

PREFACE

Torsten Gunnarsson, Chief Curator of Collections at the National Museum in Stockholm and widely respected author, has stated that the Swedish artist, Carl Larsson (1853–1919), “neither founded a school nor had any imitators,”¹ yet he is as popular now and possibly even more so given his international recognition, than he was a century ago in Sweden. At the turn of the last century, Sweden, along with most of Europe, was being transformed into an industrialized and modern society that made many citizens uneasy and uncomfortable. Larsson’s watercolors, on the other hand, represented the traditions of a peaceful and rural Swedish countryside as well as an uncomplicated existence, an idealized world. Through his works of art, Larsson depicted the comforts of home, the good life and happiness, surrounded by family, sunshine, and the beauty of nature. These paintings contributed to his exceptional appeal that led to his singular position in the realm of Swedish art that touched a universal chord. More importantly, the development of new techniques in color printing during his lifetime brought his work into Swedish homes and throughout Europe, particularly Germany, by means of his published albums, containing both his art and text, unusual in the art world.

This is the Carl Larsson that most people know today, but the paintings within these albums have eclipsed the multifaceted and versatile artist he truly was. He was not only a gifted watercolorist, but also a talented illustrator, a fine portrait painter, a skillful graphic artist, and an original muralist. And perhaps, most interesting of all, he, along with his wife Karin, has had a direct influence on international design and interior decoration, which began during his lifetime, and has continued up to the present.

Larsson has been the subject of many one-man exhibits all over Sweden, beginning in 1894. Exhibitions also have been mounted in the last few years in countries spanning the globe. The most recent ones are: Norway (1976), the United States (1982), the Netherlands (1989), Denmark (1989), Japan (1994), England (1997), Finland (2003), and Germany (2005). This is a testament to the ongoing interest and importance of him as an artist.

The story of his rise from poverty to world fame through his art, family, and home is a remarkable one. Larsson was born in the old part of Stockholm, Gamla Stan, which was then a very poor area, to parents in the lowest echelons of society. His mother strove to keep the family together, and as Carl got older he worked as an illustrator for newspapers and as a photographer’s retoucher to help with the family’s meager finances. During his early years both at the Royal Art Academy in Stockholm and as a struggling artist in Paris, he went from disillusion to despair to thoughts of suicide. A breakthrough occurred in the early 1880’s in Grèz-sur-Loing, France, where not only did he have recognized success with his watercolors and came to the attention of patrons in France and at home in Sweden, but he also met and married Karin Bergöö, an artist herself. At nearly the same time, he and Karin inherited a small cottage, Lilla Hyttån, in Sundborn, in the colorful province of Dalarna, belonging to Karin’s father. This acquisition was perhaps the most signal event in the lives of the young couple with far-reaching consequences.

It was during this period that nationalistic impulses became intense, and Carl, along with other European artists of the time, returned from abroad to look towards his native country for inspiration, artistic expression, and creation. He then proved to be talented and successful to whatever he turned his hand: His own albums showing off his home and family, book illustrations, portraits, graphic works, and mural decorations in public buildings. The influences on his art came from a variety of sources: Pre-Raphaelitism from Britain, art nouveau, Japonisme, the 18th century Swedish Gustavian period, as well as the simple native arts and crafts of Sweden, all of which augmented his popularity.

These influences were also part of the very fabric of the home that the Larssons were creating at Lilla Hyttån. For nearly 30 years, starting in 1888 as the family grew in size, the Larssons remodeled, redecorated, and added onto the original small house, creating a new and uniquely personal expression that would forever afterwards be synonymous with the “Larsson style.” This house became an artistic statement in and of itself, consciously set down in Larsson’s first album, *Ett hem*, having been brought to the public’s attention by Ellen Key, the important Swedish social reformer of the time. The Larssons’ vision of freshness, light, clear colors, and “Swedishness” would pervade interior design in Europe and elsewhere, and continues today. None of his other albums reached the height of popularity as this one, and it is still the one translated into more languages than any of the others.

¹ Carl and Karin Larsson. *Creators of the Swedish Style*, V&A Publications, London, 1997, p. 21.

The latter part of Carl Larsson's life would be marred by a broken friendship, the different direction that art was taking, and the despair over his last major work for the National Museum, "Midvinterblot" (Midwinter sacrifice), and its ultimate rejection. The perception of the "sunny" Carl Larsson was ultimately altered after the appearance of his memoirs, *Jag (I myself)* that was not published until 1931, 12 years after his death. It was finished only two days before he died and the public reading it discovered that the man they knew as the "sunny artist" was, on the contrary, a very complicated human being, often depressed, full of desolation and disillusion at times, but also grateful for his Karin, his "angel," and his children, and for the good things that life had given him. Karin, in a postscript said that the memoirs were "the saga of the great loving heart that never judged or condemned because he had himself experienced all the misery of a life."

