

Nordic Art History in the Making: Carl Gustaf Estlander and *Tidskrift för Bildande Konst och Konstindustri* 1875–1876

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... "så länge vi på vår sida göra allt hvad i vår magt står – den må vara hur ringa som helst – för att skapa ett konstorgan, värdigt vårt lands och vår tids fordringar. Stockholm i December 1874. Redaktionen". ('... as long as we do everything we can – however little that may be – to create an art body that is worth the claims of our countries and of our time. From the Editorial staff, Stockholm, December 1874.')

These words were addressed to the readers of the first issue of the brand new art journal *Tidskrift för bildande konst och konstindustri* (Journal of Fine Arts and Arts and Crafts) published in Stockholm over two years in 1875–1876. One of the founding members of the journal was the Finnish academic and cultural activist Carl Gustaf Estlander (1834–1910), whose professional ambitions fit well into the picture.

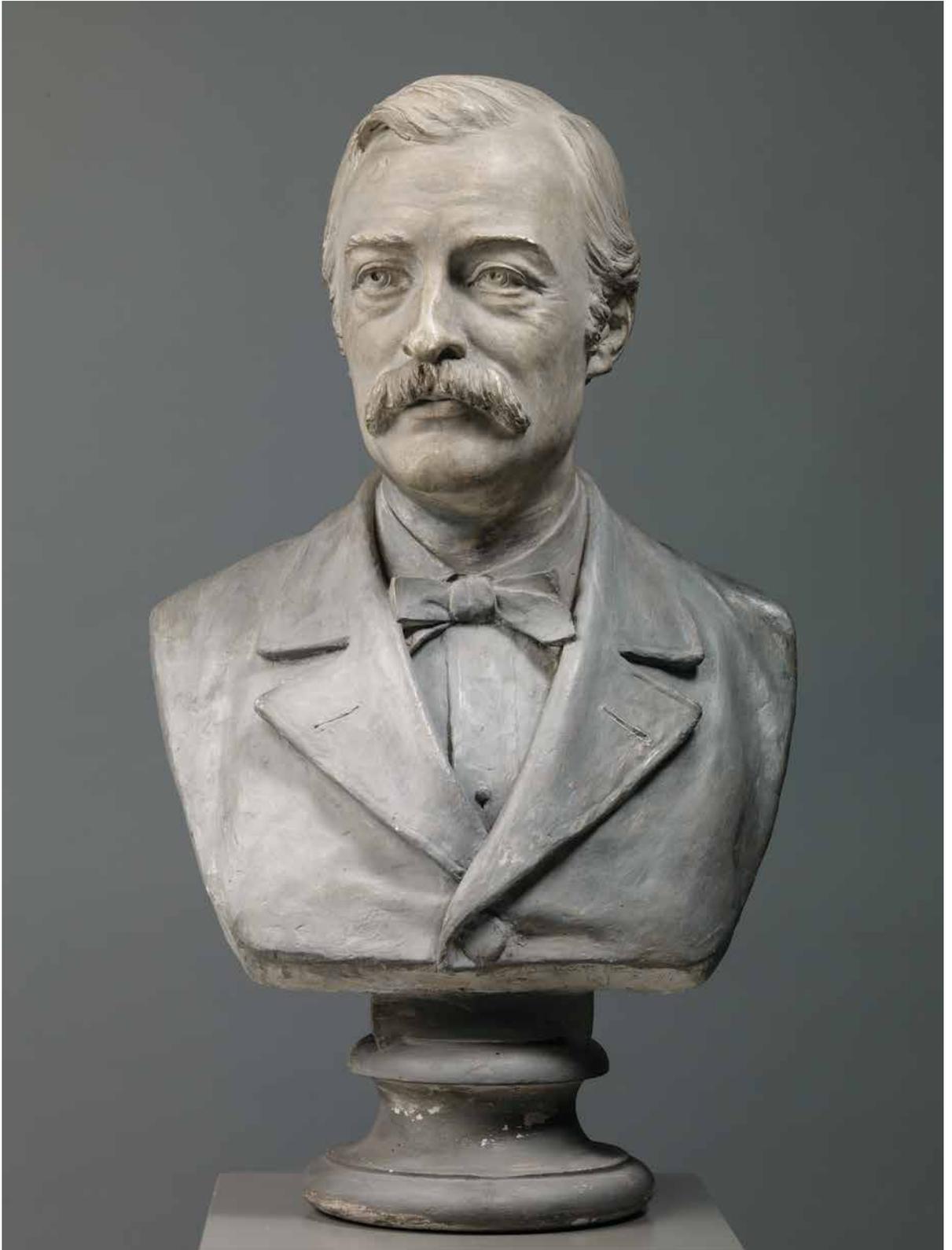
I will argue that *Tidskrift för bildande konst och konstindustri* provided the Nordic editors of the journal with a platform to manifest their concept of art history. They developed a method of communicating the contents through a specific set of articles. The journal was a perfect 19th-century example of a project showcasing the development of a profession in the making and the use of professional networks. For Estlander, this was a gateway to the Nordic and North European art-historical discourse, and strengthened his position as the leading Finnish art historian of his time.

Dynamic challenger

In the early 1870s, Estlander was in his forties. He had published his first major art history book, *De bildande konsternas historia* (*History of the Fine Arts*), in 1867. He taught aesthetics and literature at the University of Helsinki, Finland. He was the secretary of the Finnish Art Society, becoming its chair in 1878. He was also a founding member of the Society for Arts and Crafts. He brought art into public debate by publishing newspaper articles and was one of the founders of the Finnish newspaper *Helsingfors Dagblad* (1862). He also founded a Finnish art journal called *Finsk Tidskrift* (Finnish Journal) in 1876.²

¹ *Tidskrift för bildande konst och konstindustri* 1875. Stockholm: C. E. Fritze's Bokhandel, VIII.

