

National and International Features of Architecture in Sweden

While travelling around the world pursuing my studies of colonial architecture, I have sometimes been asked whether Sweden had never had any colonies and whether we had no colonial architecture worth studying – along the lines of that in the Dutch East Indies or of the English in India.

Sweden did in fact have a couple of colonies for a short while – on the Delaware River in North America, and St Barthélemy in the West Indies. Otherwise, we had our hands full maintaining our European possessions in the Baltic. Despite our efforts to set our stamp on possessions, however, we never evolved a colonial style of architecture. On the contrary, we absorbed as much as we could of the cultures with which we came into contact. Indeed, the very fact of our political and military predominance during our expansionist period emphasized our deficiencies in other respects; deficiencies we attempted to remedy by importing works of art, artists, architects and building materials.

This import traffic was a process of which we were well aware at the time. A man such as Axel Oxenstierna, a leading figure for a couple of decades during our Great Power Era, approved of anything that might «attract Commerce to the Realm». A hundred years later, the Mercantilists would urge the utility and virtue of wealth. The travels of architects to the continent were encouraged, and became an institution. The Royal Academy that was founded at Stockholm in 1735 was in many respects modelled on the French academies in Paris and Rome. The 19th century saw as great a multiplicity of international influences on work in Sweden as elsewhere. Stylistic revivals reflected an interest in the historically remote.

Nevertheless, from the 16th century onwards, we may trace something that might be termed «the Swedish alternative». It might be grandiose and none too refined, as during the Baroque; but it might also bear the hallmark of simplicity – even of poverty; it has often been seen as a moral duty to eschew alien and modish trends. This polarisation is echoed in our own time, when we eulogize over internationalism on one hand, while on the other we urge the necessity of preserving – or re-creating – a national or regional identity.

In this brief outline, I should like to show you a sample of the foreign and Swedish elements to be found in Swedish architecture – primarily in the context of our country houses and stately homes – and end up with a couple of items recently included in the World Heritage List.

Let us begin with the 17th century, when the question of national versus foreign influences first arose; and here we might do worse than to choose an example which reflects so much else in our architectural heritage – namely the design of the House of Nobles in Stockholm. This venture became a focus of interest to the aristocracy, or First Estate, wherever they lived throughout the country, and a source of inspiration to them in their own building endeavours.

The erection of the House of Nobles in the national capital became an architectural task of the utmost dignity. Both with regard to its rôle as a manifestation of the First Estate itself,

and to the requirements of the planning programme, there was general agreement. This consensus came to be summed up in the motto «Arte et Marte» or «by skill in peace and war», as we might translate it.

No obvious choice of architect for the task was apparent. If Sweden enjoyed an abundance of warriors, it was impoverished of cultural and technical expertise; and had been for the past hundred years, ever since the first kings of the House of Vasa had attempted to introduce the country into the European market, as it were. Many older ties with the cultural centres of the continent had been severed in conjunction with the Reformation.

For many demanding building enterprises it had become the practice to import talent from abroad. This was the case, for instance, with the renovation of the old palace at Stockholm, Tre Kronor; and with the construction of new fortresses in the provinces. For the House of Vasa's own castle, Gripsholm, had been commissioned a German artilleryman and engineer, Heinrich von Cöllen; and a number of other castles were the work of various members of the Pahr family, master builders originally hailing from northern Italy. The names of other architects of the period, such as Bulgerin, Fleming, Panten and Richter, reflect this import of expertise, predominantly from Germany and the Netherlands.

By way of a change, however, it was a French architect, Simon de la Vallée, who was entrusted with designing the House of Nobles. He was officially appointed Royal Architect in 1639, though by then he had already been in Sweden for a couple of years, and had done work on such country seats as Tidö, Fiholm, and Målhammar, the clients in most cases being the Oxenstierna family.

It was the most prominent representative of this prominent family, the Chancellor and arbitrator of peace, Axel Oxenstierna, who provided the land upon which the House of Nobles came to be built. It was finely sited down by the water, with uninterrupted views in several directions, and at the extension of two new and imposing thoroughfares.