There is currently no full-scale bibliography on Carl Larsson, yet the plethora of published materials about him during his lifetime and since his death, particularly in the last 30–40 years, clearly indicates that he is an important figure in art history. My objective in this work has been to systematically document and annotate Larsson's own works in all languages and countries, published both during his lifetime and reissued after his death. My other goal has been to provide and annotate all known materials written about him: Individual monographs, periodical articles, newspaper articles, substantial chapters or sections in books, as well as brief and peripheral references in other publications. Given this, the bibliography is divided into two sections. The first part consists of all works by him, and includes his albums and other individual monographs, his book illustrations, and finally any articles he wrote and/or illustrated in periodicals. The second part is made up of works about him, incorporating individual monographs, incidental books, encyclopedia articles, and exhibition catalogs, both those devoted exclusively to him, and ones in which he took part along with others. This portion concludes with the numerous periodical and newspaper articles written about him. Titles of his paintings in the citations are given in the language of the book or article. Those illustrations with no title are indicated in the original Swedish with brackets. Abbreviations have been avoided as a general rule with the exception of three: "CL" for Carl Larsson, "NM" for Sweden's National Museum (Nationalmuseum), and "V&A" for the Victoria and Albert Museum in London. Titles of all monographs or serials are in bold type. Editions of Carl Larsson's own works in Section A are listed in the following order: Swedish first, then other Scandinavian editions (Danish, Norwegian, Finnish), followed by other European editions (German, French, British, etc.), American and Canadian, and, lastly, any other countries. Any reviews of his works follow each of the titles. Annotations with cross-references refer to item numbers, not page numbers; the index, too, refers to items, not pages. Early on I made the decision to include only printed sources.

Materials written by those persons with firsthand knowledge during his life, along with publications written after 1919 containing interpretive hindsight and clarification, collectively provide a broad and perceptive picture of Larsson and reveal multiple facets of the man. There are many indications in the bibliography that Larsson's worldwide success was a direct result of his marriage to Karin, who, because she also was an artist, understood his temperament, fully supported him, and became a complete partner in the creation of their home. This partnership has generated a growing and widespread international recognition in the last several years that Larsson is, and was, important as interior designer and creator of an idyllic home style with universal appeal. My intention is that this work will engender further interest in scholarly research on Carl Larsson to ensure his continued and rightful place in the history of art.

ACKNOWLEDGEMENTS

My introduction to Carl Larsson was the result of a summer visit to Sweden by my children some 30 years ago. My cousin, Siv Näsman, who is the origin of this odyssey of discovery, sent them home with watercolor prints from Larsson's important first album *Ett hem*, for which I am eternally grateful. She became a "hostess extraordinaire" in subsequent years with her generous hospitality several times when I was in Sweden working on this project. I also have to thank Elna Sue Johansson who early on patiently taught me the rudiments of the Swedish language over a period of 18 months so that I could read enough to translate the many texts with which I would be dealing.

I am very grateful to the American Scandinavian Foundation in New York for a grant that allowed me to spend a considerable amount of time in Stockholm at the National Museum's (Nationalmuseum) National Art Library (Konstbiblioteket), where I had the freedom and time to work through the critically important Thorsten Laurin clipping collection of Swedish and foreign articles spanning the years 1885–1919 pertaining to Larsson. This clipping collection was continued by the staff until the 1990's and became the foundation of the extraordinarily large newspaper section in my bibliography.