² Pettersson, Susanna, 2008, *Suomen Taideyhdistyksen Ateneumiin. Fredrik Cygnaeus, Carl Gustaf Estlander ja taidekokoelman roolit*. Helsinki: Suomalaisen Kirjallisuuden Seura, 183–87.



Johannes Takanen, *Carl Gustaf Estlander*, 1883,
plaster cast, height 66cm. Finnish National
Gallery / Ateneum Art Museum
Photo: Finnish National Gallery / Hannu Aaltonen

To characterise Estlander in two words, he was a change-maker and a challenger. He had visions that puzzled the art field and questioned its structures. He was a strategic planner of structures and policies, a thinker who wanted to find new ways to organise the field in a better, more efficient way. His major interests had to do with art education, museum collections and writing about the arts. To achieve these goals he needed other people, a network of professionals.

Therefore, it's essential to take a closer look at Estlander's professional contacts. He had studied in Europe in 1859–60 and again in 1863–65. He had made his professional Grand Tours in Europe in 1873–74 and later in 1883–84, visiting all the central art schools and organisations. He had visited museum directors such as Gustaf Waagen in Berlin. He had attended conferences and world fairs. And he had established scholarly contacts with his Nordic colleagues. Estlander wrote widely and published articles in newspapers based on all his excursions.³ This is where the new journal *Tidskrift för bildande konst och konstindustri* comes into the picture.

Platform for all the arts

Tidskrift för bildande konst och konstindustri was published for the first time in Stockholm in 1875. The editor-in-chief was the well-known art scholar Lorentz Dietrichson (1834–1917) then a professor at the Art Academy in Stockholm (Akademien för de fria konsterna). Estlander had made friends with Dietrichson more than a decade earlier.⁴

The journal was established right after the 1873 art historians' conference in Vienna. It was an era when the history of art history was strongly in the making.⁵ The first encyclopaedic art-historical presentations had been published and there were several art journals on the market. Without going into a deeper analysis of those other journals, some examples should be mentioned: such as *Zeitschrift für bildende kunst*, edited by C. von Lützow and established in Leipzig in 1866, and the French publications *Gazette des Beaux-Arts* (est. 1859) and a weekly magazine *Art* (est. 1875). In England one followed *Art Journal* (est. 1849). In the Nordic countries, the most prominent forerunner for the journal was *Nordisk tidskrift for historie, literatur og kunst* (*Nordic Journal for History, Literature and Art*), edited by K. Molbech and published from 1827 until 1836.

Tidskrift för bildande konst och konstindustri didn't have any serious Nordic competitors. The concept was ambitious and the target group clear.⁶ The driving ideological force behind the publication was the idea of enlightenment, strongly promoted by Dietrichson, who was known to promote these values all over Europe. Art was meant for everyone, for the largest possible audiences. At the same time it was understood that writings of a professional nature and scholarly ambitions belonged to a smaller interest group.

Apart from enlightenment, another strong ideological idea was speaking for all the arts: promoting not only the fine arts but also arts and crafts and cultural heritage, including archaeology and built heritage. This was very much in line with the initiatives Estlander had undertaken when publishing two of his key manifestos: *Finska konstens och konstindustrins utveckling hittills och hädanefter* (*The Development of Finnish Art and Arts and Crafts hitherto and henceforth*) in 1871 and *Vid konstflitens härddar i Tyskland, Österrike, Schweiz och Belgien. Resanteckningar* (*At the Core of Arts and Crafts in Germany, Austria, Switzerland, and Belgium. Travel Notes*) in 1875.

Estlander's idea was to observe and analyse larger entities, unite forces and benefit from the professional exchange of ideas. This can be understood from his comments concerning the art historians' conference in Vienna in 1873. He had expected to encounter a true international community responding to the need to discuss and share ideas.

3 Pettersson 2008, 187–98.

4 Schybergson, Magnus Gustaf, 1916, *Carl Gustaf Estlander, Lefnadsteckning*. Helsingfors: Svenska Litteratursällskapet i Finland, 108–09.

5 See for example Karlholm, Dan, 1996, *Handböckernas konsthistoria. Om skapandet av 'allmän konsthistoria' i Tyskland under 1800-talet*. Stockholm/Stehag: Brutus Östlings Bokförlag Symposion.

6 Dietrichson, Lorentz, 1875. 'Några ord om den bildande konsten i Sverige, dess forntid och dess framtid', *Tidskrift för bildande konst och konstindustri* 1875. Stockholm: C. E. Fritze's Bokhandel, 1–7 (2).

However, he was disappointed to realise that the representatives from the German-speaking countries dominated the conference audience.⁷

Estlander's holistic vision of the development of the art field, organising the schooling system and emphasising the importance of collections, resonated within the Nordic community not least because of Dietrichson's work with similar focus areas. The theme was discussed within the pages of the journal, too, but the references to the subject were made by Fredrik Wilhelm Scholander, who reported on developments of the European art field.⁸

The wide coverage of topics was an important asset for the journal but in order to succeed, it needed not only a clear idea of its contents, the right competence and human resources but also proper funding. To ensure that the journal would have sufficient financial resources, a group of 12 committed and well-established men was selected in January 1874 to support the initiative.⁹ Their participation guaranteed the financial backbone for the project and the annual budget was fixed at 15,000 Swedish crowns. Each of the 12 agreed to support the journal for five years. In order to make this official, the commitment was announced in the first issue of the journal, highlighting the importance of private support.

