

Neil Jeffares, *Dictionary of pastellists before 1800*

Online edition

NB: This article is divided into the following pdfs:

- Essay; Named sitters A-H
- **Named sitters I-Z**
- **Unnamed sitters &c.**

Follow the hyperlinks for the remaining sections.

LUNDBERG, Gustaf

Stockholm 17.VIII.1695–18.III.1786

Lundberg was apprenticed to David von Krafft in 1710, but ignored his advice by travelling to Paris in 1717. Here Lundberg studied painting with Rigaud, Largillier and de Troy, as well as drawing with Pierre-Jacques Cazes (*q.v.*), an oil painter who is largely forgotten except as the master of Chardin, but was also responsible for a 1723 pastel which appeared on the market in 2011. Lundberg was converted to pastel by Rosalba Carriera on her 1720 trip. He copied her works, and speaks of her influence in his manuscript autobiography (Uppsala, Universitetsbibliotek, MS X 219). It seems very probable that he is the “Lomberque” encountered some years later by a certain Gueffier who had recently arrived in Paris in search of pastels for Rosalba, writing to her, “Un nommé Mr. Lomberque, qui dit avoir eu de vos leçons, les a fait lui même composé” (7.III.1731). (Lundberg’s name was variously spelt by contemporary French writers: he appears as Lowemberg in Charles Boit’s posthumous inventory, 6.II.1727; as Lungberk in Dézallier d’Argenville’s article on his teacher Cazes; as Lomberg in Gyldenkrone’s correspondence in 1773, *v. infra*, while Mareschal 1911 sought information on Blombergue or Blumbergue, no doubt misreading the inscription on his pastel.) There is no such doubt concerning the “Lundberg, peintre suédois” who appeared as a debtor for 65 livres in the 1725 inventory of the dealer Edme-François Gersaint (Glorieux 2002, p. 173f), although it is unclear whether this was for materials.

Lundberg followed Stanislaw Leszczyński to Chambord in 1725, but returned to Paris. When Vivien (whose influence on Lundberg’s style is evident) died in 1734, La Tour was at the start of his career and Lundberg filled a vacuum. Lundberg was evidently at the heart of the French art establishment by this stage, leaving portraits of important sitters as well as of connoisseurs. In 1735 Lundberg consigned the pastel portrait of a woman to François Lemoyne for the premier peintre to copy (records show him trying to retrieve the work after Lemoyne’s suicide in 1737).

Lundberg was supported by Carl-Gustav Tessin, the Swedish ambassador in Paris from 1739. Under his patronage, Lundberg was *reçu* in 1741 despite his Protestant religion (this required a royal command from Orry to the Académie ordering departure from the normal rules, “Le Roi étant informé du mérite du sr Lundberg”, 12.I.1741). His morceaux de réception, of Natoire and Boucher, show him at the height of his powers, although neither work is a typical example of his style. They were finished by 25.XII.1741, the date of a letter from Berch to Hedlinger:

Les deux portrait que Mr Lundberg a faits pour sa réception sont la plus jolie chose du monde. De deux professeurs, dont l’un est blême, et l’autre coloré, il a fait deux peintures, dont vous direz l’une sorte de l’école de Van Dyk, et l’autre de Rubens.

The portrait of Natoire was not exhibited at the salons; that of Boucher was exhibited in the Salon of 1743, alongside a lost portrait of the premier peintre’s wife, described by de Jessin: “Le portrait de Mme Boucher, en pastel, le ressemble comme deux gouttes d’eau, votre Excellence peut juger par là, s’il doit être beau et s’il ne mérite pas qu’on l’admire.” Despite this critical response, Lundberg soon began to face competition from La Tour and Perronneau in Paris.

On 18.VI.1743 (not 1745 as repeated in all sources until Berch 1997), Lundberg (who had been living at rue du Colombier, à l’hôtel Notre-Dame) set off for Madrid with his friend, the Swedish diplomat Pehr Axel Fleming, who had been appointed plenipotentiary minister there. (Berch’s letter of 25.XII.1741 suggested that the pair had originally intended to set off in II.1742.) They travelled through Lyon, Marseille and Barcelona, arriving in the Spanish capital on 26.VIII.1743. There Lundberg portrayed the wife of Don Felipe. The two men returned to Stockholm in the summer of 1745, where Tessin had the pastellist appointed “Premier peintre de leurs altesses royales” with a pension of 500 écus. Their relationship was virtually a collaboration – as Tessin put it, “I am the man of ideas, Lundberg has the talent...I compose, he immortalises.” One of the more eccentric results was the so-called Chicken Picture of 1747, where Pasch and Scheffel painted onto the bodies of chickens replicas of Lundberg’s heads of the maids of honour in the Swedish court executed in 1745 for Lovisa Ulrika.

Lundberg returned briefly to Paris in 1749 before finally settling in Stockholm. (Bachaumont noted in 1750 that this “excellent peintre de portrait au pastel ... est à Stockholm; il peint dans le goût de la fameuse Rosa Alba Carriera”, while for Samuel Formey, “Lundberg, formé à l’école des Rosalbès,...n’a pas son égal dans la Peinture en pastel.”) Here his charming if superficial rococo portraits swept away the heavier Swedish traditions, but he still failed to win the major commissions which were assumed to require treatment in oils. This need to prove himself was probably behind his presentation to the Konstakademien of an oil copy of Van Dyck.

In 1765 Frederik V’s plans to remodel Christiansborg Slot required a new collection of portraits of European rulers, including one of the Swedish king Adolf Fredrik. Enquiries were made in Stockholm through the Danish ambassador Joachim Otto von Schack, who reported back that no competent artist could be found “si j’excepte le Sieur Lundberg qui depuis 20 ans ne peint plus qu’en pastel, et qui a entièrement négligé la peinture en huile” (23.IV.1765; Andrup 1917). He suggested asking Lundberg to supervise a copyist in oil. When the problem was addressed again by the foreign minister J. H. E. von Bernstorff in 1766; Schack had found Pasch to do the king’s portrait. By

1773 a similar problem had arisen in the search for a portrait of Sofia Magdalena, queen to the new Swedish king Gustav III and sister of Christian VII of Denmark, who continued his father’s plans for a collection of royal portraits; Gyldenkrone sent a lengthy response to the new minister Greve A. P. Bernstorff. No existing portrait was good enough to be copied, but –

le célèbre peintre en pastel nommé Lombberg a enfin obtenu l’avantage de tirer le portrait de sa Majesté en pastel et qu’il a réussi au mieux; l’original restera a ce que ce peintre m’a dit entre les mains de la Reine ou du Roi, son époux, et elle en a ordonné deux copies, dont on ignore la destination.

Gyldenkrone suggested that her brother establish whether one of the copies was to be sent to him before commissioning a further copy: that could be done without the queen’s consent, by Lundberg himself in pastel, there being no local painter able to do it in oil (apparently Pasch might not yet have been paid for the portrait of Adolf Fredrik). Alternatively an oil copy could be made elsewhere, but that would require the Queen’s consent and the embarrassment of deciding who should pay. Bernstorff replied by asking Gyldenkrone to get Lundberg to make another copy, if one was not already intended for Christian, but that Lundberg worked as fast as possible but made the copy entirely with his own hands; this was to be explicitly stipulated in the contract, Lundberg’s “réputation de l’exactitude n’étant pas égale à celle des talents.” Nevertheless the king’s intention was to have a copy in oil from the pastel made by Peder Als, one of the greatest painters in Europe “dont le coloris brillant peut rendre fidèlement le pastel, superieurement agréable dans les commencemens, mais trop peu constant et trop sujet à perdre la vivacité des couleurs.” Gyldenkrone established that the copies were probably destined for two court ladies, Mmes de Strömberg and de Härne, so he commissioned Lundberg to make another, “sous promesse sacrée, que tout l’ouvrage sera en pastel de ses propres mains, qu’il me sera livré en trois mois et qu’il y mettra tous les soins possible.” The price including glass was 3000 Daler, his usual price for royal portraits, plus an extra 5–600 Daler if a frame were required. Lundberg also offered to take back the least successful version if it turned out that one of the existing copies was after all destined for the king. Nevertheless Lundberg did not deliver the copy by his deadline, Gyldenkrone complaining “ce peintre qui ne tient jamais parole n’a à peine commencé, et s’en excuse par l’ouvrage qu’il vient d’achever d’un portrait du Roy qui a parfaitement bien réussi.”