In Sweden there are also many institutions and people I need to acknowledge. I am especially thankful to Marianne Sandels, the Director of the National Art Library in the early 1990's along with her helpful staff, who allowed me unlimited access to its collections. In Stockholm, the Royal Library's (Konstbiblioteket) reference staff were willing, not only during my many visits but also afterwards via regular mail and email, to answer my numerous questions about periodical and newspaper titles as well as individual works. I want to particularly acknowledge Gunilla Jonsson, Lars Olsson, and Gunilla Eldebro there. Ulwa Neergaard, one of Larsson's granddaughters and former curator at Lilla Hyttnäs, the Larsson family home, has been helpful and forthcoming with responses to my questions about her grandfather over several years. Her magnificent biography and iconography, listed in Section D, was extremely valuable in answering questions particularly about dates. Marianne Nilsson, the present curator, and her staff have always been very welcoming and generous with time and information over the course of several visits. Torsten Gunnarsson of the National Museum in Stockholm was instrumental in the publication of a portion of my bibliography in the major Larsson retrospective in 1992 there and has been supportive over the years. Suzanne Mohr-Rydqvist, also from the National Museum, was efficient, patient, and kind in dealing with requested images for this work. My dear friend, antiquarian dealer, Britt Marie Vogel, has been tireless in answering my questions and fulfilling my requests over many years. Cecilia Lengefeld, exceptional Larsson scholar, has always given good advice, looking over a first draft of my bibliography with critically important suggestions. Barbro Ek of Bonniers publishing house in Stockholm, and Larsson's principal publisher, shared original drawings with me as well as Larsson's correspondence with the firm.

Hans-Curt Köster, German publisher of the important Larsson book in print since 1909, *Das Haus in der Sonne*, has given me invaluable assistance. He has furnished the publishing records for this title that describe the multiple changes in the book's text and illustrations during its nearly 100 published years which I have documented in my bibliography. This information has greatly enriched this work. He has also provided help by looking over that portion of my work related to *Das Haus in der Sonne*. And Michael Snodin, Head of the Designs Section in the Department of Prints, Drawings and Paintings at the Victoria and Albert Museum in London, used a portion of my bibliography for the Larsson exhibition in London at the Victoria and Albert Museum in 1997.

Others interested in Larsson as well as Larsson scholars have been very generous in responding to questions and unselfishly sharing their work with me. Gunnar Cardell and Jonas Jansson sent me copies of information about Carl's work on the walls of the Bergöö home in Hallsberg, Sweden, as well as materials on Karin Larsson. Both Steven Hauck and Jan Thunholm kindly gave me copies of their master's theses on Larsson; and Ebba Fisch provided me with documentation on Larsson's life in Grèz-sur-Loing in France. Annamaria Petrioli Tofani of the Uffizi Gallery in Florence, allowed me access to the Vasari Corridor in order to see Larsson's 1906 self-portrait that hangs there as well as information as to its purchase. William B. Walker from the Metropolitan Museum of Art in New York, Cindy Palmer of the American-Swedish Historical Museum in Philadelphia, and Anne Lise Thygesen of the Kunstakademiet's bibliotek in Copenhagen, kindly provided photocopies of Larsson materials in their collections.

Other individuals and institutions have all made this project possible. Tatsuo Motegi, Gerard Post, Maurice Slegers, Fumiko Goldberg, and Valentina Agamdjanyan all helped greatly with translations from languages other than Swedish. Ulla and John Petersen have kept me abreast of Danish articles related to Larsson as they have appeared. Gary

Topjon provided early support for this project. Several Whittier College faculty members were very encouraging, especially Paula Radisich and Ria O’Foghludha, both from the Art Department, who were also willing translators and gave invaluable advice over the years. I am also deeply grateful to Whittier College for several summer sabbaticals that allowed not only travel to Sweden but also much-needed uninterrupted time to work on the bibliography. The College was also generous with several research grants. Librarians at many other institutions, both here and abroad, have been liberal in not only loaning materials but also in answering reference questions and providing information regarding their individual collections.

Grateful acknowledgement goes to my entire family that has offered support and assistance during these many years. In particular, I want to single out my brother, Dr. David A. Johnson of Portland State University in Oregon, for early on locating a key thesis for me. Lastly, but far from least, I thank my husband, Philip O’Brien, who has been unstintingly unselfish in his encouragement of my project and tireless in helping when asked, from translating German texts, to reading drafts, to being willing to visit libraries and art museums wherever we have traveled.

SECTION A INDIVIDUAL PUBLICATIONS

Carl Larsson gained a national and ultimately international reputation throughout his life, not just for his art works but also for the albums in which he both wrote the text and illustrated with paintings. These works brought renown not only to him but also to his family through the warm and colorful watercolors depicting life at Lilla Hyttån, the family home in the small village of Sundborn in Dalarna, Sweden. Most of the album's texts have been translated into several languages beginning in the last decades of the 20th century.

The works in this section incorporate Larsson's albums as well as other separate publications that he both wrote and illustrated, and are listed in chronological order with all known editions of the individual titles placed together. Along with the enumeration of any plates, photographs, or other illustrations therein, any known reviews follow all editions of each title of the items. The plates listed are those from the first edition of each work. Subsequent editions make note of any variances in either text or illustrations. All of the editions of a work during Larsson's lifetime and the year of or just after his death also include number of pages, height and width, binding information, and number of copies printed if known.

