the Barrière de la Villette, Paris*, by Auguste-Xavier Leprince (1799–1826). 1823. Canvas, 37 by 45.5 cm.
 Purchased with the support of the Wiros Fund, 2016. NM 7329.
 Auguste-Xavier Leprince died aged just twenty-seven, and relatively few works by him survive. Everyday scenes were his speciality, often in an agricultural setting. This painting shows the toll house at the Barrière de la Villette, one of the entrances to Paris through which tradesmen had to pass to have their loads inspected and pay duty on them. The artist has recorded several things happening in parallel. Numerous sketches in the Musée du Louvre, Paris, show that Leprince made careful preparations for the painting, and that it served as the original for an unknown number of copies by other artists, including one by Bernard Edouard Swebach (1800–70) in the Musée Carnavalet, Paris.

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Top left *Loggia, Procida*, by Martinus Rørbye (1803–48). 1835.
Oil on paper mounted on canvas, 32 by 47.5 cm.

Purchased with the support of the Wiros Fund, 2017. NM 7402.

Rørbye has painted a simple loggia on the island of Procida, off Naples. Three years earlier, in 1832, the Norwegian artist Thomas Fearnley (1802–42) had visited the same loggia and painted it from almost exactly the same vantage point. As the two artists were in Rome together, Rørbye had probably seen Fearnley's painting and felt drawn to the place. The Nationalmuseum's painting, the first of three versions, is the one painted on the spot. The treatment of light and shadow and the way the painting conveys the special character of the place make this study one of the Danish Golden Age's more lyrical examples of how the artist's gaze could be translated into pictorial form.

Top right *View towards Amalfi*, by Carl Morgenstern (1811–93). c.1834–37.
Oil on paper mounted on canvas, 38.5 by 52 cm.

Purchased with the support of the Wiros Fund, 2017. NM 7447.

Morgenstern travelled to Italy in 1834 and stayed there for three years. This study from a point just above Amalfi demonstrates one of his specialties, a subtle atmospheric perspective in a bluish-violet tone. Of particular interest here is the fact that he painted the scene from an opening in the cliff, presumably to make use of the shadow falling across the foreground, some way into the picture, and to be able to record the sun-drenched view without being dazzled by the light.

Bottom left *Study from the Roman Campagna*, by Simon Denis (1755–1803). c.1800. Oil on cardboard, 48.7 by 63.8 cm.

Purchased with the support of the Sophia Giesecke Fund, 2016. NM 7336.

Today, Denis is best known for his impressive studies of clouds and atmospheric phenomena, such as the shafts of light in this view of the countryside outside Rome.



Bottom right *Oak and birch: spring*, by Karl Julius von Leypold (1806–74). 1832.
Oil on paper mounted on panel, 29.5 by 37.6 cm.
Purchased with the support of the Wiros Fund, 2015. NM 7327.

Karl Julius von Leypold was a forgotten artist until Werner Sumowski published an article about him in 1971. Before that, a number of his works had been attributed to his teacher, Caspar David Friedrich. The Nationalmuseum's painting shows how close to Friedrich he could be, in both technique and subject matter. This study is a good example of how the Dresden Romantics' representations of the natural world were based on a meticulous study of it, but how they were also, early on, informed by a subtle stylisation of elements such as the pattern of the branches we see here.

Opposite *Paris street in afternoon light*, by Étienne Bouhot (1780–1862). 1823.
Canvas, 55.5 by 47 cm.

Purchased with the support of the Hedda and N.D. Qvist Fund, 2017. NM 7434.

In Bouhot's city views, perspective and light are the key elements in creating a sense of illusion. Artists often recorded the world of ordinary people, complete with alleys, backyards and outhouses. Details of this unknown Paris street are rendered with meticulous precision, as is the play of light and shadow. The illusionistic effect and strong sense of presence are reinforced by staffage figures, placed on different planes, like actors on a stage. They help to create depth, but are also part of a social context. The future King Louis-Philippe I owned a drawing for the painting, also made in 1823.