De la Vallée's approach was a bold one, and based upon Parisian precedent, or to be more precise, upon the fairly recent Palais du Luxembourg. His father had been engaged on this Palace, a project which had also provided Simon de la Vallée himself with his first experience of architectural work, before the family had emigrated to Sweden by way of Holland.

We have inherited a fine drawing of the building, the first architectural drawing to be preserved in Sweden, and dating from 1641. According to this drawing, the scheme was to consist of an enclosed courtyard to the front, and another to the rear opening onto Riddarfjärden. Between the two is shown an imposing building with four corner towers. Judging by the colour washes applied to the drawing, de la Vallée envisaged a contrast between the red brickwork and grey sandstone of the facade, a concept that was to survive subsequent overall changes, and the disappearance from the scene after only a year of de la Vallée himself.

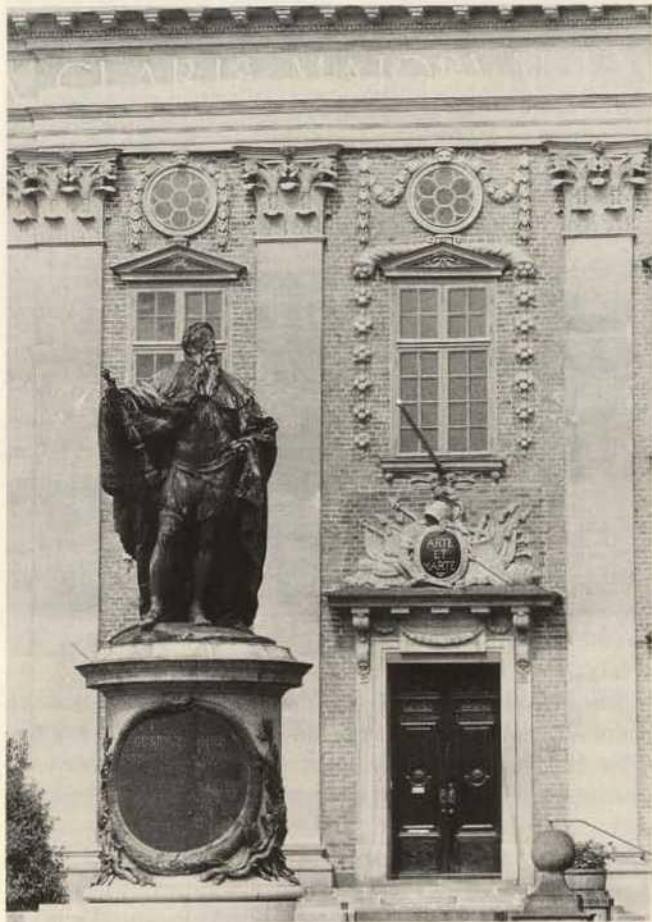


Abb. 40. House of Nobles in Stockholm, detail of the facade.

On his way home one dark evening to his dwelling in Stortorget in the Old City of Stockholm, de la Vallée ran foul of a notorious troublemaker, who also belonged to the prominent Oxenstierna family. The encounter has sometimes been depicted as a duel reminiscent of Alexandre Dumas, though to judge from the recorded court proceedings, it was rather a question of a plain and brutal assault. As both baron and colonel, Erik Oxenstierna probably considered himself too grand to use a sword upon the lowly architect; so he simply clubbed him with the butt of his pistol, and de la Vallée died a few days later of the wound.

He was not easily replaced. A way out of the dilemma was sought by appointing a German master mason, Heinrich Wilhelm. Although he was hardly suited to develop the concept as a whole, he did provide the building with a magnificent entrance and with rich sculptural ornament in the form of mascarons and festoons which still grace the facade today (Abb. 40). Until his death in 1653, Wilhelm supervised the work, after which help was again sought abroad, this time from Holland. The new expert was Justus or Jost Vingboons, he too the representative of a well-known family of master builders – the son of David and brother of Philip Vingboons, and internationally best known as the creator of the Trippenhuys in Amsterdam.