By 1789, when Johan Frederik Hendrik de Drevon published his *Voyage en Suède* (p. 101), among the painters who glorified Sweden were the young Pasch and “un vieillard dont j’ai oublié le nom, dont on estime beaucoup le pastel.” Nevertheless a rather different account is given by the pastellophilic Bruun-Neergaard, in his *Mémoire sur l’ancien état des beaux-arts en Suède* (Paris, 1812, p. 15):

Le pastel porta un coup mortel aux peintres de portraits à l’huile. Ce genre fut trop admiré, mais le

temps l'a remis à sa place. LUNDBERG avoit cultivé cet art à Paris. Ses succès furent complets en Suède; celui qui n'avoit pas son portrait peint par LUNDBERG, croyoit ne rien avoir.

His work, while prolific, is both varied and uneven, even allowing for the multiplicity of copies of his work by pupils such as Jakob Björk and others which have been confused as autograph. Sorting out which is which is now extremely difficult, particularly given the fact that Lundberg was not himself always responsible for the primary images of members of the royal family which fill the œuvre. Lundberg never signed his pastels, and while his portraits of Swedes have often been kept in the sitters' families with a continuous tradition of authorship, the Paris portraits have mostly been lost and misattributed.

Many of Lundberg's Swedish pastels have an element of repetitiveness not found in the earlier work. But his best he was a gifted draughtsman with a fine sense of colour and an ability to capture the imposing presence of important subjects. In this he approaches Vivien, but his ever-present personality prevents his attaining the fully naturalistic result of either a Vivien or a La Tour. His palette includes a distinctive mixture of warm, reddish flesh tones and cold blues and greys for his accessories. Gouache and possibly wash are added (brown shadows between wigs and faces are characteristic). According to Abraham Fischer (1770), who fixed several of his pastels, Lundberg developed a special method for pastel: "sur du papier bleu attaché sur toile enduit de couleur d'huile, y ayant sur le papier le fond accoutumé, suivant la méthode de M. Lundberg."

Bibliography

Andrup 1917; Bénézit; Berch 1997; Brieger 1921; Chennevières 1888; Daunoy 1929; Samuel Formey, *Nouvelle bibliothèque germanique*, XVIII, 1756, p. 193; Gault de Saint-Germain 1808, p. 285; Jal 1872; Jeffares 2004; Laine & Brown 2006; Lépinasse 1925; Levertin 1902; Lundberg 1929a; Lundberg 1929b; Lundberg 1930; Lundberg 1933; Lundberg 1937; Lundberg 1972; Mantz 1854; Georges Mareschal, *L'Intermédiaire des chercheurs et curieux*, LXIII, 1911, 732 n.r.; Magnus Olausson, in Paris 1994b, p. 431; Petit de Bachaumont 1750, p. 427; Ratouis de Limay 1946; Salmon 1997a; Sanchez 2004; Sani 1985; Stockholm 2001, pp. 194, 203f; Thieme & Becker; A. G. Wahlberg, in Grove 1996

Salons critiques

Anon., "Catalogue abrégé des ouvrages de Mrs les peintres... de l'Académie royale de Peinture...", *Mercure de France*, septembre, 1743, pp. 2043–60; [p. 2049] De Mr LUNDBERG. Deux Portraits au Pastel de M. & Mad. Boucher, que le Public a honoré de beaucoup d'éloges.

Anon. [abbé Pierre-François-Guyot DESPONTAINES], "Ouvrages de l'Acad. de Peinture", *Observations sur les écrits modernes*, XXXIV, Paris, 1743, p. 48: M. Lundberg, Peintre en pastel, n'avoit point encore paru au Salon. Il y a présent des ouvrages dignes de l'attention des amateurs. Ses portraits sont d'une bonne touche. On y remarque principalement des tours agréables dans les mains, & une couleur fraîche qui plait beaucoup.

Louis PETIT DE BACHAUMONT, *Liste des meilleurs peintres, sculpteurs, graveurs et architectes des Académies royales de peinture, sculpture et architecture suivant leur rang à l'Académie*, 1750, p. 33:

Je ne parle point de plusieurs bons artistes en tout genre qui sont de l'Académie, parce qu'ils sont actuellement dans le pays étranger, entre autres M. Smit [Schmidt], excellent graveur pour les portraits, il est à

Berlin; M. Lungberg [Lundberg], excellent peintre de portrait au pastel, il est à Stockholm; il peint dans le goût de la Fameuse Rosa Alba Carrera [Rosalba Carrera], Vénitienne, qui est aussi de l'Académie de Paris, ainsi que Pelegriini, son beau-frère, excellent peintre d'histoire dans le goût italien moderne; il est à Venise avec elle.

Anon., "Coup d'œil général sur les Peintures, sculptures & gravures exposées au Salon du Louvre, depuis le 25 Août", *Mémoires pour l'histoire des sciences et des beaux-arts [Journal de Trévoux]*, x.1767, pp. 186–89:

Le Public admire également ... d'autres Portraits intéressants, tant de M. DELATOUR, qui n'est pas nommé dans le Catalogue, mais que l'on reconnoît à sa touche, que de MM. LUNDBERG, PERRONNEAU, ROSLIN, VALADE, DROUAIIS fils, VOIRIOT & DESHAYS.

Anon., "Exposition au Salon...", *L'Avant-Coureur*, 31.VIII.1767, pp. 547–52; 7.IX., pp. 562–73; 14.IX., pp. 585–90:

Il y a des portraits par monsieur Lundberg, par messieurs Perronneau, Valade, Voiriot, par madame Terbouche, par monsieur Deshays qui font honneur à leurs talents pour ce genre d'autant plus difficile qu'il doit être l'expression fidèle et vivante de la nature.

Anon. [abbé Philippe BRIDARD DE LA GARDE], *Mercure de France*, x.1767/2, p. 177:

La ressemblance de M. le Baron de Breteuil, peint par M. LUNDBERG, est d'une exactitude parfaite, & le buste d'un ensemble bien entendu.

Denis DIDEROT, *Salon de 1767*, ed. Seznec & Adhémar 1957–67, III:

LUNDBERG

42. Portrait du Baron de Breteuil, en pastel
Ma foi, je connais ni le baron ni son portrait.

...
État actuel de l'École française

Lundberg. Nul

De PILES, *Oeuvres diverses*, 1767, III, *De la peinture en pastel*:

La peinture en pastel a bien autant de partisans que la miniature. Plusieurs peintres de nos jours, tels que MM. de La Tour, Roslin, Lundberg, Perronneau, etc..., ont porté cette sorte de peinture à un très haut degré de perfection, et leurs portraits en pastel ne cèdent en rien aux portraits peints à l'huile, tant pour la vérité avec laquelle ils ont rendu la nature, soit pour la force et la vivacité des couleurs.

Anon., "Exposition au Salon...", *L'Avant-Coureur*, 31.VIII.1767, pp. 547–52; 7.IX., pp. 562–73; 14.IX., pp. 585–90:

Il y a des portraits par monsieur Lundberg, par messieurs Perronneau, Valade, Voiriot, par madame Terbouche, par monsieur Deshays qui font honneur à leurs talents pour ce genre d'autant plus difficile qu'il doit être l'expression fidèle et vivante de la nature.