**Study for *Bathers at Asnières*, by Georges Seurat (1859–91). c.1884.
Conté crayon on paper, 24 by 30.5 cm.**

Bequest of Elisabeth 'Peggy' Bonnier, 2014. NMH 50/2014.

This drawing of a pair of bent legs is a detailed study for one of the figures in Seurat's *Bathers at Asnières* (1884; National Gallery, London). It is typical of his method of working with coarse-grained paper and conté crayon, a compressed mixture of powdered graphite and charcoal with added wax or clay. All the lines are subordinated to entire planes and surfaces in varying shades of black, produced by applying differing amounts of pressure to the crayon. The drawing is also a closed composition in its own right, with the leg forming a light, diagonal band across the picture plane.

***Cat in a summer meadow*, by Bruno Liljefors (1860–1939). 1887.
Canvas, 61 by 76 cm.**

Purchased with the support of the Sophia Giesecke Fund, 2013. NM 7128.

On a number of occasions in the 1880s Liljefors arranged several small paintings in a single frame, according to the Japanese *harimaze* principle, whereby woodcuts were combined in an irregular but balanced way. Today, all but five of these creations by Liljefors have been dispersed, as more profit was to be made by selling the paintings separately. *Cat in a summer meadow* was originally part of the largest of his single-frame arrangements, together with five images of birds acquired by the Nationalmuseum in 1992. With the purchase of this work, the paintings have been reunited.





Mirror, by Burchardt Precht (1651–1738) and Kristoffer Elstermann (d.1721). 1690–1700. Gilt wood and engraved glass, 195 by 110 cm.

Purchased with the support of the Axel Hirsch Fund, 2017. NMK 114/2017.

An example of Swedish Baroque, this mirror has an ornately carved gilt frame, with engraved, inset mirror glass and, at the top, the engraved coat of arms of the Wrede family. It was commissioned by Count Fabian Wrede (1641–1712), a highly placed official during the reign of Charles XI. The mirror was made by Burchardt Precht, wood carver to the court, who frequently collaborated with the court architect Nicodemus Tessin the Younger (1654–1728). The engraved glass can be attributed to Kristoffer Elstermann. Precht is first mentioned in 1691, when he carried out a commission for the Dowager Queen Hedvig Eleonora. He played an important role in developing the art of engraving in Sweden.

The elephant, from the series *Grotesques de Berain*, designed by Jean-Baptiste Monnoyer (1636–99) and Jean Berain I (1640–1711). 1696. Beauvais tapestry, woven in wool and silk, 284 by 224 cm.

Purchased with the support of the Ulla and Gunnar Trygg Fund, 2016. NMK 299A/2016.

The series *Les Grotesques*, based on cartoons from the 1680s by Jean-Baptiste Monnoyer, clearly inspired by Jean Berain, was one of the Beauvais manufactory's most successful designs. Monnoyer is mentioned as the designer in correspondence relating to an order from Count Carl Piper for tapestries for one of his houses in Stockholm. Piper ordered the Beauvais series *Ports de Mer* (private collection) and *Les Grotesques*, and was very pleased with them when they arrived in 1699. He had asked for tapestries appreciably smaller than the standard sizes. The small dimensions and the borders – Berain-style ornament in red against a blue ground, as described in detail in the letters – suggest that this, together with three other tapestries from the series acquired at the same time, were among the ones Piper ordered.



Chocolate cup and saucer, by Johann Martin Kittel (1706–62). c.1732? Meissen porcelain with painted and gilt decoration, 7 by 13 cm.

Purchased with the support of the Wiros Fund, 2015. NMK 207/2015.

In 1734 Augustus, Elector of Saxony, sent Frederick I and Queen Ulrika Eleonora of Sweden a magnificent gift that included a set of vases, a travelling coffee and tea service and a chocolate service, all of Meissen porcelain. The aim was to secure Swedish support for Augustus's candidacy for the Polish crown in the major European war then in progress. This chocolate cup and saucer were part of a set intended for the Queen. In exchange for the porcelain, Augustus was presented with a lion and an 'Indian wild cat', which had been received in Stockholm only the year before as a gift from the Dey of Algiers, Baba Abdi (Abdy Pasha). Diplomatic gifts, in other words, could be recycled.