Raising awareness of the Nordic arts

The first issue of *Tidskrift för bildande konst och konstindustri* launched the key ideas about the journal's form and contents. The bimonthly journal had a permanent editorial team consisting of members from Sweden, Norway, Denmark and Finland: Professors Carl Rupert Nyblom (Uppsala), G. Ljunggren (Lund), Marcus Jacob Monrad (Kristiania), Carl Gustaf Estlander (Helsinki) and adjunct professor Julius Lange (Copenhagen).¹⁰

The editorial board represented competence of a top quality; every member was a prominent scholar of his own time and had published widely. Just to mention some of the publications that covered the aesthetics, art and the contemporary: Dietrichson had just started to work with *Det skönas värld* (The World of Beauty) 1872–79, Nyblom had published *Om innehåll och form i konsten: kritiskt historisk undersökning* (About Contents and Form in the Fine Arts: Critical Historical Research) in 1866 and *Estetiska studier* (Aesthetic Studies) in 1873 and was working with a biography and selected writings of the Finnish national poet Johan Ludvig Runeberg (1876). Lange, in turn, had published *Nutidskonst* (Contemporary Art) in 1873 and was working with *Om kunstvaerdi* (On Artistic Value) which was published in 1876. And Monrad had just published *Tankeretninger i den nyere tiden* (Trends of Ideas in Modern Times) in 1874. They all held key positions in various art academies and universities and were known to be active discussants.

The introduction to the first issue of the journal outlined the aims and objectives. The first notable feature was enlightenment. The journal aimed to provide a channel for Swedish art education that targeted not only professionals but also a bigger audience and interest groups. The readers were addressed by stating that the journal would seek to provide interesting contents. Promoting fine arts, arts and crafts, and heritage issues would succeed only if the readers felt satisfied. The idea was to discuss Nordic arts at large and – what was new – contemporary issues.

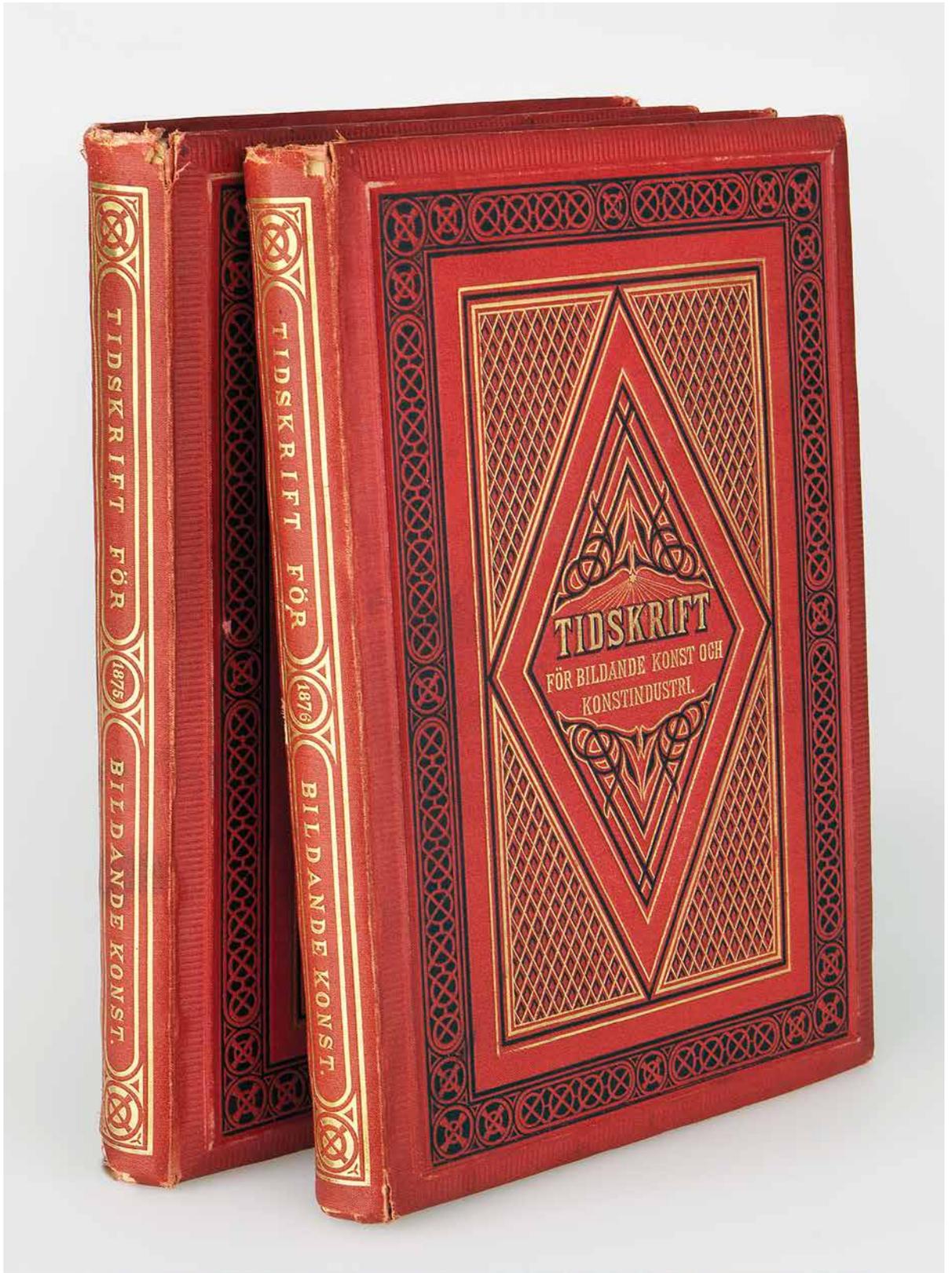
The second point was to establish a dossier or a collection of the most notable art treasures of the country (Sweden), whether they belonged to public or private collections or were of Swedish or foreign origin. The journal wished to promote this 'collection' extensively in Europe.