Pastels

J.503.1002 AUTOPIORTRAIT, c.58x48 ov., p.1778 (Stockholm, Konstakademien). Lit: Brieger 1921, repr. p. 362; Laine & Brown 2006, fig. 3 Φσ



~cop. attr. Jakob Björk, pnt. (NMGrh 1047)

J.503.1005 AUTOPIORTRAIT, m/u (London, 30.VI.1939, £131)

J.503.1006 Olof af ACREL (1717–1806), svenska kirurger, pntl, 1776 (PC). Lit.: Wolfram Kock,

ed., *Medicinalväsendet i Sverige 1813–1962*, Stockholm, 1963, repr.; C. D. O'Malley, *The history of medical education*, 1970, fig. 14 φ



J.503.1008 Jean ADELHEIM, pntl, 65x50 (Stockholm, Göteborg, 4.XII.1996, Lot 110 repr., attr., est. SKr20–25,000, SKr35,000)

J.503.1009 Göran ADLERBERG, with the order of the Seraphim, pntl, 65x50 (Stockholm, Bukowskis, 26.V.1999, Lot 381 repr., est. SKr70–80,000, SKr86,000). Lit.: *Svenska slott och herrestater, ny följd Uppland*, Stockholm, 1923, p. 80 repr. φ



J.503.1011 Grevinna ADLERFELT, née Ulrika Sofia Wrede-Sparre af Sundby (1736–1765), en muse de peinture, pntl, 77x65, 1756/[?1757] (Malmö Museer, inv. 22767. C. G. Tessin 1756; vente p.m., Åkerö, 1771; Fredrik Sparre; Galerie Bukowski; acqu. 1932). Exh.: Stockholm 1987; Stockholm 1995, no. 10, pl. 21; Paris 2016b, no. 124 repr. Lit.: *Leijonhufvud* 1933, II, repr. opp. p. 78; Laine & Brown 2006, pl. 4 Φσ



~visible in Olof Fredsberg watercolour, *Ulla Tessin i sitt kabinett*, 16.6x12.3, 1763 (Nationalmuseum NMH 145/1960)

J.503.1013 Friherrinna ADLERFELT, née Agneta Margareta Strömfelt (1725–1760), hovdam (Drottningholm)

~cop. Pasch & Scheffel, *Chicken picture*, pnt., 1747

~cop. Pasch, *Le Rat sur son nid*, pnt., 1747

J.503.1016 Friherrinna ADLERFELT, née Agneta Margareta Strömfelt, pstl, 66x50 (Stockholm, Bukowski, 31.X.1978, Lot 369 repr., SwKr5130. PC 1979, with two pendants, Beata Sparre and Charlotta Frederika Sparre). Exh.: Stockholm 1979, no. 669 repr.; Stockholm 1995, pl. 26. Lit.: Sander 1878, I, pp. 115ff; Jeffares 2006, p. 364Civ, Strömfelt; Laine & Brown 2006, fig. 57 φ



J.503.1018 ADOLF FREDRIK (1710–1771), konung av Sverige, pstl, 73x55 (Uppsala University, UU 212, attr.) φ



Zoomify
Photo Bo Gyllander, courtesy Uppsala University Art Collection

J.503.1021 ADOLF FREDRIK, bust, pstl, 59x48.5 (Drottningholm, NMDrh 33) φσ



J.503.1023 ADOLF FREDRIK iförd rustning, halflängd, pstl (Drottningholm) φσ



J.503.1025 ~repl., pstl, 71x56, sd 1769 (Stockholm Auktionsverk, 19.V.1998, Lot 1120 repr., est. SKr60–80,000, SKr72,000) φ



J.503.1027 ADOLF FREDRIK, pstl, 67.4x54.3, p.1751 (Hermitage inv. OP-17968. Acqu. 1774). Exh.: St Petersburg 2001, no. 35 repr. Lit.: Kamenskaya 1960, no. 76 repr. φ



J.503.1029 ~cop., pstl, 53x43 (Uppsala Auktionskammare, 5.VI.2007, Lot 16 repr., with pendant, Lovisa Ulrika, Swedish sch., est. SKr15–20,000, SKr70,000; L. Edelstam Konst och Antikveter, Stockholm; Stockholm, Auktionsverket, 8.XII.2010, Lot 2647 repr., with pendant, Lundberg ateljé, est. SKr80–100,000) φκ



J.503.1031 ~repl, head, pstl, 49x38.5, p.1749 (Drottningholm Drh 51). Lit.: Laine & Brown 2006, pl. 11 φσ



J.503.1033 ADOLF FREDRIK, pstl/pchm, 84x65 (olim Berlin, Hohenzollernmuseum Schloß Monbijou, GK-I 40826. Taken to USSR 1946)

J.503.1034 =?pstl (Berlin, SPSG inv. GK II 2121). Lit.: Jean-François Berdah, "Königliche Staatsräson und familiäre Bande", in *Friedrich der Große und die Dynastie der Hohenzollern*, Colloquium Friedrich300, fig. 2 φ



J.503.1036 ADOLF FREDRIK, pstl (Sophia Dorothea, the sitter's mother-in-law; inv. p.m., 27.II.–3.IV.1758). Lit.: Börsch-Supan 1994, p. 7 n.r.

J.503.1037 [ADOLF FREDRIK], der verstorbene König von Schweden, pstl, 67x57 (Potsdam, Sans Souci, 1772; Neues Palais, inv. 40828/3204. Lost .V.1945; Lost Art-ID 026237). Lit.: Matthias Oesterreich, *Beschreibung von allen Gemälden und Antiquen, wie auch verschiedenen andern Kostbarkeiten im Neuen Schloß bey Sans-Souci*, Potsdam, 1772, no. 166; Börsch-Supan 1994, p. 7 n.r.

J.503.1038 ADOLF FREDRIK, pstl, 67x57 (Potsdam, Neues Palais, inv. 40848/2121. Lost .V.1945; Lost Art-ID 026270)

J.503.1039 ADOLF FREDRIK, buste (greve Carl Gustaf Tessin; vente p.m., Stockholm, 8.V.1786, Lot 2)

J.503.10395 Homme, de la ?famille d'AGUESSEAU, en manteaux rouge, pstl (PC 2020) [new attr.] φv



J.503.104 Claes ALSTRÖMER (1736–1794), kansliråd och vetenskapsman, pstl φ



J.503.1042 Fru Clas ALSTRÖMER (oo 1770), née Sara Catharina Sahlgren (1748–1818), dotter till Niclas Sahlgren φ



J.503.1044 Jonas ALSTRÖMER (1685–1761), industriman, m/u
~cop. pnt. (NMGrh 1038)

J.503.1046 Friherre Patrik ALSTRÖMER (1733–1804), kommerseråd, pstl, 65x51 (PC 2006).
Lit.: Laine & Brown 2006, fig. 30 φ



J.503.1048 Friherrinna ALSTRÖMER, née Christina Maria Silfverskiöld [?; ?(1719–1787), oo 1738 Ture Ollonberg, friherre till Haneström]
~cop. Jakob Björk, pnt., 67x51 (PC 2006). Lit.: Laine & Brown 2006, fig. 31

J.503.105 Mme Carl Christopher ARFWEDSON, née Charlotta von Langenberg (1754–1834), en bergère, pstl, 65x50 (desc.; Stockholm, Bukowskis, 2–5.XII.2003, Lot 437A repr., est. SKr100–125,000; Stockholm, Bukowskis, 30.XI.–3.XII.2004, Lot 446 repr., est. SKr100–125,000). Lit.: Laine & Brown 2006, pl. 20, attr. Φ



Photo courtesy Bukowskis
J.503.1053 Abraham BÄCK (1713–1795), arkater, pstl, 53x42; & pendant: J.503.1054 spouse, née Anna Charlotta Adlerberg (1736–1767), 53x42 (Stockholm, Bukowskis, 5–6.XI.1923, Lot 123/124 repr.). Lit.: Laine & Brown 2006, pl. 12 φ



Photos courtesy Bukowskis
~grav. (Monsieur): Fredrik Akrel (1748–1804)
J.503.1059 Adolf Ludvig Gustaf Fredrik Albert Couschi, dit BADIN (1750–1822), secrétaire à la cour de Suède, jouant aux échecs, pstl, 74x57, 1775 (Stockholm, Nationalmuseum, Gripsholm, inv. NMGrh 1455). Lit.: Johnsson 1987, pp. 85–88 repr.; Laine & Brown 2006, pl. 1 φ



J.503.106 Adolf Ludvig Gustaf Fredrik Albert Couschi, dit BADIN, pstl, 1776 (lost)
~cop., Jakob Björk, pnt., 77x57.5 (Zebregs & Röell 2024). Lit.: Annemarie Jordan Gschwend, “The discovery of a lost masterpiece”, 2024, in P. H. Kaplan & al., eds. *Black portraiture*, Amsterdam, 2024, pp. 10ff, repr.

J.503.1061 Greve Nils BARCK (1713–1782), diplomatom, hovkanslär, pstl, 64x50 (Göteborgs Konstmuseum inv GKM 1250. Stockholm, Bukowskis, 28–29.IX.1922, Lot 104 repr.; acqu.) φ



~cop. Roslin pnt., 1778 (Malmö Museer). Lit.: Lundberg 505 repr.

