

Nicodemus Tessin the Younger: Sources Works Collections. Vol. IV: Architectural Drawings I. Ecclesiastical and Garden Architecture, Martin Olin/ Linda Henriksson (eds.); Stockholm: Nationalmuseum 2004; 335 S., 9 Farb- und 551 SW-Abb.; ISBN 91-7100-673-7; SEK 550,-

As fourth volume in the series on the works and writings of the Swedish architect Nicodemus Tessin the Younger (1654–1728), this penultimate volume presents the reader with Tessin's collection of drawings on gardens and ecclesiastical architecture¹. Although at the start of the project it was foreseen to publish one volume with drawings by Nicodemus Tessin and another on the drawings by others contained in his collection, the present book, however, has adopted a thematic subdivision. This follows the physical order of the drawings in 1730, two years after the death of Nicodemus. In doing so, this volume has tried to follow the strict historical accuracy that has been applied in the previous three volumes.

The decision to discuss the drawings of Tessin's own hand, those of his father Nicodemus the Elder, and those by other architects and draughtsmen, intends to reflect the function these drawings had for Tessin. In his position as superintendent of the Royal Buildings, he was responsible for a number of large enterprises, the most important of which was the planning and realization of a new palace in Stockholm. The collection of drawings served him, and the workshop he ran, as models of inspiration. Nicodemus' son, Carl Gustav, and their successors in the position of superintendent continued to enlarge the collection; and it consisted originally also of prints and other graphic art². On the other hand, the Tessin family kept a sizeable part of the books and drawings as their own private property, when they no longer invested the position of superintendents. This part was sold to the Swedish Crown in 1750s, reunited with the other parts, and subsequently enlarged until far into the nineteenth century.

By means of the manuscript inventory of 1730, Martin Olin and Linda Henriksen have established which of the drawings kept in the Swedish Nationalmuseum and National Library had formed part of Tessin's original workshop material. The aim was a reconstruction of the drawings collection, but the practical decision to follow the catalogue of 1730 and not that of 1712 called for a discussion of the former in relation to the latter. This was especially necessary, as the amount of drawings on churches and church decoration grew in the intermediate 18 years with nearly one quarter, at least partly due to the acquisitions by Carl Gustav after Nicodemus the Younger's death³. What also strikes the reader are the different criteria to order them as used by the father and the son; while the former grouped them according to the

1 For a discussion of the three prior volumes, see the review in this *Journal* 7, 2003, p. 222–228.

2 For the original order and function of Nicodemus' graphic collection, in a far less detailed manner than the inventory of 1730, see vol. II in the present series, *Catalogue des livres, estampes & desseins du cabinet des beaux arts ... 1712*, Per Bjurström/Mårten Snickare (eds.); Stockholm 2000, esp. p. 17.

3 See p. 16, where it is only partially explained as a result of Carl Gustav's greater meticulousness in listing the informal sketches left out of the 1712 catalogue.

object represented, the latter in a number of instances regarded the artist as more important than the contents. He started inscribing names on the sheets in order to identify the author. This accords with the interests of Carl Gustav, who started collecting art for art's sake.

The most important aspect to be noted in the inventory of 1730 is the neatness with which it was made. It documented a treasury of art instead of the working collection, which the drawings and prints must have represented for the father. The catalogue thus illustrates the shift from the workshop to the courtier's collection of art. When in 1750 Carl Gustav sold the drawings to the King, in return for a yearly pension that would finance the project of his villa, this came as no surprise. Did, by any means, the son intend to turn his inheritance into ready cash already in 1730? The cautious suggestion made by Martin Olin and Linda Henriksson in their introduction to this volume might have been put in a more decisive way⁴. Every aspect, from the new arrangement, the identification of the artist's name on the sheets, and especially the addition of prices after each convolute of drawings, seems to point in that direction.

By following the inventory of drawings as listed by the son instead of the father, the present book actually points out more than the working collection of an important Swedish architect of the early eighteenth century, or the importance of Italian and French examples for his own working practice. It shows the reader new criteria of arranging a collection of artworks, the new criteria with which to appreciate the single leaves, and the new value these could represent for another owner. Thus, the 1730 inventory indicates why in 1750 the Swedish king decided to buy the major part of the Tessin collection. He did not acquire them for use by the then functioning superintendent, but intended these drawings to function as an autonomous collection.

In this respect, this fourth volume of the series *Sources Works Collections* offers a less historically accurate insight into Nicodemus Tessin the Younger and his artistic sources. However, while it intended to document the drawings an early eighteenth century architect might have used in his active workshop, the book points at an early example of drawings being organized and studied as works of art in their own right⁵. What might be regarded as a minor flaw, thus allows for a look into the later reception of the collection, and thus another asset to this series.

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⁴ See p. 15.

⁵ See p. 12; on the early collections and collectors of drawings, see GÉNEVIÈVE WARWICK: Gift exchange and art collecting: Padre Sebastiano Resta's drawing albums, in: *The Art Bulletin* 79, 1997, p. 630–646; for the use of collections of drawings in order to construct histories of art, see INGRID VERMEULEN: „Wie mit einem Blicke“. Cavaceppi's collection of drawings as a visual source for Winckelmann's history of art: in *Jahrbuch der Berliner Museen* 45, 2003 (2004), p. 77–89, esp. p. 85–88. French and Italian examples of collections of drawings were becoming familiar around 1700, but this seems to have found little following in the north.