7 Viljo, Eeva-Maija, 2004, 'Carl Gustaf Estlander och revolutionsmännens konsthistoria', *Rakkaudesta kaupunkiin. Taidehistoriallisia tutkimuksia* 28. Eds. Renja Suominen-Kokkonen, Kirsi Saarikangas and Hanne Wikström. Helsinki: Taidehistorian seura, 180–94 (181).

8 Scholander, F. W., 1875, 'Europeiska konstförhållanden år 1874', *Tidskrift för bildande konst och konstindustri* 1875. Stockholm: C. E. Fritze's Bokhandel, 65–76.

9 Those who signed the document were Gust. Trolle-Bonde, Alb. Ehrensvärd, Sam. Godenius, Gustaf Ljunggren, Ludvig af Ugglas, A. Malmström, J. Bolinder, Johan Boklund, Fritz von Dardel, C. R. Nyblom, J. J. Ekman and Edv. Bergh. *Tidskrift för bildande konst och konstindustri* 1875. Stockholm: C. E. Fritze's Bokhandel, VI.

10 *Tidskrift för bildande konst och konstindustri* 1875. Stockholm: C. E. Fritze's Bokhandel, V–VII.



Tidskrift för bildande konst och konstindustri
1875–76. Finnish National Gallery Library
Photo: Finnish National Gallery / Jenni Nurminen

Thirdly, the journal wished to support the professional development of engravers. The first step would be to invite foreign master engravers to the country, including the Dutchmen Leopold Lowenstam and W. Unger, as well as J. Klaus from Vienna.¹¹ Thus the makers of the journal wanted to ensure that it would be able to provide not only good texts but also skilfully made illustrations for the publication.

These three focal points reflect the aims and objectives of the editorial team: they wanted to raise awareness of Nordic art not only in the Nordic countries but also throughout Europe. Knowledge about the relevant collections had already been spread by the use of dossiers that reinforced the idea of signature pieces in art history. A fine example of such a dossier is the one published by the Art Gallery in Dresden. Later on, individual artists got their own presentations as well – an early Finnish example being Karl Emanuel Jansson's *Minnesalbum* (Commemorative Album). These types of publications added to the writing of art history that was typical of the mid-19th century.

In analysing the three issues mentioned above, special attention should be paid to the role of the images. The competence gap that the editorial team discussed, that is, the lack of skilful engravers, indicated how the team valued the use of images, to the extent that the absence of images would endanger the existence of the whole publication. This is an extremely interesting notion when discussing what are the most relevant building blocks when mediating the contents: in order to enforce the message visual images are needed.

The journal's editors were very much up-to-date in terms of providing the market with what was needed the most. As Estlander had pointed out after the art historians' conference in Vienna, in order to teach art and art history, images were key.¹² The same applied to reaching out to larger audiences by publishing the journal.

In addition to the general outlines, the editorial team also announced the types of articles the publication would include. The contents consisted of 12 different categories:

- long articles about aesthetics, art history and archaeology
- descriptions of the public and private art collections that were to be illustrated; reports about contemporary art and artists
- reviews of major exhibitions in the Nordic countries and elsewhere; including reviews of exhibitions organised by art societies
- events
- theatre (costumes and scenography)
- public building projects
- articles concerning the arts and crafts
- reviews of development of the arts and crafts in the Nordic countries and elsewhere
- advertisements concerning domestic and foreign professional literature
- correspondents' reports from Christiania (Oslo), Copenhagen, and Helsinki, as well as Vienna, Paris, Rome and Düsseldorf
- texts accompanying illustrations
- advertisements concerning the fine arts and arts and crafts¹³

Several interesting remarks were made within these categories. It was mentioned that the articles about art collections and artists were to promote the arts in general. The illustrations could be swapped with other publications in order to increase the visibility of Nordic material across Europe. Illustrations would pile up as small galleries, collections of illustrations, representing the visual heritage of the area. Artists such as Johan Tobias Sergel and Carl Gustaf Qvarnström were mentioned by name in this context. High-quality arts and crafts were the only way to 'compete' with other countries.

The so-called artistic contents, referring to illustrations of the journal, comprised etchings, lithographs, photographs and woodcuts. The illustrations were evaluated

11 *Tidskrift för bildande konst och konstindustri* 1875. Stockholm: C. E. Fritze's Bokhandel, VII.

12 Viljo 2004, 184.

13 *Tidskrift för bildande konst och konstindustri* 1875, III–IV.

according to their technical qualities and information value. And, interestingly, the editorial board explained how different techniques responded to different needs.

Etching was considered as absolutely the best technique to illustrate paintings and their nuanced colour schemes, even in black and white. These etchings, carefully selected for the publication, would feature paintings from private and public collections. It was even stated that this collection of etchings would, in due course, form a national *galeriverk* that could be compared to the etching collections compiled by museums in Kassel and Braunschweig.