J.503.1064 Brita Eleonora BARNEKOW (1735–1808), pstl, 68x56 (Stockholms Auktionsverk, 14.V.1997, Lot 1154 repr., est. SKr40–50,000, SKr36,000)

J.503.1065 Jean Fredrikssoon BEDOIRE (1745–1830), gross-handlare, bruksägare, pstl, 1775; & pendant: J.503.1066 spouse, née Hindrica Maria Brandt, pstl, 1775 (PC 2006). Lit.: Laine & Brown 2006, fig. 71/72 φ



J.503.1069 Carl Reinhold BERCH (1706–1777), kansliråd, numismatiker, antikvarie, préparation, 47x36, s c.1750 (Stockholm, Nationalmuseum, inv. NMTiP 378. Sigrid Sundborg; Carl U. Palm; Sten Westerberg, Stockholm, 1947; dep.: Paris, Institut Tessin). Exh.: Paris 1947a, no. 397; Paris 1964a, no. 374. Lit.: *Institut Tessin 1933–1953*, Stockholm, 1954, pl. 31; Lundberg 1972, no. 739 φ



J.503.1072 Carl Reinhold BERCH, préparation, 59x48 ov. (Stockholm, Konstakademien). Lit.: Laine & Brown 2006, fig. 68 φ



J.503.1074 Hedvig Margareta von BERICHERN (1741–1815), pstl, 65x51 (Stockholm, Bukowskis, 27–30.XI.2007, Lot 541 repr., est. SKr 100–125,000, SKr140,000). Lit.: Sixten Strömbom, *Index över svenska porträtt 1500–1850*, Stockholm, 1935, I, p. 62 φ



J.503.1076 Homme de la famille BERG en habit rose, pstl, 64.5x49.5 (Christian Hammer. Stockholm, Auktionsverk, 2.XII.2004, Lot 2112 repr., est. SKr20–25,000) φ



J.503.1078 Isak Georg de BESCHE, pstl/ppr, 65x50 (Stockholm, Auktionsverk, 5.VI.2003, Lot

2242 repr., attr., est. SKr70–80,000, SKr57,000) φ

J.503.108 Mme Niels BIELKE, née Hedvig Elisabet Sack (1708–1769), pstl, 1728–29 (Greve Bielke, Sturefors). Lit.: Lundberg 1929a, p. 27, fig. 10 Φ



J.503.1082 Mme Niels BIELKE, née Hedvig Elisabet Sack, préparation, 30x23 (Paris, Institut Tessin, NMTip 654, as cop. Stockholm, 11–15.IV.1967, Lot 802 repr., inconnue). Lit.: Lundberg 1972, no. 738 repr., as autograph [?] Φβσ



Photo droits réservés, Institut Tessin, Paris

J.503.1085 ~=/?version, pstl, 35x24 (Stockholm, Nationamuseum, inv. NMGrh 4111. Stockholm, Bukowskis, 25.V.1994, Lot 156 repr., attr., est. SKr8000, SKr17,000; acqu. 1994) [apparently same but said to have been acqu. 1994] φβ

J.503.1086 Grevinna BIELKE, née Fredrika Eleonora von Dübén (1722–1758), hovdам, pstl, 65x50 (PC 2006). Lit.: Laine & Brown 2006, fig. 37 φ



Fru Niklas Peter BJÖRNMARCK, née Maria Sofia Juliana von Bliesen (Helsinki, Finnish National Gallery, inv. S18) [v. Forsslund]

J.503.1089 Grevinna BONDE AF SÄFSTAHL, née Ebba Margareta Bonde (1746–1784), pstl,

84x65 (PC 2006). Lit.: Laine & Brown 2006, pl. 19 φ



J.503.1091 François BOUCHER (1703–1770), peintre, pstl/ppr, 67.2x51, morceau de réception 1741, Salon de 1743, no. 81 (Louvre inv. 30868. Académie royale, acqu. 28.I.1741; inv. de l'An II, no. 418; dép.: Louvre 1817; Louvre inv. 1815–24, no. 7, Galerie d'Apollon. Dep.: Banque de France 1939–40). Exh.: Paris 1811, no. 460; Paris 1838–45, no. 816; Paris 1929c, no. 134; Versailles 1945, no. 191; Paris 1947a, no. 399; Paris 1949, no. 20; Paris 1963b; Paris 1971a, no. 114; Boucher 1986, h.c.; Paris 2018. Lit.: Desallier d'Argenville 1781, p. 47 (in salle de portraits); La Rochenoire 1853, p. 65 (“tous les défauts et les qualités de l'école”); Reiset 1869, no. 1165; Macfall 1909, repr. p.95; Fontaine 1910, p. 184; Brieger 1921, p. 361; Ratouis de Limay 1925, p. 30, pl. 17; Lundberg 1929a, p. 25, fig. 9; Bouchot-Saupique 1930, no. 109; Ratouis de Limay 1946, pl. LI/76; Monnier 1972, no. 85; Ananoff & Wildenstein 1976, frontispiece; Michael Levey, “A Boucher mythological painting interpreted”, *Burlington magazine*, CXXIV/952, VII.1982, pp. 438–46, fig. 59; Tours 2000, repr.; Renard 2003, p. 101 repr. clr; Hedly 2004a, fig. 1 repr. clr; Laine & Brown 2006, pl. 10; Caviglia-Brunel 2012, fig. 1; Williams 2015, fig. 0.1; Karlsruhe 2015, p. 85 repr.; Lajer-Burcharth 2018, fig. 1.1; Salmon 2018, no. 104 repr.; Jeffares 2018g; Jeffares 2018m; Faroult 2020, fig. 2; Priebe 2021, fig. 4.1 Φσ



Zoomify

~grav. Carmona

J.503.1094 ~cop., pstl, 59x49 (Stockholm, Nationalmuseum, inv. NMB 485. Acqu. 1926) φκσ



J.503.1096 ~cop., pstl, 64x52.5 (Poitiers, Pierre Segeron, 2.v.2012, inconnu. Chinon, Herbelin, 10.IX.2014, Lot 114 repr., est. €300–400) φκ



~cop. Tadeusz Kuntze, pnt., 64x52.5, sd "TKP 1756" (Wilanów, inv. 1846). Lit.: Dolański 1993, no. 65 n.r.

J.503.1097 ~cop. S. Combs, 63x48, sd 2013 (Soissons, Bruce Roelens, 14.XII.2024, Lot 117 repr., est. €100–150) φκ

J.503.1099 Mme [François] BOUCHER [née Marie-Jeanne Buzeau (1716–1796), femme du peintre], pstl, Salon de 1743, no. 82. Lit.: Lundberg 1929b, p. 379

J.503.11 Erik BRAHE (1722–1756), m/u

J.503.1101 ~cop. attr. Magnus Hallman (NMGrh 1028)

J.503.1102 Louis-Charles-Auguste Le Tonnelier, baron de BRETEUIL et de Preuilly (1733–1807), ambassadeur au Suède 1763, pstl, 81.0x64.8, Salon de 1767, no. 42

J.503.1103 Friherre Erland Carlsson BROMAN (1704–1757), president, konung Fredrik I:s gunstling, pstl, 66x52 (Stockholm, Nationalmuseum, inv. NMB 472. Legs Rosalie Fraenckel, 1925). Lit.: Lundberg 1937, p. 73 φσ



J.503.1105 Friherrinna BROMAN, née Vilhelmina Magdalena Taube (1720–1757), pstl, 64x51 (Stockholm, Nationalmuseum, inv. NMB 473. Don Lieut. Gösta Fraenckel 1925) φσ



J.503.1107 Countess of BURLINGTON, née Lady Dorothy Savile (1699–1758), pstl (Chiswick New House inv., c.1753, "done in France by a Swede" [new attr., ?] Caderav, v. Harrincourt

J.503.1111 CARLO EMANUELE III (1701–1773), roi de Sardaigne 1730, pstl, 53.5x39, s? (Chambéry, mBA. Acqu. Galerie Marcus 2001) φα



J.503.1113 Mlle CASO, fille d'un brigadier des armes du roi d'Espagne, pstl, 56x43, 1736 (Stockholm, Bukowskis, 22.IV.1986, SKR 18,000)

J.503.1114 Louise-Anne de Bourbon-Condé, Mlle de CHAROLAIS (1695–1758), pstl, cop. a/r pnt. (château d'Eu 1838) (French PC 2005) [new attr., ?] Φαν



