LENA LIEPE

A CASE FOR THE MIDDLE AGES

The public display of medieval church art in Sweden 1847–1943



CONTENTS

INTRODUCTION	11
The Museum of National Antiquities, Stockholm, 1858	11
1. THE MEDIEVAL COLLECTION OF THE MUSEUM	
OF NATIONAL ANTIQUITIES, I: THE BEGINNINGS	25
The first acquisitions	25
A transport through time	27
Plans for a new museum	31
A new paradigm	33
Managing the visitors	37
2. THE MEDIEVAL COLLECTION OF THE MUSEUM OF	
NATIONAL ANTIQUITIES, II: AT THE NATIONAL MUSEUM	43
The Museum of National Antiquities, Stockholm, 1880	43
Rearrangements 1866–1912	50
Building a collection	60
The typological ideal	62
Materialized culture	67
Church artefacts as art	69
Experiencing the museum	71
3. THE REGIONAL EXHIBITIONS OF OLDER CHURCH ART	79
The exhibition of older church art, Strängnäs, 20 June-28	
August 1910	79
An exhibition of artworks	86
The Düsseldorf exhibitions	91
The contextual display	96
The succeeding exhibitions	111
4. THE MEDIEVAL COLLECTION OF THE MUSEUM OF	
NATIONAL ANTIQUITIES, III: INNOVATIONS AND RE-	
ARRANGEMENTS	129
The Museum of National Antiquities, Stockholm, 1916	129
A small revolution	132
The simulated church interior	145

5. THE UNIVERSITY COLLECTION	149
The Lund University Historical Museum and the Cathedral	
Museum, 1936	149
An academic institution	161
A northern "Opera del duomo"	168
6. IN THE PROVINCES	171
The Småland Hall of Antiquity, Växjö, 1926	171
The creation of the Church Hall	174
The provincial movement: Building museums	190
Forming collections	195
7. THE MEDIEVAL COLLECTION OF THE MUSEUM OF	
NATIONAL ANTIQUITIES, IV: THE 1943 INSTALLATIONS	201
The Museum of National Antiquities, Stockholm, 1943	201
"Ten Thousand Years in Sweden"	211
The Håkansson bequest	215
Display and design	218
The educational turn	221
The modernist museum	225
The American experience	230
A national narrative?	233
SOURCES	239
Archives	239
Publications	240
Websites	259
ACKNOWLEDGEMENTS	260