Lithographs were regarded as ideal for reproducing light and shadow and they were recommended for illustrating national pieces of architecture and sculpture. Yet again, there was a strong idea of creating 'collections' of these items. These *galleries* were expected to present selections of works by Sergel, Qvarnström, Fogelberg and Molin. The collection of antiquities at the Nationalmuseum in Stockholm was also mentioned.

Photographs were seen to serve one and only purpose: to reproduce the features of drawings by old masters such as Raphael, Rubens, Michelangelo and van Dyck. These works were to be chosen from the collection of the Nationalmuseum. And finally, woodcuts were seen as a perfect way to reproduce the true nature of the arts and crafts.¹⁴

This rather impressive plan included the idea that the illustrations would form an ideal collection that would raise international interest. The texts were to make the fine arts and arts and crafts widely known, and raise the general interest in the arts at large. One of the problems, though, was to find a balance between promoting the Nordic arts and emphasising Swedish issues. In the following, we will consider how this worked out.

Enlightened themes

During the two years of its life, *Tidskrift för bildande konst och konstindustri* included a number of ideologically important texts, as well as a fair amount of articles and items that fell into the 12 categories already mentioned. Works of art were discussed in detail: among the first to be featured were Georg von Rosen's work *Dopet* (Baptism), Egron Lundgren's watercolour *Nubisk flicka* (Nubian Girl) and Sergel's sculptures *Othryades* and *Eros and Psyche*.¹⁵ Apart from contemporary works, the journal also paid attention to works of antiquity.¹⁶ Archaeological findings were discussed through key sites such as Rome and Athens.¹⁷ Artists of a classical nature were recognised, as in August Sohlman's article on Rembrandt van Rijn.¹⁸ Art was being presented from the points of view of different genres¹⁹ and individual artists²⁰. Even restoration projects of a grand nature were covered.²¹ Nordic art history was featured in articles such as Hans Hildebrand's piece on animal figures in older Nordic ornamental art.²² These lengthy articles were complemented by art reviews from all of the Nordic countries. The roles of national correspondents like Estlander were crucial.

¹⁴ Ibid., IV.

¹⁵ Ibid., 8–14 and 50–51.

¹⁶ Lange, Julius, 1875, 'En antik Naevefaegter', *Tidskrift för bildande konst och konstindustri* 1875. Stockholm: C. E. Fritze's Bokhandel, 16–25; Stenersen, L. B., 1875, 'Afrodite fra Melos', *Tidskrift för bildande konst och konstindustri* 1875. Stockholm: C. E. Fritze's Bokhandel, 77–91.

¹⁷ 'Gräfningsarna på Forum Rom', *Tidskrift för bildande konst och konstindustri* 1875. Stockholm: C. E. Fritze's Bokhandel, 40–50; Dietrichson, Lorentz, 1876, 'Hvar har man att söka ursprunget och orsaken till de stigande kurvorna å Parthenons alla horisontala linier?', *Tidskrift för bildande konst och konstindustri* 1876. Stockholm: C. E. Fritze's Bokhandel, 115–29.

¹⁸ Sohlman, August, 1875, 'Rembrandt van Rijn, sagofiguren och den verklige', *Tidskrift för bildande konst och konstindustri* 1875. Stockholm: C. E. Fritze's Bokhandel, 33–40 and 103–09.

¹⁹ Upmark, G., 1875, 'Porträttet och genremålningen å Konstföreningens utställning', *Tidskrift för bildande konst och konstindustri* 1875. Stockholm: C. E. Fritze's Bokhandel, 53–59.

²⁰ Dietrichson, Lorentz, 1876, 'Adolf Tidemand', *Tidskrift för bildande konst och konstindustri* 1876. Stockholm: C. E. Fritze's Bokhandel, 141–61.

²¹ Nyblom, C. R. 1875, 'Om Upsala domkyrkas restauration', *Tidskrift för bildande konst och konstindustri* 1875. Stockholm: C. E. Fritze's Bokhandel, 110–18 and 156–66.

²² Hildebrand, Hans, 1876, 'Djurtyper i den äldre nordiska ornamentiken', *Tidskrift för bildande konst och konstindustri* 1876. Stockholm: C. E. Fritze's Bokhandel, 1–9 and 59–67.

The editorial team and its Nordic experts submitted articles and reviews. The overall ambition seemed to be providing keys to the reader: what was essential and noteworthy within the arts at a given moment. Therefore, Nordic art historians busily covered a diverse set of topics, from the ruins of Rome to current trends, and exhibition and book reviews. Another visible feature was a strong emphasis on Sweden: instead of building a truly Nordic journal, the publication began and continued to be more or less Swedo-centric. One could ask whether this was a disappointment for national correspondents such as Estlander, and whether this orientation ultimately affected the journal's lifespan, thus hindering its development into a journal of a more substantial nature.

The opening article of the first journal, written evidently by Lorentz Dietrichson, promised 'some words about the fine arts in Sweden, its history and future'.²³ Dietrichson wanted to discuss Swedish art in a larger context and noted that before this journal a platform for such a discussion was missing. He reminded readers that the *Tidskrift* should now fill this gap.²⁴ When it came to the contents and quality of Swedish art, Dietrichson became emotional and echoed the trends of his time: in the spirit of the French author Montesquieu, he made references to the harshness of nature, and its impact on people and societies. In the Nordic countries, the blooming of the arts had been hindered by the cold, dark weather. Art was being compared to a *drifhusplanta* (greenhouse plant) that needed special care to flourish.²⁵

Dietrichson addressed nationalism in Swedish art as an important trend that had 'a big and holy task' but very limited possibilities. One of the problems was that in order to be able to paint the homeland, the villages, the people and their history, the artists had to be sent to Germany and France for further studies.