The most obvious evidence of Vingboons' involvement in the building of the House of Nobles consists in the sandstone pilasters of the facade between the windows and the sculptured ornamentation. Similar features are to be seen of course, in the

Trippenhuys, and on other buildings elsewhere in Europe. They are characteristic of an international style, much appreciated at the time. Their source of inspiration is to be found in Palladio's work.

Vingboons was in Sweden on a three-year contract, and when this expired in 1656, responsibility for the work was assumed by a Swede – or at least, a naturalised Swede: Jean, son of Simon de la Vallée. His father's tragic death had almost certainly benefitted him in his career; he had been able to undertake extensive study tours in Europe, and on his return he had been commissioned to design the settings for Queen Christina's coronation, among other things he had also found time to lay the foundation of the church of St Catherine in Södermalm in Stockholm.

The circumstances facing Jean de la Vallée at the outset of his work on the House of Nobles were hardly the best. At all events, he was very restricted by what others had done before him, and the walls had already reached a height of several metres. Nonetheless, he succeeded in overcoming the difficulties convincingly, and in completing the great task in a manner that makes the finished building seem to be wholly his own. He adjusted the mezzanine and raised above it and the cornice the very original roof with its first ogee or S-curved slope and its second straight pitch, the two separated by a vertical masonry parapet. As a complement to this, was added a series of sculptures of martial and virtuous figures, that were to inspire new generations of the Swedish nobility to great exploits on the battlefields of Europe, as well as imbuing them with cultural ideals. Some of the sculptured figures at the apex of the roof are gathered around an altar, serving both as a symbol – a burnt offering in the classical tradition – and as the chimney.

The ceiling of the Great Hall which was conceived as a fitting setting for assemblies of the First Estate, is also richly decorated with allegorical figures. In the centre we see Suecia, or Mother Svea, enthroned upon a huge cloud and surrounded by virtues; here we have Pietas and Fides, Fortitudo and Nobilitas, and to continue the description in the artist's own words, and in his own language: «...über Suecia schweben in der Luft die drei Gratien... und halten (auch) ein Theil des Schwedischen Wappens, nemlich die drei Kronen...»

For the master of the ceiling painting, David Klöcker, was German, and had entered the service of the new Great Power in conjunction with the peace negotiations at Osnabrück and Münster. Like the architect, Jean de la Vallée, he was a much travelled man and au fait with current trends in Europe. The entire composition is borrowed from Pietro da Cortona's ceiling in the Palazzo Barberini in Rome, where in place of the three crowns are depicted three oversized bees originating from the Barberini arms.

When the House of Nobles was finally completed, it was a fine mixture of French, Dutch, German and Italian features, with all its mottoes and devices in Latin. In all her lush exuberance, Mother Svea herself would appear to have been reared on a diet of pasta and paté, rather than on homely Swedish fare.

One of Sweden's foremost conquests during the Great Power Era, a really juicy plum – and one which we have been able to retain, was Scania, which we took from Denmark. No sooner was the ink dry on the peace treaty, than a programme of what today we might call «Swedish-isation» was launched; but it was a long time before the province could be regarded as integrated

into the kingdom as a whole. Indeed, there are those who maintain that the process is still far from complete – and the final outcome far from certain! Culturally, Scania has retained an individual character. The old landed estates of the nobility still account for a substantial proportion of the land area in the province; and in contrast to the province of Uppland in the heart of the ancient kingdom of the Svea, many of the stately homes of Scania are still in use by the old families.

For a while after the peace with Denmark, questions of land ownership in the province were somewhat complicated. Once Scania had become Swedish, there occurred a certain amount of barter of estates to and for across the Sound between Denmark and Sweden. It was in the interests of the central administration in Stockholm to ensure the loyalty of Scania by facilitating the takeover by Swedes. Thus, for instance, the old monastic property of Övedskloster, at the beginning of the 18th century belonged to the Lewenhaupt family. It was then transferred by marriage and a cash settlement to the wealthy Malte Ramel and eventually to his son who became known as Hans the Builder.