De mina: A1 1895

De mina is probably one of the least known of Carl Larsson's oeuvre, and is a series of short, mostly humorous, sketches dealing with his family and their life. It was not a particularly successful commercial venture for Bonniers, Larsson's most important publisher, when it was first issued. The articles are illustrated with typical Larsson caricatures as well as simple black and white drawings. An enlarged edition was published in 1919 shortly after Larsson's death, augmented with additional articles previously published elsewhere, which added a depth of knowledge about him and his life views. Several colored reproductions are also included in the latter edition. This work has been translated only into German.

Swedish

- 1a De mina. Gammalt krafs af C.L. Bonniers, Stockholm, 1895. 1st edition.**
Pages: [1–2], .3–103, numbered.
Size: 18x22 cm
Illustrations: Black/white drawings with text. Black/white full page drawings: “Suzanne,” “Ulf och Pontus,” “Lisbeth,” and “Brita.” Colored plate, “De mina,” frontispiece.
Binding: Pictorial paper covers.
No. of copies: 2000
Notes: Contents: “Brev till min hustru,” “Lilla Suzanne,” “ABC,” “Vårdad uppföstran. Första pjäsen,” “Vårdad uppföstran. Andra pjäsen,” “Söndagspromenaden,” “Mormor,” “Kon,” “En lustig saga,” “När lille Pontus blir smed,” “Liten börda, lång väg tung,” “Tomte-Nisses rysliga hämnd,” “Lisbeth kl. 7 e.m.,” “Lisbeth, om du vågar eller respekten framför allt,” “Lisbeth och pullorna,” and “Namnsdagsgratulation.”
- 1b De mina och annat gammalt krafs av C.L. Bonniers, Stockholm, 1919.**
Pages: [1–4],5–126, numbered.
Size: 23x29.5 cm
Illustrations: Black/white drawings found in the 1895 edition, along with the addition of colored plates: “De mina,” “Brita,” “Esbjörn: Jag vill inte bli någon pappa utan en karl, för inte kan pappa gräva diken och inte kan han tälja pinnar,” “Ulf badar på Bullarholmen,” “Esbjörn bonddräng,” “Syskon,” “Kerstin födelsdag,” “Julens hemlighet,” “Stjärngossarna hos Carl Larssons,” “Sagor,” “Med den här ska jag meta fisk och med den här ska jag valla korna.”
Binding: Ivory cloth covered boards.
No. of copies: 5000
Notes: Addition of several short writings originally published elsewhere: **De mina:** “Esbjörn bonddräng,” “Pontus födelsdag,” “Syskon,” “I ungdomsvåren,” “Barndopet i Sundborn,” “Barnbarnen,” and “En fin

vink.” **Och annat gammalt krafs:** “Kallgrinet,” “Min Storkyrka,” “En eternell,” “Mål och medel,” “Auktoritetstro,” “Fädernas torva,” “Det för Sverige angelägnaste,” “Maskrosorna,” “Kostymfesten i Grèz,” “När Sankte Lukas kommer,” “I maj på Södra bergen,” “Ett svenskt pantheon,” “Nordanskog,” “O tagen varandras händer, i europeiskor!,” “Mina konstnärskamrater,” and “Från Stockholm till Messina.” *See also Section C.*

- 1c **De mina. Gammalt krafs** av C.L. Carl och Karin Larsson släktförening, Sundborn, [1975]. Afterword by Stig Ranström.
Same text, illustrations as original 1895 edition, with certain additions and deletions. Deletions: “Namnsdagsgratulations,” “En lustig saga,” and reproductions, “Suzanne,” “Ulf och Pontus,” and “Brita.” Additions: Reproductions, “Skiss till gratulation,” “Ulf badar på Bullarholmen,” “Pontus på golvet,” “Brita och jag,” “Karin och Kersti;” and short writings, “Syskon,” “Esbjörn bonddräng,” “I ungdomsvåren,” “Barndopet i Sundborn,” and “Barnbarnen.”
- 1d **De mina och annat gammalt krafs** av Carl Larsson. Bonniers, Stockholm, 1983. New, revised edition.
Same text and order as the 1919 edition, along with deletions: “Kallgrinet,” “I maj på Södra bergen,” and “O tagen varandras händer, i europeiskor!” Colored plates taken from: **De mina** (1919), **Larssons** (1902), **Spadarvet** (1906), **Åt solsidan** (1910), **Andras barn** (1913), and **Carl Larsson skildrad av honom själv** (1952).
- 1e **De mina och annat gammalt krafs.** Bonniers, Stockholm, [1995]. New, revised edition.