'And therefore we got Lapp women that looked like Parisian models, Nordic landscapes that resembled German *plein air* or the air in Parisian ateliers.'²⁶

Diedrichsen would have preferred a genuine 'Nordic School' instead of visible influences from Paris and Düsseldorf.²⁷ The theme of national art raised a set of critical questions in his mind. He said that national topics were needed and that they were most relevant to the public but then went on to question the preconditions and principles of national art. What's the purpose of it? Was there something more to it than nations boasting about artists or artists representing *the* nation? He wanted to speak for spiritual freedom, sciences and the arts.²⁸

The idea of national art was later developed further when Dietrichson lectured on the history of Norwegian art at the University of Christiania (Oslo) in 1890–94. As Mai Britt Guleng has pointed out, Dietrichson was fully aware that no-one before him had done anything similar, that is, to describe the development of Norwegian art from the Neolithic period up to his own time.²⁹

Whereas Dietrichson focused on the potential of a national art and art field, Fredrik Wilhelm Scholander, a Swedish architect, artist and one of the key players of the Fine Arts Academy and Nationalmuseum, brought the European art field and its development into the picture.³⁰ In his article, Scholander approaches the arts as a family in which architecture represents the mother of all the arts, *moderkonsten*. He makes

23 Dietrichson, Lorentz, 1875, 'Några ord om den bildande konsten i Sverige, dess forntid och dess framtid', *Tidskrift för bildande konst och konstindustri* 1875. Stockholm: C. E. Fritze's Bokhandel, 1–7.

24 *Tidskrift för bildande konst och konstindustri* 1875. Stockholm: C. E. Fritze's Bokhandel, 1.

25 *Ibid.*, 2. This was a typical idiom that was also found in the texts of other Nordic writers, such as Finnish poet, professor and art activist Fredrik Cygnaeus.

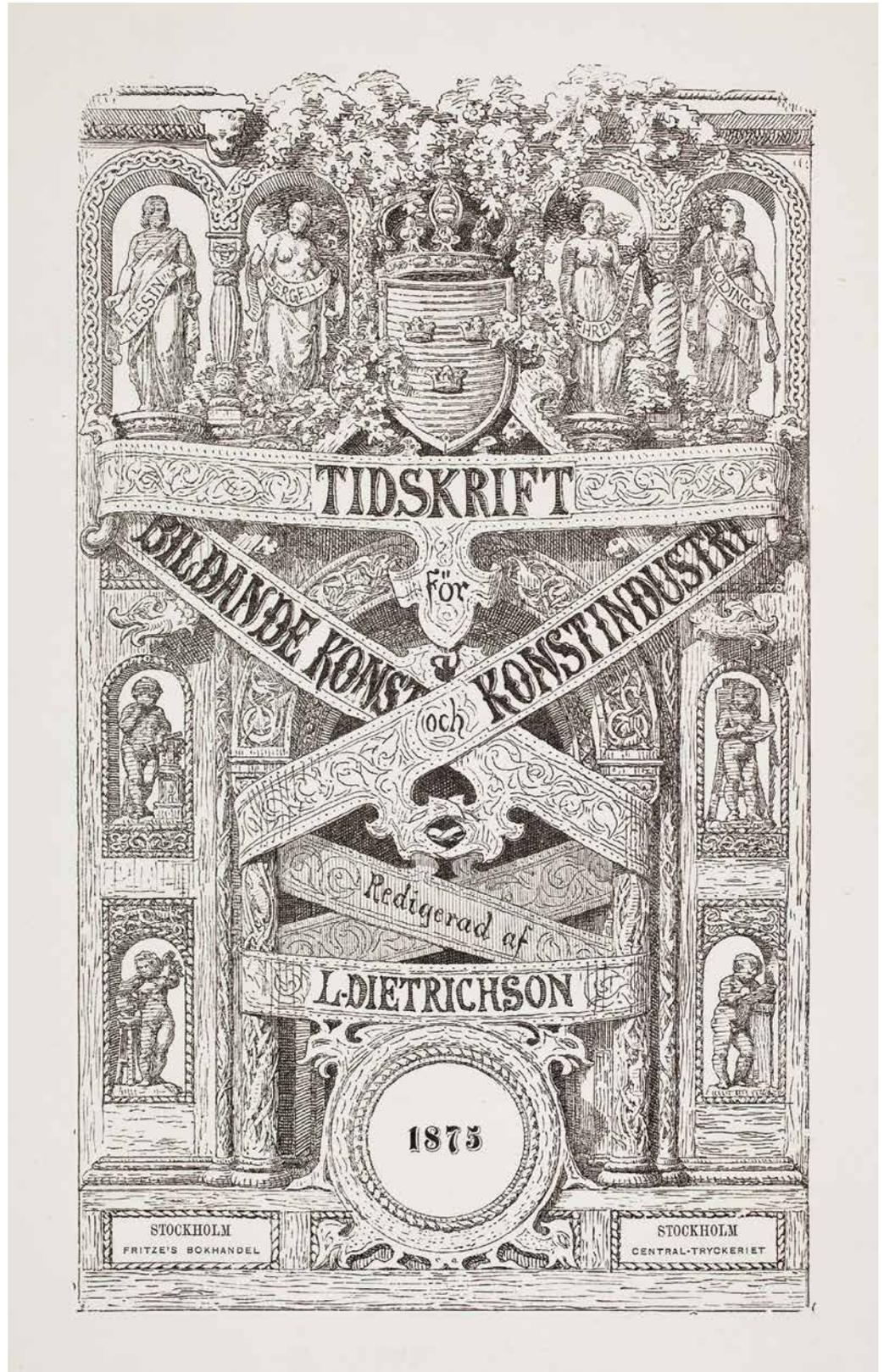
26 *Ibid.*, 3. '... och så kom det sig, att vi fingo målade lappqvinor, som likna parisiska modeller, nordiska landskap som påminna om Tysklands slättluft eller om Paris' atelierluft.'