~cop. Caminade, pnt., 1838 (MV 3731) CHRISTIAN VII (Pierre Hédonin, Paris). Lit. Chennevières 1888, p. 332 n.r., by Lundberg [v. Mengs, Karl Christian von Sachsen, J.53.161]

J.503.1118 Marie-Anne de Bourbon-Condé, Mlle de CLERMONT (1697–1741)

J.503.1119 ~cop. Lundberg, pstl, 47x39 (greve Carl Gustaf Tessin; Catalogue général de tous les objets qui ont été expédiés à Stockholm, VIII.1741, no. 84, 250 livres; greve Horn; PC 2004). Lit.:

Lespinasse 1911, p. 326 n.r.; Jeffares 2004, repr. Φνσ



Photo courtesy owner

J.503.1122 ~cop. Lundberg, pstl, 47x37 (Stockholm, Nationalmuseum, inv. NMGrh 3442, attr.. Desc.: famille De la Gardie, Slott Maltesholms; olim as of ??Brita Sophie de La Gardie; don 1973). Lit.: Lundberg 1930, repr., as of Mlle de Clermont; Sani 1988, s.no. 125, n.r.; Jeffares 2004, n.r. Φ



J.503.1124 ~cop., pstl, 48x39 (Generalkonsul Jean Johnson, Söder). Lit.: Sixtus Strömbom, Svenska porträtt, Stockholm, 1919, no. 96

J.503.1125 ~cop. Lundberg, pstl (Mlle Chronstedt, Wermoe, 1930; olim as of ??Brita Sophie de La Gardie). Lit.: Lundberg 1930, n.r.

J.503.1126 Marie-Anne de Bourbon-Condé, Mlle de CLERMONT (1697–1741) (M. Bourbon de Faty, antiquaire de Paris; offered to the Nationalmuseum, Stockholm, 1911). Lit.: Revue de l'art, LVIII, .IX.–.X.1930, 319, p. 145 repr. Φ



J.503.1128 Louise-Élisabeth de Bourbon-Condé, princesse de CONTI (1693–1775), bröstbild i röd drägt med svart krage kring halsen, pstl, 56x47, Paris, 1728 (Stockholm, Nationalmuseum, inv. NMB 17. greve Tessin; estate inv. p.m., 1770, 150 daler. Dep. Drottningholm 1866). Lit.: Lundberg 1929a, p. 40 n.r.; Lundberg 1937, fig. 18; Laine & Brown 2006, pl. 32 φσ



Couschi, v. Badin

J.503.1131 Landshövding Fredrik Adolf Ulrik CRONSTEDT (1744–1829); & pendant:

J.503.1132 Grevinnan (∞ 1777), née Juliana Duwall (1759–1789), pstl, 1774 (Gävle, Länsmuseet, inv. GM 15707/15708)

J.503.1133 Mme DAHL, née Maria Ulrika Wertmüller (1745–1794), pstl/ppr, 64x48 (Helsinki, Finnish National Gallery, inv. S16. Legs Sinebrychoff 1921) φ

J.503.1135 Grevinna (Abraham) zu DOHNACarwinden, née Ulrika grevinna Stenbock (1732–1783), pstl, 79x63 (PC 2006). Lit.: Laine & Brown 2006, fig. 32 φ



J.503.1137 Greve Henrik Jakob von DÜBEN (1733–1805), hovman, diplomat, pstl, 66.5x51.5, c.1780 (Stockholm, Nationalmuseum, inv. NMB 1299. Legs baronne Falkenberg 1934). Lit.: Lundberg 1937, fig. 34; Laine & Brown 2006, fig. 67 φσ



J.503.1139 ?François DUQUESNOY (1597–1643), sculpteur, pstl, a/r Van Dyck, 35x26 (Generaldirektor A. Lagerheim 1917). Exh.: Stockholm 1917, no. 62 repr.

J.503.114 Greve Anders Rudolf DU RIETZ af Hedensberg (1722–1792), lieutenant-général, pstl, 65x50 (Hamilton, Hedensberg; Bukowskis cat. 204, no. 23, 1915. Evert Strokirk. Stockholm, Bukowskis, 15–17.x.1947, Lot 667, pl. 39) Φ



Photo courtesy Bukowskis

J.503.1143 ~lost pendant: Grevinna, née Charlotte

De Geer af Leufsta (1746–1820) iklädd vit klänning med pälsmantel och spjut i handen, framställd som jaktens gudinna Diana – midjebild, pstl

~cop. Jakob Björck, pnt. (Stockholms Auktionsverk, 3.VI.2010, Lot 1976/1975 repr.)

J.503.1146 Baron Johan Didrik DUWALL (1723–1801), militär och politiker, generallöjtnant, serafimerorden, pstl, 63.5x49.5 (Stockholm, Nationalmuseum, inv. NMB 1857. Legs Mme Mörner, née Alma Murray, 1962) φσ



J.503.1148 Greve Claes EKEBLAD (1708–1771), diplomat, politiker, 1751; & pendant: J.503.1149 Grevinna, née Eva De la Gardie (1724–1786), c.1750 (Lidköping, Stola Herrgård) φ



J.503.1152 Greve Claes Julius EKEBLAD (1742–

1808), militär, hovman; & pendant: J.503.1153 Grevinna, née Brita Margareta Horn af Åminne (1745–1791), pstl (Stockholm, Nordiska museet, inv. NM.0239302/239303. Don Jean-Jacques De Geer af Finspång 1949) φ



J.503.1156 ~repl. (Grevinna), pstl, 67x51, p.1775 (Kreuger; Stockholm, Svensk-Franska, 9–10.III.1933, Lot 57 repr.) Φ



J.503.1158 =?pstl (Lidköping, Stola Herrgård)

J.503.1159 ?Dame de la famille EKEBLAD (Lidköping, Stola Herrgård) φ



Ekeblad, v.g. Fock

J.503.1162 Grevinna FALKENBERG av Bålby, née Hedvig Eleonora Wachtmeister av Björkö (1739–1806), pstl, 65x49 (PC 2006). Lit.: Laine & Brown 2006, fig. 38 φ



~repl., pnt. Exh.: Stockholm 1979, no. 668
J.503.1171 ~repl., pstl, 53x41 (desc.; Stockholm, Bukowskis, 24–27.V.2005, Lot 450 repr., est. SKr75–100,000, SKr120,000; Amells Konsthandel, Från Makalös till Haupt, 2006, no. 15; Stockholm, Bukowski, 2–5.XII.2014, Lot 834 repr., attr., est. SwKr100–150,000, SwKr257,250) φ



J.503.1164 Carl FALKER (1732–1795), hovmarskalk [inferred from cop.]

J.503.1165 ~cop., m/u, ov. (PC)

J.503.1166 Grevinna (Carl) FALKER, née Beata von Rosen (1742–1805), pstl, 65x50 (Stockholm, 21.IV.1982, SKr31,500. Stockholm, Auktionsverk, 5.XII.2002, Lot 1610 repr., est. SKr60–80,000, SKr85,000. PC 2006). Lit.: Laine & Brown 2006, fig. 33 φ



Photo courtesy Bukowskis

J.503.1174 ~repl., pstl, 66x50 ov. (PC 1979, with two pendants, Beata Sparre and Agneta Margareta Strömfelt). Exh.: Stockholm 1979, no. 668 repr. Lit.: Sander 1878, I, pp. 119ff; Lundberg 1958, pp. 150ff φ



J.503.1168 Grevinna (Carl Reinhold) von FERSEN, née Charlotta Frederika Sparre (1719–1795), en peignoir, dans une lucarne, regardant un cadran solaire, qui indique midi passé, pstl/ppr, 67x53 (H. Helbing; Frankfurt, 3.V.1932, Lot 67 repr., as Grevinna Stenbock & Horn. PC 2006; Stockholm, Auktionsverk, 8.VI.2016, Lot 2069 repr., est. SwKr80–100,000). Lit.: Laine & Brown 2006, pl. 21φ



J.503.1176 Charlotta Frederika von FERSEN, pstl, 66x50, c.1750 (Stockholm, Nordén, 23.IV.1997, Lot 254 repr., est. SKr25–30,000, SKr56,000)

J.503.1177 Charlotta Frederika von FERSEN (Drottningholm)
~cop. Pasch & Scheffel, *Chicken picture*, pnt., 1747