Acquisitions for the reopened Nationalmuseum, Stockholm



Above *Queen Lovisa Ulrika's memorial cup*, by Pehr Zethelius (1740–1810). 1783. Silver, 36 by 18.4 cm.

Gift of the Friends of the Nationalmuseum, Barbro and Henry Montgomery Fund, 2012. NMK 36/2012.

At Dowager Queen Lovisa Ulrika's funeral on 31st July 1782 the eulogy was given by Johan Wingård, First Chaplain to the Court. Following the eighteenth-century tradition of giving a silver cup to bishops presiding at royal funerals, and by way of thanks, Gustav III presented Wingård with a magnificent silver cup weighing almost three kilograms – befitting the commemoration of a sister of Frederick the Great of Prussia. Zethelius was a leading figure in Swedish silversmithing in the latter part of the century. Pieces from his workshop are of high quality both artistically and technically. The Nationalmuseum acquired the cup from Wingård's descendants.

Right *Cabinet and armchair (one of a pair)*, designed by Carl Hörvik (1882–1954). Falk och Wiström, Nordiska Kompaniet, Nyköping, 1925. Oak, veneered with rosewood, Hungarian ash and birch, gilded and tin-plated, and wrought iron. Cabinet 173 by 65 by 34 cm.; armchairs 80 by 60 by 39.5 cm.

Gift of the Friends of the Nationalmuseum, 2015. NMK 91–93/2015.

Hörvik's furniture was shown in the reception room of the Swedish pavilion at the Paris Exhibition of 1925. The chairs have cane backs and horsehair-upholstered seats. The cabinet, with a gilded interior, was used to display Swedish glass. The furniture, which was arranged around the walls of the room, also included a sofa, a table and tabourets. The cabinet's classical design, combined with a rich variety of materials and its gilding, recalls ancient Egypt. Perhaps the inspiration had come from the discovery of Tutankhamun's tomb in 1922. In 2011 the Nationalmuseum acquired the chandelier by Carl Bergsten that had hung in the reception room.

Opposite *The Garden of Eden cabinet*, by Uno Åhrén (1897–1977). Mobilia, Malmö, 1924. Brazilian walnut, eucalyptus and tropical olivewood, African ebony, leather and silver-plated metal, 202 by 92 by 57 cm.

Gift of the Friends of the Nationalmuseum, 2018. NMK 1/2018.

Åhrén's furnishings for a lady's salon shown at the 1925 Paris Exhibition are mainly remembered for the fact that he distanced himself from them, having been converted to Modernism by seeing Le Corbusier's pavilion at the Exhibition, L'Esprit Nouveau. In recent years the Nationalmuseum has acquired an armchair and a table from the salon, and in 2018 the Friends of the Museum generously donated the unique cabinet. Its rich marquetry decoration of exotic woods represents Paradise, with Adam and Eve living in harmony with the animals and plants until they eat of the apple. We see leafy trees, waterfalls, leopards and antelopes. Slithering across the writing-surface lid is the treacherous serpent.





Acquisitions for the reopened Nationalmuseum, Stockholm



Above left *Julkaktus* (Christmas cactus) vase, by Betzy Ählström (1857–1934). Reijmyre Glassworks, 1901–02. Glass, *marqueterie de verre*, 17 by 14 cm.

Purchased with the support of the Anna and Ferdinand Boberg Fund, 2015. NMK 230/2015.

For a long time the Nationalmuseum's collection of Swedish glass from the *Jugendstil* period was confined to the output of male designers. A pioneer of Swedish glassmaking, Ählström worked for the Reijmyre Glassworks as a designer from 1901 to 1902 after it turned to her in its preparations for the Turin Exhibition of 1902. The international press praised the Reijmyre glass in the exhibition as works of genius.

Above right *Water jug*, designed by Sylvia Stave (1908–94).

C.G. Hallbergs Guldsmidsaktiebolag, 1936. Silver plate and ebonised wood, 18.5 by 16.9 by 14.8 cm.

Purchased with the support of the Barbro Osher Pro Suecia Foundation, 2013. NMK 198/2013.