German

- 1f **Die Meinen und andere altes Gekritzelt von** C.L. Langewiesche, Königstein im Taunus, 1978. Translators: Marina and Günter Thimm.
This edition is the complete rendition of the 1919 Swedish publication, although the entries are not entirely in the same order.

Book Reviews

1. N ,G_g (George Nordensvan). “**De mina**,” *Aftonbladet*, December 14, 1895.
2. “Två böcker Carl Larsson.” *Göteborgs dagblad*, January 2, 1919.
Review of the new edition of **De mina**.
3. “Carl Larssons **De mina** i ny upplaga.” *Ny dag*, December 7, 1919.
4. [Review of **De mina**]. *Svenska dagbladet*, December 7, 1919.
Review of the new edition of **De mina**.

Ett hem: A2 1899

It is widely believed that Larsson was encouraged by Karin to use their home and family as subjects for his paintings because of the particularly rainy summer of 1894 when he could not paint outdoors. The resulting works from the period 1894–1897 were first exhibited in 1897 at the Art and Industry Exhibition in Stockholm under the title, “Ett hem in Dalarna,” and had far-reaching results. The publisher, Karl Otto Bonnier, obtained the rights to the paintings and requested that Larsson compose a text to accompany them for publication as a monograph, to which he finally acquiesced. In this work, Larsson extolled the virtues of his home, and unpretentiously held it up as a design model for others to follow, a drastic change from the dark Victorian interiors then prevalent. The innovations and creativity found in his home started a revolution in interior decoration that has continued even today. **Ett hem** was subsequently marketed successfully during the Christmas season of 1899. None of his other albums, all published by Bonniers, ever reached the popularity of this one, and this event marked the beginning of his enormous acclaim with the Swedish people. There were seven succeeding editions published during his lifetime and up to 1920. In 1969, fifty years after Larsson’s death, the copyright ended and two new editions appeared with the same pictures, one with Larsson’s text, the other with transformed text based on Larsson’s words by different writers, most notably Lennart Rudström. The new texts, ostensibly written for children, reworked and, in some cases, misinterpreted Larsson’s own text, but reached a new and wider audience. Subsequently, both texts with plates have been translated into many languages and have appeared in many different editions.

Colored Plates (1899)

1. Timmerrännan
2. Bron
3. Grinden
4. Stugan
5. Verandan
6. Matsalen
7. Gamla Anna
8. Mellan jul och nyår
9. När barnen lagt sig
10. Skamvrån
11. Blomsterfönstret
12. Lathörnet
13. Köket
14. Ateliern, ena hälften
15. Ateliern, andra hälften
16. Pappas rum
17. Mammans och småflickornas rum
18. Britas tupplur
19. Gården och brygg huset
20. Ett bra badställe
21. Kräftfångst
22. Frukost under den stora björken
23. Namnsdag på härbret
24. Sundborns gamla kyrka

Swedish

- 2a** **Ett hem.** Bonniers, Stockholm, 1899. 1st edition.
Pages: 1–15, text and drawings.
Size: 30.5x42 cm
Illustrations: 24 colored.
Binding: Blue cloth with 3/4 yellow binding; light grey-green patterned endpapers.
No. of copies: 3000
- 2b** **Ett hem.** Bonniers, Stockholm, 1904. 2nd edition.
Pages: 1–15, text and drawings, followed by plates.
Size: 30.5x42cm
Illustrations: 25 colored.
Binding: Grey-blue cloth with 3/4 deep yellow binding; light grey-olive patterned endpapers.
No. of copies: 2000
Notes: Additional plate, “Fiske”
- 2c** **Ett hem.** Bonniers, Stockholm, 1910. 3rd edition.
Pages: 1–15, text and drawings, followed by plates.
Size: 29.5x41.5 cm
Illustrations: 25 colored.
Binding: Medium blue cloth with 3/4 pale yellow binding; plain endpapers.
No. of copies: 2000
Notes: Additional plate, “Fiske.”
- 2d** **Ett hem.** Bonniers, Stockholm, 1912. 4th edition.
Pages: 3–31 text and drawings, followed by plates.
Size: 19x27cm
Illustrations: 24 colored.
Binding: Pictorial paper covers.
No. of copies: 5000
Notes: Deleted plate, “Fiske.”