J.503.1179 Greve Fredrik Axel von FERSEN (1719–1794), fältmarskalken, pstl, 65x54 (Stockholm, Nationalmuseum, NMGrh 807). Lit.: Malmborg 1978, repr.; Laine & Brown 2006, pl. 13 φ



J.503.1181 ~?reduction, as of ?Hans Axel von FERSEN (Stockholm, Bukowskis, 26.V.1999, Lot 382 repr., est. SKr80–100,000, SKr145,000) φ



J.503.1183 Fredrik Axel von FERSEN, in armour, m/u

~cop. attr. Jakob Björck, pnt. (NMGrh 1049)

J.503.1185 Fredrik Axel von FERSEN, m/u

~cop. Jakob Björn, pnt. (NMGrh 1821)

J.503.1187 Grevinna Fredrik Axel von FERSEN, née Hedvig Katarina De la Gardie (1732–1800), m/u

~cop. Jakob Björn, pnt. (NMGrh 1822)

J.503.1189 Hans Axel von FERSEN (1755–1810), pstl, 65x50, c.1769 (desc., Slott Lövstad, Östergötland). Lit.: Lundberg n.d., repr.; Barrington 1952, p. 193 φ



Fersen, v.g. Höpken

J.503.1192 Grevinna FLEMING AF LIEBELITZ, née Florentina Henriette Hamilton (1750–1773), pstl

~cop. Jakob Björck, pnt. (Stockholms Auktionsverk, 3.VI.2010, Lot 2134 repr.)

J.503.1194 Gentilhomme, vêtu de bleu, de la famille ?FLEMING, pstl, 65x50 (Stockholm, 10–12.V.1993, SKr32,000)

J.503.1195 Friherrinna FOCK, née Fredrika Ulrika Ekeblad (1745–1771), pstl, 65x51 (Stockholm, Bukowskis, 15–17.X.1947, SKr 3575. PC 2006). Lit.: Laine & Brown 2006, fig. 28 φ



J.503.1197 Friedrich von Hessen-Kassel, konung FREDRIK I av Sverige 1720 (1676–1751), pstl/ppr, 56x47 (Louvre inv. 35057. Grand Trianon 1823; Louvre inv. 1815–24, no. 58, as by La Tour, Stanislaw Leszczynski, Trianon). Exh.: Paris 1838–45, no. 1057, as anon., of Gustav III; Versailles 1945, no. 199; Paris 1994a, no. 672 n.r.; Paris 2018. Lit.: Monnier 1972, no. 86, attr.; *olim* as of ??Gustav III; Lundberg 1929b, p. 379, repr. p. 375; Salmon 2018, no. 105 repr.; [Jeffares 2018g](#); Jeffares 2018m φσ



Photo courtesy Bukowskis
J.503.1204 FREDRIK Adolf, hertig av Östergötland (1750–1803), 70x52 (Roserbergs slott CXV 458, inv. NMRGB 59. Legs Karl XV 1873). Lit.: Lundberg 1937, fig. 20 Φ



J.503.1213 Niclas Peter von GEDDA (1675–1758), diplomat, politiker, pstl, 1728; & pendant: J.503.1214 Friherrinna, née Hedvig Charlotta von Düben, pstl, 1728 (PC 2006). Lit.: Laine & Brown 2006, fig. 5/6 φ



J.503.1199 FREDRIK I, pstl, c.1748 (C. G. von Platen 1929). Exh.: Stockholm 1917, no. 65 repr. Lit.: Lundberg 1929a, fig. 24; Lundberg 1929b, p. 379 n.r. Φ



J.503.1206 FREDRIK Adolf, pstl (Gripsholm) ~cop. Pasch d.y., pnt., 113x76, sd "L. Pasch pinxit" (Gripsholm, inv. 639). Lit.: Strömbom 1915, no. 49 n.r.

J.503.1208 FREDRIK Adolf, pstl, 71x53 (Stockholms Auktionsverk, 24.XI.1998, Lot 1143 repr., est. SKr150–175,000, SKr150,000)

J.503.1209 FREDRIK Adolf, pstl, 84.5x65.5, c.1775 (Drottningholm Drh39). Lit.: Laine & Brown 2006, pl. 14 φσ



J.503.1217 Friherre Anton De GEER (1721–1756), kammarherre, pstl, 65x50 (Stockholm, Nationalmuseum, inv. NMTIP 664. Gustav Herman Celsing, Sparreholm. Dep.: Paris, Institut Tessin). Lit.: Lundberg 1972, repr. p. 87 Φσ



J.503.1201 =?pstl (Stockholm, Bukowskis, 28–29.v.2002, Lot 342 repr., est. SKr80–100,000, SKr720,000; Swedish PC). Lit.: Laine & Brown 2006, pl. 34 Φ



J.503.1211 [??]FRIEDRICH August II. Kurprinz Sachsen, König August III. von Polen (1696–1763), pstl, 64x53 (Princeton University Art Museum, inv. x1975-219, as by La Tour, August II, Prince of Saxony. E. Jonas, Paris, 1929, as La Tour, Augustus de Saxe. Mrs Marguerite L. Buckner; legs) [new attr.] Φ



J.503.122 ~version, pstl, 65x51 (Uppsala Auktions, 9.XII.2001, Lot 51 repr., est. SKr100–125,000, SKr120,000 with pendant; Stockholm, Bukowskis, 26.v.2003, Lot 481 repr., est. SKr100,000–125,000, SKr80,000 with pendant) φ



J.503.1222 Fru Anton De GEER, née Ulrika Charlotta Taube (1724–1756), pstl, 65x51 (Uppsala Auktions, 9.XII.2001, Lot 51 repr., est. SKr100–125,000, SKr120,000 with pendant; Stockholm, Bukowskis, 26.v.2003, Lot 481 repr., est. SKr100,000–125,000, SKr80,000 with pendant) φ



~variant, v. Grevinna Poaton infra

J.503.1225 Friherre Charles De GEER af Leufsta (1720–1778), maréchal de la cour, de l'Académie de Suède, grand croix de Vasa, chevalier de l'Étoile du nord, m/u ~grav. Gillberg, Lit.: Paris 1994a, p. 255 repr.

J.503.1227 Friherre Charles De GEER af Leufsta, pstl, 44.5x35.5; & pendant: J.503.1228 spouse, née Catarina Charlotta Ribbing af Zernava (1720–1787), pstl, 43.5x34 (Uppsala Auktions, 9.XII.2001, Lot 49 repr., attr., est. SKr40–60,000, SKr72,000) φ



J.503.1231 Friherre Charles De GEER af Leufsta, pstl, 44.5x35.5; & pendant: J.503.1232 spouse, née Catarina Charlotta Ribbing af Zernava, pstl, 65x50/66x52, 1766 (Friherre Eric Trolle & Elsa Trolle, née Wachtmeister, Skåne; Uppsala Auktionskammer, 2.VI.2009, Lot 17 repr., est. SKr80–100,000, SKr82,000) φ



J.503.1245 Baron Jean-Jacques De GEER af Finspong; & pendant: J.503.1246 Baronessa, née Hedvig Beata Stackelberg ~cop. Jakob Björk, pnt. (PC 2006). Lit.: Laine & Brown 2006, fig. 26/27

J.503.1248 Grevinna (Johan Jacob) De GEER af Finspong, née Frederika Aurora Taube (1753–1806), pstl, 62.5x49 (Bankkassör F. Ottergren 1917. Bergius; Stockholm, Bukowskis, 21–23.IX.1949, Lot 949). Exh.: Stockholm 1917, no. 71 repr. Φ



J.503.1251 ~version, pstl (PC 2013) [new attr.] φ



~cop., Jakob Björk, pnt., 1776 (NMGrh 1051/216)
~grav. (Madame) Johan Fredrik Martin (1755–1816)

J.503.1237 Greve Emanuel De GEER av Frötuna (1748–1803); & pendant: J.503.1238 spouse (≈ 1779), née Grevinna Charlotte Frederike von Fersen (1756–1810), pstl, 62x50 ov. (Uppsala Auktions, 9.XII.2001, Lot 52 repr., est. SKr60–80,000, SKr70,000) φ

J.503.1241 Fru Emanuel De GEER, née Charlotta von Fersen, pstl, 66x56 ov. (Uppsala Auktions, 9.XII.2001, Lot 50 repr., attr., est. SKr20–30,000, SKr40,000) [attr.] φ