The complex of buildings taken over by Ramel in no way reflected either the family's status or their wealth. In part, it consisted of remnants of a medieval Premonstratensian monastery; other parts had been erected after the Reformation, though these seem to have comprised only stables and barns. The result was a very uncoordinated arrangement quite devoid of the presence that was desired.

To remedy this, Ramel engaged the leading Swedish architect of his time, Carl Hårleman, who was the Royal Master of Works. Hårleman's general plan for Övedskloster is preserved in a copy of the original drawing, and gives a good impression of the ambitious aims and the main features of the scheme. The plans reflect a close relationship to French exemplars, specifically from Jacques François Blondel's work «De la distribution des maisons de plaisance». Thus we have an arrangement with two courtyards, a basse cour well separated from the main house and any activities connected with it, and a cour d'honneur surrounded by a system of wings and walls with a gateway on the axis in front of the main facade. All the components are interrelated to produce an effect of unity, which made a great impression upon contemporary visitors, or as Gustav III expressed it «trop royal pour un particulier».

The visitor is well prepared in advance for his first encounter with Övedskloster (Abb. 41). The landscape is framed with alleys of lime trees, several kilometres long and partly laid out on foundations of stone. The trees have been sadly decimated in more recent times, though here and there they still form a vault over the roadway. The most magnificent of these avenues leads to the main house; another to the little estate chapel. Before we proceed to the interior, we may note in passing that the buildings are partly of red sandstone from a quarry on the estates, that has been in use until very recently. During the past decade or so, this sandstone has begun to flake – a problem that is still to be solved.

As erected, the principal accommodation – which in accordance with French practice was at ground floor level – did not follow the original plans for its layout. The house was not, as it had been planned, divided into a side for men and a side for women. The symmetry was disrupted. Two of the rooms were combined to form one long gallery with windows opening onto the garden. The furniture in this stately room are original, as are those of the adjacent salon, having been tied by a special

codicil to the inheritance passed on from generation to generation. The fixtures and fittings of these rooms have also remained unchanged since the 1780s, when the house was completed in the neo-classical style then predominant. The work was supervised by Jean Eric Rehn, then Royal Master of Works, who at the same time was engaged in extensive work on the furnishings of the Palace at Stockholm. Thus it is possible to discern a similarity in detailing, and the craftsmanship of the work at Övedskloster is of the same high quality, several of the craftsmen having been borrowed from the Palace work. In addition, local parish records contain the names of Danes, Germans and Englishmen who participated in the work.

Thus in derivation Övedskloster is as international as is the House of Nobles. In the erstwhile Danish province, Övedskloster stands out as a building with strong ties with the capital, Stockholm. A light and elegant stucco architecture, with sparing use of local stone, has replaced the earlier brickwork buildings. For some time to come, Övedskloster was to exert an influence upon the style of other buildings erected in the surrounding area – until a reaction set in and attempts were made to revive the memories of the time when the province was Danish.

Whereas during the 18th century great efforts were made to conceal the old battered walls, and convert more or less fortified constructions to dwellings with harmonious unity, the process was reversed during the romantic period. The irregular and picturesque was accentuated; new crenelated walls and towers were raised; and Danish influences returned with unprecedented vigour. Even far north of Scania, this movement found expression in a synthetic Nordic style, exemplified in the Nordic Museum at Stockholm (1892-1907), in dwelling houses in central Stockholm and in country houses of timber such as Sjöholm, which no longer exists but which once reflected its red and white-painted walls in Lake Näsnaren in the province of Sörmland.

Of particular significance in Scania, however, was the so-called Rosenberg Style which in several respects reflects a resumption of cultural ties with Denmark. This was due to the landowners who engaged Danish architects, Danish gardeners, and Danish foresters. Favourable landowners to enjoy much of the status that had been theirs during the Great Power Era.

On the west coast of Scania, just to the north of Helsingborg, where the Sound is at its narrowest, lies Kulla Gunnarstorp. In the middle of the 19th century, Kulla Gunnarstorp belonged to Baltzar von Platen, whose family came from the island of Rügen in the Baltic. He was a naval officer, first sea lord on two occasions, foreign minister at one time, and the son and heir of the creator of Göta Kanal, the system of cross-country canals executed in the early 19th century.