27 *Ibid.*, 7.

28 *Ibid.*, 4.

29 Guleng, Mai Britt, 2009, 'Lorentz Dietrichson and the Making of Norwegian Art History', *Towards a Science of Art History. J. J. Tikkanen and Art Historical Scholarship in Europe*. Ed. Johanna Vakkari. Taidehistoriallisia tutkimuksia 38. Taidehistorian seura: Helsinki 2009, 59–69.

30 Scholander, F. W., 1875, 'Europeiska konstförhållanden år 1874', *Tidskrift för bildande konst och konstindustri* 1875. C. E. Fritze's Bokhandel: Stockholm, 65–76.



Tidskrift för bildande konst och konstindustri
1875. Finnish National Gallery Library
 Photo: Finnish National Gallery / Jenni Nurminen

references to the Gods of Olympia, as well as to the latest news from the art world in France, England and German-speaking Europe, but does not focus on nationalism as an issue. Scholander has access to detailed information such as the purchase prices of certain works of art and the erection of public monuments and buildings. He emphasises acquisitions, commissioned works and exhibitions, and also comments on art education in the respective countries.

He speaks for all the arts, and arts and crafts, and mentions that the platforms where the development within these fields was showcased were the big exhibitions. He also points out that the new reunion of the fine arts and arts and crafts would not take place without a fight, since the fine arts were expected to keep their 'higher' status.³¹ This discussion was very much in the air in other countries, Sir Henry Cole and the South Kensington Museum in London being the most discussed example. Scholander's article reflects this debate, which also had political, liberalistic connotations. The production of high-quality arts and crafts was seen as an asset of commercial potential on the industrial market.

The third perspective that I chose to bring up in this context refers to the developing mechanisms of the art field, such as evaluating art from a theoretical perspective. In 1874 Danish art historian Julius Lange had given a lecture at a students' organisation about artistic value. Norwegian philosopher Marcus Jacob Monrad commented on Lange's ideas in his article 'Om Kunstvaerdi'³² and started a contemporary debate: how the aesthetic value of an artefact was being formed. It was not only about technical features of the work but also the role of the subjective elements such as the artistic intention of the work. Lange developed his ideas further in another lecture on artistic value in 1876. These talks were published in 1876 as a booklet entitled *Om Kunstvaerdi. To Foredrag* (On Artistic value. Two Talks).³³

From today's perspective Monrad's article is an ambitious attempt to create critical discussion around the driving forces of the art field. Dietrichson further commented on this discussion in his article 'Ännu ett ord om konstvärde'³⁴ thus showcasing how eager the Nordic colleagues were to create a forum for a public debate.

The fourth aspect is analogical with the emphasis on enlightenment. Georg Göthe (1846–1933), freshly appointed curator at the Nationalmuseum, wrote an article about the fine arts and its public.³⁵ 'Our time is the time of the museums,' he wrote.³⁶ His article was a wonderful example of pure enlightenment: he discussed the possibilities that museums provide for their audience, the needs of audiences and the role of education and knowledge when encountering artworks. Although he seemed to believe, as did many of his contemporaries, that real beauty could only be understood by the educated few, he also trusted in people's capacity to learn to understand the arts.³⁷ Quite interestingly, he claimed that national art is much easier to understand than any other art.³⁸

These kinds of articles can be regarded as major attempts to create a structure for a Nordic art discourse, together with reviews from key cities in the Nordic countries and Europe, as well as exhibition reviews that covered both the contemporary³⁹ as well as the old masters,

31 Scholander, 1875, 65–76 (66).

32 Monrad, M. J., 1875, 'Om Kunstvaerdi', *Tidskrift för bildande konst och konstindustri 1875*. C. E. Fritze's Bokhandel: Stockholm, 146–56.

33 Marcussen, Marianne, 2009, 'The Danish Art Historian Julius Lange, His Attitude to Trends in Art History in Europe and His Collaboration with Scandinavian Colleagues', *Towards a Science of Art History. J. J. Tikkanen and Art Historical Scholarship in Europe*. Ed. Johanna Vakkari. Taidehistoriallisia tutkimuksia 38. Taidehistorian seura: Helsinki 2009, 71–83 (71).

34 Dietrichson, Lorentz, 1876, 'Ännu ett ord om konstvärde', *Tidskrift för bildande konst och konstindustri 1876*. C. E. Fritze's Bokhandel: Stockholm, 88–95.

35 Göthe, Georg, 1876, *Tidskrift för bildande konst och konstindustri 1876*. C. E. Fritze's Bokhandel: Stockholm, 41–52 and 73–79, and 109–14.