J.503.1243 Friherrinna Eva De GEER und Erfeld, pstl, 68x54 (H. Helbing; Frankfurt, 3.V.1932, Lot 65 repr.) Φ



J.503.1252 Friherrinna [Charles] De GEER, née Ulrika Elisabeth von Liewen (1747–1775), pstl, 52x45 ov., inscr. verso "Friherrinnan Ulrica Elisabet de Geer född Liewen – målad af Herr Hof Intendenten Lundberg" (Säbylund, Närke. Wik Castle, Uppland; Stockholm, Bukowskis, 7–8.VI.2017, Lot 424 repr., est. SKr60–80,000) φ



J.503.1253 Johanna M. GERDESSKÖLD, pstl/ppr, 66x51 (Sten Westerberg Sr. Stockholm, Bukowski, 29.V.2000, Lot 369 repr., est. SKr60–70,000, SKr72,000) φ



Gergy, v. Harrincourt

J.503.1257 Sir John GOODRICKE, 5th Bt of Ribston, Yorkshire (1708–1789), MP, envoy extraordinary to Stockholm 1764–73, pstl, 66x51, 1766 (Leeds, Temple Newsam House, inv. 11/35. Sitter's grandson, Sir Henry Goodricke, 6th Bt (1765–1802); his son, Sir Harry James Goodricke, 7th Bt (1797–1833); Sir Francis Lyttleton Holyoake, Bt; John Dent 1836; George Wilson of Gilling Castle; Charles Alfred Goodricke (1847–1915), 1898; legs 1935; Leeds Corporation Art Gallery) φ



Photo © Leeds Museums and Galleries (City Art Gallery)

~cop., pnt., 66.2x53.4 (James Nicholson, Thelwall Hall, Warrington, as J. F. Rigaud, RA; London, Christie's South Kensington, 19.IV.2002, Lot 182, as circle of Giacomo Ceruti

Gottsman, v. Gyllenborg

J.503.1262 Adolf Ulrik GRILL (1752–1797), brukspatronen, pstl (Österby). Lit.: Granberg 1930, p. 128 n.r.

J.503.1263 Claës GRILL (1705–1764), directeur af Ost Indiska Compagniet och Kong Svenska Vettenskaps Academien Ledamot, pstl, 65x50 (Österbybruk, Uppland. Stockholm, Nordén, 20.XI.1997, Lot 286 repr., est. SKr100–125,000, SKr140,000) φ

~grav. P.-E. Moitte

~cop. attr. Jakob Björck, pnt. (NMGrh 1056)

~cop. Jakob Björck, pnt., 68x52 (Stockholm, Auktionsverket, 8.XII.2010, Lot 2583 repr.)

J.503.1268 Claës GRILL, pstl, 44x30 (Stockholm, Stads Auktionsverk, 13.XI.1968, SKR5600)

J.503.1269 Fru Claës GRILL, née Anna Johanna Grill (1720–1778), pstl, 65x50 (Stockholm, Bukowskis, 27.XI.1996, Lot 131 repr., est. SKr30–40,000, SKr78,000)

J.503.127 =?pstl, 63x48.5 (Brogård, Bro socken, Uppland. Stockholm, Auktionsverk, 28–30.XI.2007, Lot 2131 repr., est. SKr 40–50,000). Lit.: Svenska slott och herresäten vid 1900-talets början, Stockholm, 1909, Uppland, repr. p. 286 as of Ulrika Lovisa Sparre; Svenska porträttarkivet, no. 2006:14; Jämför även SPA 1935:24, 1983:69 φ



J.503.1272 Claës GRILL; & pendant: J.503.1273 Anna Johanna Grill, pstl, 50x40 (Stockholm, Beijers, 7.XI.1989, Lot 357, €13,553)

J.503.1274 Johan Abraham GRILL (1719–1799), direktör i Ostindiska kompaniet; & pendant: J.503.1275 spouse, née Christina Elisabeth Fischer (1731–1805), pstl, 65.5x51 (Stockholm, Bukowskis, 27–30.V.2008, Lot 398 repr., est. SKr150–200,000) φ



J.503.1281 GUSTAV III, konung av Sverige (1746–1792), pstl, 75x56, 1778 (Stockholm, Nationalmuseum, inv., NMTip 322. Don: comtesse de Boufflers; marquise de Triqueville 1935. Dep.: Paris, Institut Tessin). Exh.: Paris 1932a, h.c.; Paris 1935, no. 536 n.r.; Paris 1956, no. 487; Paris 1964a, no. 418; Louveciennes 1992, p. 162 repr.; Lundberg 1972, p. 89 φσ



Photo droits réservés Institut Tessin, Paris

J.503.1284 GUSTAV III, pstl, 70x54 (Slott Roserberg). Lit.: Lundberg 1937, fig. 19 φ



J.503.1286 ~repl., pstl, 68x51.5 (Stockholm, Nationalmuseum, inv. NMGrh 1885) φ



J.503.1288 ~repl., pstl, 74x57 (Uppsala University, UU 214). Lit.: Heinemann 2001, repr. Φ



Photo Bo Gyllander, courtesy Uppsala University Art Collection
J.503.1291 ~repl., pstl, 70x53 (Uppsala University, UU 215) Φ



Zoomify
Photo Bo Gyllander, courtesy Uppsala University Art Collection
~cop. Ulrica Fredrica Pasch, pnt. (NMGrh 1560)

J.503.1295 GUSTAV III, enfant, pstl, 67x53 (Stockholm, Bukowskis, 25.XI.1998, Lot 363 repr., est. SKr160–180,000, SKr280,000) φ



J.503.1297 GUSTAV III, pstl/pchm, 66.5x48 (Stockholm, Auktionsverket, 27–29.V.2009, Lot 2182 repr., est. SKr30–35,000, b/i) φ



J.503.1299 GUSTAV III, enfant, pstl, 33x25.5 (Drottningholm, inv. NMDrh 55) φσ



J.503.1301 GUSTAV III som barn, pstl, 84x68.5, 1747 (Drottningholm NMDrh 56). Lit.: Laine & Brown 2006, pl. 29 φσ



J.503.1303 GUSTAV III i livgardets uniform med revolutionärernas armbindel, pstl, 97.5x65 [p.1772] (Vergennes; saisie d'emigré, 19.VIII.1797, no. 12 with pendant, inconnu [?Vergennes], anon. PC 2014; Bourges, Darmancier, Clair, 6.XII.2014, Lot 102 repr., attr., €4000). Lit.: Gazette Drouot, 28.XI.2014, p. 297 repr. [new attr.] φσ



~cop. Björck, pnt. (Stockholms Auktionsverk, 8.XII.2010, Lot 2649)

J.503.1306 [?GUSTAV III], König von Schweden, Brustbild, pstl, 71x53/78x65 (Potsdam, Sans Souci, 1772; Neues Palais, inv. GK I 40857/2311. Kriegsverlust a.1945; Lost Art-ID 026215 =?026281). Lit.: Matthias Oesterreich, Beschreibung von allen Gemälden und Antiquen, wie auch verschiedenen andern Kostbarkeiten im Neuen Schloß bey Sans-Souci, Potsdam, 1772, no. 168; Börsch-Supan 1994, p. 7 n.r.

J.503.1307 GUSTAV IV Adolf (1778–1837), enfant, pstl, 49x41 ov., c.1779 (Drottningholm, inv.NMGrh 1691) φσ



J.503.1309 Greve Nils Philip GYLDENSTOLPE (1734–1810), överkammerherre, pstl; & pendant: J.503.131 Grevinna, née Jacquette Elisabeth De Geer af Leufsta (1744–1780), pstl (PC 2006). Lit.: Laine & Brown 2006, pl. 22/23 φ



~cop. (man) Pasch d.y., pnt., 68x45 ov. (PC Södermanland). Lit.: Strömbom 1915, no. 61 n.r.

J.503.1314 Greve Carl Johan GYLLENborg (1741–1811), pstl, 63x49 ov. (Stockholms Auktionsverk, 15.XI.1979, Lot 1322 n.r., SwKr11,500)

J.503.1315 Greve Fredrik GYLLENborg (1698–1759), pstl, 64x51 (Stockholm, Nationalmuseum, inv. NMGrh 1058. Transferred 1866) φ



J.503.1317 Gustaf Adolf GYLLENborg (1743–1789); & pendant: J.503.1318 spouse, née Petronella Hultman (1748–1783), psl (n/k) ~cop. J. Björck, pnt. (Stockholm, Bukowskis, 7–10.XII.2010, Lot 285 repr.)