At Kulla Gunnarstorp there already existed a castle from the earlier period of Danish sovereignty, which had been renovated and which it had been intended would be refurbished more comprehensively. However these plans were discarded in favour of a new construction a short distance away, on an escarpment with a view over the Sound. Baltzar von Platen sought inspiration, not only in the structure of Kronborg at Elsinore just across the Sound, but also in another Danish castle, Frederiksborg, then in the process of being rebuilt after a devastating fire. Kulla Gunnarstorp was built in brick, with stringcourses and other decorative features of grey sandstone from a quarry on the Kulla Gunnarstorp estates – a quarry that long ago had supplied stone for the building of Kronborg. The



Abb. 41. Övedskloster, cour d'honneur.

great tower of Kulla Gunnarstorp, with its copper spire, probably more than any other element of the design harks back to the time of Christian IV of Denmark. This was designed by Thorvald Bingesböll, though Christian Zwingmann was the principal architect of the work.

The life and work of Zwingmann is almost like a chapter from the Great Power Era. He was born in Riga, the son of a carpenter, training himself as a mason and practising in Germany before seeking admission to the Royal Academy in Copenhagen. He studied under Thorvald Bingesböll's father, Gottlieb, after whose death he took over completion of the rebuilding of Marsvinsholm in Scania. Under the leadership of Ferdinand Meldahl, Zwingmann also participated at a later stage in the rebuilding of Frederiksborg, which was to become the most comprehensive and celebrated project of its kind.

Kulla Gunnarstorp was completed in 1872. The following year Helgo Zettervall produced a scheme for the rebuilding of Skabersjö in Scania, designed on a scale comparable with that of the Danish Royal Palace, complete with voluted gables, towers and copper domes. Had it been built, this would have been the most patent manifestation of the «Danish renaissance» in Scania; as it was, however, the sole result of the architect's efforts was to be a few modest extensions to the utility buildings in front of the old structure.

The present owner of Skabersjö is fully satisfied with this result. It is primarily structures rebuilt or newly built during the 19th century that are faced with problems today; it is they that require the most care and maintenance. In some instances, of course, economic resources are available for the purpose, though it is not always that owners are prepared to make the necessary investment in the upkeep of buildings of such magnificence. After all, the tenor of contemporary Swedish society is quite different from that of the 17th and 19th centuries; nowadays the watchword of one of our leading families of financiers is «to be somebody but not be seen».

To be seen has been very important to many, however, and the expansive class of the 17th century were most concerned to make their status manifest both in their dress and in their dwell-

ings. Excesses in lifestyle were even considered a virtue; Magnificentia was the watchword then. While the good burghers strove to suit their expenses to their incomes, the nobility sought to relate their lifestyle to their social status. Their dwellings were not primarily considered an expression of wealth but of rank. It was in this atmosphere that work was started on the House of Nobles; and thus our digression has brought us back to the «Swedish alternative» as an element in Swedish architecture.

The Era of Sweden as a Great Power was not a homogenous whole throughout. Both circumstances and attitudes underwent a change towards the end of the 17th century. It almost seems that people had had enough of luxury and extravagance. Already in a statute from 1664, thrift and domestic economy are spoken of as worthy aims, both for the private citizen and for the state. Magnificentia gave way to Temperantia, and during the late Caroline period tribute was paid to ascetic ideals. Both in their attitudes and in their way of life, the kings of the time set an example. Manliness and simplicity were now considered inherent Swedish virtues – which did not prevent indulgence in pomp and circumstance when the opportunity arose. Thus, Charles XI's coronation took the form of a Roman triumphal procession, the king clad in armour and plumes, attended by legionaries similarly attired and bearing Roman battle standards and fasces.