Sylvia Stave worked in an idiom marked by a geometrical elegance on the boundaries between 1920s Swedish Grace and 1930s functionalism. Spherical forms were a recurring feature, as were rattan-covered handles. Metal surfaces were decorated with thin engraved stripes or, as here, relief patterns that produced interesting reflections of light. Stave began designing for C. G. Hallbergs Guldsmidsaktiebolag in 1929 and was the firm's artistic director from 1931 to 1939. Subsequently, she gave up her career and her work fell into oblivion. It is gratifying therefore that, thanks to the Barbro Osher Foundation, the Nationalmuseum has been able to make significant acquisitions of both Stave's designs and her archives.

Gertrud Fridh (1921–84), actress, as *Medea*, by Rolf Winquist (1910–68). 1951. Gelatin silver print, 36 by 28.5 cm.

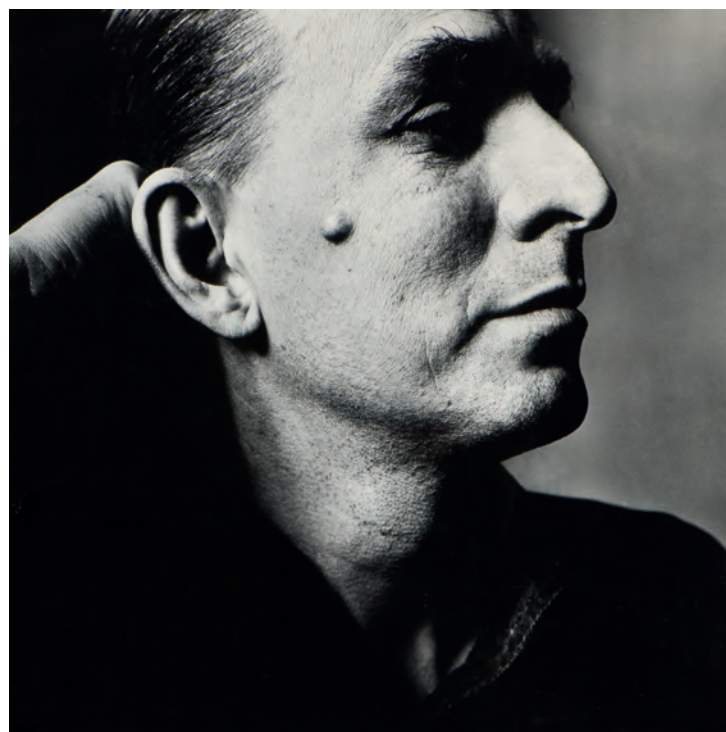
Purchased with the support of the J. H. Scharp Fund, 2012. NMGrh 4894, Swedish National Portrait Gallery.

For many years Winquist managed a popular studio attracting several generations of young photographers. He offered no formal instruction, preferring to let his assistants learn from experience. Winquist had his roots in Pictorialism, but later turned his hand both to experimental work in a Surrealist vein and to street photography. This image of the actress Gertrud Fridh differs markedly from his otherwise cool portraits of women. The tragic role of the betrayed Medea is one of intense emotion. Winquist has captured the subject locked in self-destructive, introverted fury.

Ingmar Bergman (1918–2007), director and author, by Irving Penn (1917–2009). 1964–65. Gelatin silver print, 34.5 by 34.5 cm.

Gift of the Friends of the Nationalmuseum, Brita and Nils Fredrik Tisell Fund, 2009. NMGrh 4683, Swedish National Portrait Gallery.

In 1964 Irving Penn produced a photo reportage on Sweden for *Look* magazine. The brief included photographing Swedish politicians, scientists and cultural figures. This portrait of Bergman was not published, but it was given to the sitter, remaining in his possession for the rest of his life. There is a total lack of movement, and the demon director's sharp profile is almost monumental. His eye is in shadow, shifting the emphasis instead to the strongly lit cheek and ear. Penn has made a wart on the sitter's cheek the centre of the composition. Several photographers have attested that Bergman was difficult to portray. He preferred to direct, rather than be directed.





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