J.503.132 ~cop., greve as riddare av Serafimerorden, psl, 64x49 (Stockholm, Auktionsverket, 27–29.V.2009, Lot 2203 repr., est. SKr50–60,000, b/u; Stockholm, Auktionsverket, 8.XII.2010, Lot 2585/2586 repr., unknown subjects, est. SKr20–25,000 each) [new identification, ?greve; ?Henning Adolf Gyllenborg] φ



J.503.1325 Grevinna GYLLENborg, née Anna Margareta Gottsman (1748–1821), psl, 65x50, inscr. "Anna Margareta Gottsman. Född den – Gift 1764 den 13 December med Cancellie-Rådet och Riddaren af Nordstjärneorden Grefve Gustaf Fredrik Gyllenborg. Död 1821 den 19 Mai. Dotter af Banco-Casseuren Herr Hinric Bernhard Gottman och dess Fru Anna Beata Ledin, Död 1816" (Linköping, Östergötlands länsmuseum, inv. B 584). Lit.: Laine & Brown 2006, fig. 41 φ



J.503.1333 Dame de la famille GYLLENborg, en Diane, psl, 67x53 (Stockholm, Nationalmuseum, inv. NMGrh 1583) φ



J.503.1335 Gustav David HAMILTON (1699–1788), m/u ~cop. attr. Carl Fredrich Brander, pnt. (NMGrh 215)

J.503.1337 Mme HAMILTON, née Johanna Maria af Petersens (Ekenäs). Lit.: Daunoy 1929, repr. p. 267; Malmborg 1978, repr. φ



J.503.1323 Gustaf Fredrik GYLLENborg (1731–1808), poète, psl, 64x49.5 (Helsinki, Finnish National Gallery, inv. S15. Legs Sinebrychoff 1921). Lit.: Laine & Brown 2006, fig. 23 φ



J.503.1331 Johan Henning GYLLENborg (1756–1830), psl, 51x41 [c.1765] (Stockholm, Nationalmuseum, inv. NMGrh 1585) φ



J.503.1339 Mme C. HÄRLEMAN, née Henrika Juliana von Liewen (1710–1778) (Drottningholm) ~cop. Pasch & Scheffel, *Chicken picture*, pnt., 1727

J.503.1340 Louis de Cardevac, marquis d'HAVRINCOURT (1707–1767), lieutenant général, ambassadeur en Suède 1749–62; & pendant: J.503.1340 épouse, née Antoinette-Thérèse de GERGY (1717–1780), psl (Havrincourt, XIX^e)

~cop. (marquis) Charles Daverdoing, pnt., 81x65 (Versailles MV 4472). Lit.: Constans 1995, no. 1237 repr.

~cop. Jakob Björck, pnt. (NMGrh 1489/1490)

J.503.1341 Kommersrådet Christian HEBBE (1727–1795), psl, 65x50, c.1775; & pendant: J.503.1342 spouse, née Maria Palm (1754–1800), psl, 65x50, c.1775 (desc.; Stockholm,

Bukowskis, 30.XI.–3.XII.2004, Lot 447 repr., est. SKr150–175,000, b/i) φ



Photos courtesy Bukowskis

J.503.1346 Fru Peter von HEIDENSTAM, née Christina Groen (1734–11769), pstl, 53x41 (Peter Peters, adlad von Heidenstein (1708–1783); desc.: Stockholm, Bukowskis, 2–5.VI.2015, Lot 1046 repr., est. SwKr100–150,000) φ



J.503.1348 Prinz Friedrich HEINRICH von Preußen (1726–1802), pstl/ppr, 70x54, c.1750 (Drottningholm, inv. NMGrh 564) φσ



J.503.135 ~repl., pstl, 72x54, 1770 (Utrecht, Museum Huis Doorn, HuD 67, GK II 6027). Exh.: Berlin 1991b, no. 61 repr. Lit.: Hobenzollern-Jahrbuch, 1904, repr. φ



Henck, v. Schröder

J.503.1353 Greve Mattias von HERMANSSON (1716–1789); & pendant: J.503.1354 Grevinna (≈ 1770), née Friherrinnan Ulrika Frederika Cedercreutz (1730–1784), pstl, 69x51/67x51 (desc.: Uggla samlings på Yxtaholm, Södermanland; desc.: Stockholm, Bukowskis, 15.VI.2011, Lot 338/337 repr., est. SKr60–80,000 each). Lit.: “Svenska slott och herresäten vid 1900-talets början”, Södermanland, 1908, p. 391 repr.; Jeffares 2018m φ



J.503.1357 Kanslisten David Gotthard HILDEBRAND (1761–1808), 79x64 (Stockholm, Strombom, 1917, Lot 88, pl. 26) φ



J.503.1359 Jean-Hyacinthe II HOCQUART, sgr de Montfermeil et de Coubron (1694–1764), trésorier de la marine, fermier général 1721–62, sd 1730, pstl, 70x52 (Stockholm, Nationalmuseum, inv. NMTIP 663. Mme de Gayot; Meulan, Desfontaines; de la Ponce; Viscount O'Neill, of Tyrone; comte Alexander de Laborde, Paris, 1936; Gunnar W. Lundberg; don: Paris, Institut Tessin). Exh.: Paris 1936b, no. 74; Versailles 1945, no. 196, pl. XXVII; Paris 1947a, no. 393; Paris 1936b, no. 74; Paris 1994, p. 430 repr. Lit.: V. & L. Adair 1971, p. 114 repr.; Lundberg 1972, no. 735, repr. p. 81 φσ



J.503.1362 Anders Petter HOLM (1747–1786), grosshandlare; & pendant: J.503.1363 spouse, née Anna Maria Åbrandt (1752–1831), pstl, 70x53, inscr. verso 1775 (Stockholm, Bukowskis, 7–10.XII.2010, Lot 286 repr., est. SwKr80–100,000) φ





Holmcreutz n. Wachschlager

J.503.1367 Anders Johann von HÖPKEN (1712–1789), Riksråd, kanslipresident, friherre & pendant: J.503.1368 spouse, née Wilhelmina Gabrielsdotter Ribbing af Zernava (–1765), pstl, 66x50 (Stockholm, Nordén, 24.V.1994, Lot 303 repr., est. SKr70–80,000, SKr65,000. Stockholms Auktionsverk, 3–5.XII.2013, Lot 2164 repr., est. SKr 100–150,000, b/i; Stockholms Auktionsverk, 2–4.XII.2014, Lot 2150 repr., est. SKr 75–100,000, SKr 80,000) φ



J.503.1373 Grevinna von HÖPKEN, née Ulrika Eleonora von Fersen, pstl/ppr, 55x42 (Helsinki, Finnish National Gallery, inv. S21. Legs Sinebrychoff 1921) φ

J.503.1374 La baronne HORLEMAN, née Henrika Juliana von LIEWEN (1709–1779), pstl, 65x50.5 (Säbylund, Närke. Wik Castle, Uppland; Stockholm, Bukowskis, 7–8.VI.2017, Lot 432 repr., est. SKr100–125,000) φ



LARGER IMAGE ESSAY Zoomify



J.503.1371 Grevinna von HÖPKEN, plus tard Mme von Wright, née Ulrika Eleonora von Fersen (1749–1810), en Diane, pstl, 66x51 (Stockholm, Bukowskis, 29.XI.1995, Lot 106 repr., est. SKr45–50,000, SKr46,000; PC 2006). Lit.: Laine & Brown 2006, fig. 29 φ



J.503.1375 Fredrik HORN AF ÅMINNE (1725–1796), m/u, 1778 φ



J.503.1377 Adam HORN AF EKEBYHOLM (1717–1778), m/u

~cop, Jakob Björck, pnt. (NMGrh 158)

J.503.1379 Simon HURTRELLE (1692–p.1761), conseiller notaire au Châtelet à Paris, pstl/ppr bl., 69.5x53, c.1725 (château de Vergières, Baille Beauvois, 25–26.XI.2001, Lot 512 repr., anon, inconnu). Lit.: Laine & Brown 2006, pl. 7 [new attr.] Φνσ