The Swedes of the time saw nothing strange in this, however, but readily draped themselves in the borrowed plumage of Roman history. Indeed, it was regarded as the consummation of an ancient cultural heritage. The ingenious Uppsala professor, Olof Rudbeck, had already provided the ideological rationale for this. In a magnificent folio edition entitled *Atlantica*, he had attempted to present evidence that our northern peninsula was identical with the sunken continent of Atlantis, of which Plato and others had spoken. Thus, according to Rudbeck, in the mediaeval church at Uppsala were preserved significant remnants of the ancient pagan temple – of which, in fact, we know very little. For Rudbeck, however, it was none other than the Temple of Poseidon in Atlantis, the prototyp of

all classical architecture, or architecture of classical derivation. All over Europe, wherever columns had been raised in porticoes and colonnades, it was the example of the hyperborean northmen that was being followed. Greeks, Italians and Frenchmen, all «...have in the erection of their temples aped our own arcaded buildings», declared Rudbeck without even the glimmer of a pretension to false modesty.

In conjunction with the New Sweden jubileum in America last year, both the zip-fastener and the Coca Cola bottle were paraded as Swedish inventions, and as significant contributions to world culture. While we were about it, we might as well have included the best known and most universally used architectural element of all – namely, the classical column. For according to Rudbeck, this had been given its form in Sweden, and he even gave it an honest Swedish name, *stabben*, a word meaning tree-stub or stump but also, in the vernacular, father.

Even if today we may dismiss this as nonsense, Rudbeck's theories did much to bolster the self-confidence of his contemporaries; and those who commissioned and those who built in the provinces were very susceptible to grandiose examples. It was not the ancient temple at Uppsala that was the source of inspiration, however, but the House of Nobles in Stockholm. This greatly impressed the nobility, many of whom had occasion to study it in detail when they assembled in Stockholm. In their own building endeavours, however, the format was simplified, and often built in timber instead of stone. Principally, it was the pilaster arrangement and the roof form that they adopted.

Thus we find roofs reminiscent of that of the House of Nobles at Ericseberg, for instance, and at Sturefors where the silhouette was complemented with a clocktower. The design of Fullerö, on the other hand, follows the original more closely; its grey-painted timber elements imitate the sandstone cornice and pilasters of the House of Nobles. In other cases, such details may be particularly evocative of Rudbeck's *stabben*, and fulfill the function of masking the timber construction of the original house – as, for example, at Hallstahammar, and at Vallsta.

Even where the scale is modest and the style lacking in refinement, however, the characteristic roof design proclaims the fact that the estate belongs to a nobleman and enjoys a measure of tax exemption. This characteristic roof form was thus not merely an ostentatious affectation, but became in fact the symbol of a highly desirable privilege.

Economic considerations gave rise to a number of innovations, starting with the Caroline period. During the reign of Charles XI, and with the king at the centre, was developed a system for the civil administration and for the army, which for a long time to come would set its stamp upon the Swedish cultural climate and Swedish thought. In more recent times, this characteristic has been discussed by the West German author, Hans Magnus Enzensberger.

The new system was financed by reducing the landed assets of the nobility which, during the years of affluence, had grown out of all recognition. It was the new rich, the fast money opportunists, that were the principal target. In general, inherited assets were left untouched. A count was permitted three country seats exempt from land dues to the Crown, a baron two, and a lesser noble one; though much of the pecuniary loss to the Crown was recouped by other means for redbursement – or rather partial redbursement to those serving in the army or the fleet. The system was known as *indelningsverket*, an ad-

ministrative and disbursement office, intended to facilitate rapid mobilisation in case of war. Wars came and went, but in peacetime both officers and NCOs, sailors and soldiers alike, were obliged to turn their hand to farming, each being provided with a plot of land according to his rank and station. The dwellings built upon these parcels of land were similarly apportioned. A regimental colonel was allowed a spacious house not dissimilar to those of the nobility; a major's house was somewhat smaller; and ensigns and lieutenants made do with only a few rooms besides the kitchen. In all cases, however, it was a question of a building of distinctive character, and of more austere architectural expression than that of the surrounding farmhouses. The main building, or *Corps de logis*, was an imposing if modest affair, with wings and subsidiary quarters arranged formally around a central axis further accentuated by enclosures and planted gardens.