36 Göthe 1876, 41.

37 Göthe 1876, 46.

38 Göthe 1876, 77–79.

39 Dietrichson, Lorentz, 1875, 'Den nordiska konstindustrien på verdensutställningen i Wien 1873', *Tidskrift för bildande konst och konstindustri 1875*. C. E. Fritze's Bokhandel: Stockholm, 167–70; Dietrichson, Lorentz, 1876, 'Konst- och konstindustriutställningen i München 1876', *Tidskrift för bildande konst och konstindustri 1876*. C. E. Fritze's Bokhandel: Stockholm, 168–76.

such as the exhibition of Michelangelo's work in Florence⁴⁰. Even collections were a subject of analysis⁴¹, though not extensively. An historical perspective with a personal flavour was, in turn, brought to the journal by publishing a selection of letters by the late artist and author Egron Lundgren.⁴²

Estlander's role as a national correspondent and an editorial board member reflects the importance of building the Nordic professional network. Estlander has been characterised as an important contact for both Dietrichson and Lange.⁴³ This, to my understanding, supports the idea that initiatives such as *Tidskrift* strengthened the professional network and provided a platform for professional exchange of ideas.

Considering Estlander's role as a contributor of the journal, one of the striking notions is that, apart from producing the national reports, he didn't contribute to those discussions that he knew the best. Whereas Scholander wrote about developments in the European art field, Estlander, who had travelled widely in Europe in 1873–74, chose to write a larger article about one of his latest findings, Sergel's sculpture *Faun* (1774), which was discovered in Paris in 1874 and purchased in the same year for the art collection of the Finnish Art Society. Another version of the same sculpture was already in the collection of the Nationalmuseum in Stockholm – and Estlander was of the opinion that the one bought from Paris was actually the original and the one in Stockholm a replica.⁴⁴

This might indicate that, even though *Tidskrift* was an ambitious joint adventure, Estlander chose to give more priority to those projects that could be clearly identified with himself: such as establishing *Finsk Tidskrift*, a journal of his own, and founding and running the Society of Arts and Crafts, as well as taking more responsibilities within the Finnish Art Society and finally becoming its Chair in 1878.

Ground for professional exchange

In conclusion, it's important to take a look at the achievements of the journal, despite its short existence. The original aims and objectives were 1) establishing a channel for Swedish art education, 2) targeting large audiences and interest groups, 3) covering Nordic arts and contemporary issues, 4) promoting Swedish collection resources and 5) supporting the professional development of engravers. All of these issues were more or less covered during the two-year existence of the journal.

Even though a large audience and interest groups were mentioned as one of the key interests of the editorial board, the most important achievements were of a professional nature. The journal established models and tools for analytical writing concerning art and the built heritage, it promoted exhibition criticism, it showcased how literature could be reviewed and collections analysed. It also made its point about the importance of the images: to communicate about the arts at large, we need the text and images. Last but not least, the journal provided a platform for the professional exchange of ideas in the Nordic context, forming an early example of developing the profession together.

The journal's ambitious plan did not come into being, and the members of the editorial team continued its work separately. Why exactly this publication died out so quickly is a question that is yet to be resolved.

Some likely explanations are the unstable financial future, the all-too-slowly growing group of subscribers and a lack of time. The editorial board members were involved in several other major commitments, and the driving force of the journal, editor-in-chief Dietrichson,

40 Lange, Julius, 1876, 'Michelangelo-Udstillingen i Florens', *Tidskrift för bildande konst och konstindustri* 1876. C. E. Fritze's Bokhandel: Stockholm, 18–27.

41 G. G., 1876, 'Scharpska tafvelsamlingen', *Tidskrift för bildande konst och konstindustri* 1876. C. E. Fritze's Bokhandel: Stockholm, 161–68.

42 *Tidskrift för bildande konst och konstindustri* 1876. C. E. Fritze's Bokhandel: Stockholm, 10-17, 53–59 and 80–87.

43 Guleng 2009; Marcussen 2009.

44 Estlander, Carl Gustaf, 1875, 'Sergell i Paris', *Tidskrift för bildande konst och konstindustri* 1875. C. E. Fritze's Bokhandel: Stockholm, 97–102; Schybergson 1916, 291.

was busier than ever. He had been called in as extraordinary professor at the Royal Fredrik's University in Christiania (Oslo) in 1875 and there were high expectations: he was supposed to raise the Norwegian people's general artistic sense and help to establish new cultural institutions.⁴⁵ He was also busy initiating the founding of Norway's arts and crafts museum in 1876 with Nicolay Nicolaysen.

With an unstable future on the horizon, the editorial board members were likely to prioritise projects of their own instead of the Nordic journal. Estlander, for example, founded the Society for Arts and Crafts in Helsinki in 1875 and was planning a major art institution, the Ateneum, where the art schools and art collections were to be organised under the same roof. This institution opened to the public in 1888. As Chair of the Finnish Art Society, and editor-in-chief of his own journal, *Finsk Tidskrift*, he needed every working hour of the day. These projects and duties at the university gained more weight in his professional scale.

On the other hand, being an editorial board member of *Tidskrift för bildande konst och konstindustri* had certainly raised Estlander's status as an academically well-connected scholar, establishing his position as a change-maker and initiator of new ideas and concrete projects. The work had trained him to establish and manage a journal of his own.

Therefore, it can be claimed that *Tidskrift för bildande konst och konstindustri* showcased in its short term of existence not only Swedish and Nordic art to the wider public, but made the professional network visible. Art historians, philosophers, and scholars of aesthetics worked together to give form to the idea of Nordic visual culture. The focus areas of the journal and the use of illustrations tell of the need for a larger narration, the art-historical context with roots in the past and eyes on the contemporary. The journal became a statement that even today gives us an idea of what was considered valuable and important within the arts in the mid-1870s.

45 Guleng 2009, 63.