The further down the scale of rank, the smaller was the house, and the more obvious was the influence of local building traditions. The *soldattorp*, or dwelling of a common soldier, was minimal by modern standards – a living room, bedroom, and kitchen in a small timbered building with red-painted walls, or half-timbered with a thatched roof in the south.

For the design of these buildings, which multiplied in time to many thousands, patterns were approved by the king in Stockholm for distribution to all parts of the country including, up to 1809, Finland. They were brought up to date from time to time as the prevailing style changed from baroque to rococo and neo-classicism. Particularly during the 18th century, the houses were required to be built of stone, as the forests were becoming depleted – the noble broad-leaf forests, that is to say; and the precious supply of oak was reserved for refitting or rebuilding of the fleet.

The prerequisite for this development was a strong centralised administration. From the beginning of the 18th century, there existed in Stockholm a Comptroller of Works responsible for building throughout the country. The military system was introduced into the civil service. Not only officers and men, but even churchmen and provincial governors, were able to move into dwellings built in accordance with regulations drawn up by the Comptroller of Works and his office.

As Sweden was organised macrocosmically, so to speak, so were the microcosms of the Swedish industrial communities. The ironworks of Uppland, forerunners of the development, were the creation of the same era of 17th century expansion that had produced the House of Nobles, and were similarly reliant upon the import of foreign expertise – both with regard to management and skilled labour. In 1719, the oldest plants were burned by the Russians, and the communities that replaced them were more subject to strict planning and standardisation as far as housing was concerned. Housing for smiths and other workers was arranged in strict alignment, straight as an arrow. Four identical apartments were often crammed within the same four walls, the flues from their stoves gathered in a common chimney.

Several of these communities have survived, even if the works for which they were built have long since been closed or switched to other activities. They provide a good illustration of Swedish pre-industrial endeavour, and at one time they accounted for three quarters of our exports. They are as rich in evidence of technical innovation as of Swedish social and aesthetic history.

The question of the Swedish component in Swedish culture

has been taken up before. It was an issue at the turn of the century, a period characterized by a mood of nationalism, and in conjunction with the Second World War under pressure of events outside our borders. It was something of a preoccupation of Andreas Lindblom's when he wrote his history of Swedish art, which was published in 1944-46. Although I have no intention of resurrecting the discussion in its original form, it is nonetheless an issue to be taken into consideration when we select items suitable for inclusion in the World Heritage List. What has Sweden to offer? What can we contribute in the way of original work?

One of the proposals put up for consideration is the ironworks at Engelsberg. This was declared an historic monument in 1974, since when it has been protected by Swedish law. It has also undergone comprehensive restoration. In 1856, the two original German furnaces were replaced by two *franche-comté* furnaces, which in turn were later replaced by Lancashire furnaces. Thus it is possible to trace the course of pre-industrial and industrial development over a couple of centuries. Nor is

this all; for the ironworks is also representative of the parallel development in the stately homes of the period, and of social change in general.

Another Swedish name on the World Heritage List is that of Drottningholm, the permanent residence of the reigning monarch. Drottningholm was built at the end of the 17th century for the Dowager Queen, Hedvig Eleonora. The architects were Nicodemus Tessin, father and son, and under their direction work was carried out there by a series of Swedish and foreign artists. The magnificent park contains a collection of bronze statues by Adrian de Vries taken as booty both from Prague and from Frederiksborg in Denmark.

Close to the Baroque palace lies the famous court theatre and the Chinese Pavilion from the mid-18th century, an English landscape garden, and a Gothic tower built according to a design by the Frenchman, Louis Jean Desprez. Thus, Drottningholm is eminently suitable as a sampling of all that we borrowed from abroad in the course of two centuries, but which we regard today as an inalienable part of our cultural heritage.

Abb. 42. Sturefors, Östergötland. Ein Barockpark, Ende des 18. Jahrhunderts durch einen Landschaftsgarten ergänzt, umgibt das Schloß. Seit die Aufnahme gemacht wurde, ist der Park wesentlich vereinfacht worden.

