



**Art Appreciation Lecture Series 2016  
Collectors & Collections: classical to contemporary**

**Between Scandal and Truth: Queen Christina and her collection in Baroque Rome**

**Lecturer: Dr Lisa Beaven**

**31 August and 1 September 2016**

**Lecture summary:**

This first part of this lecture explores the complex figure of Queen Christina from her origins as the heir to the Swedish throne, through to her abdication and conversion to Catholicism. It then examines her public identity as seen through the eyes of contemporaries, through visual and written accounts of her formal entry into the city of Rome, her reception at the French court, and the scandal that unfolded in 1656. The second part of the lecture concentrates on her role as an art collector after she took up residence in the Palazzo Riario in Rome. It argues that while she did not commission a great deal of art, the acquisitions she made formed part of a deliberate and careful collecting strategy. She constructed by means of the display of her art collection and antiquities within the palace a reputation as an erudite scholar, connoisseur and antiquarian. Together with her support of musical and literary activities, her art collecting enabled her to project an image of herself as an important patron of culture, one that countered the negative Protestant propaganda that was published about her in her lifetime.

**Slide list:**

1. Stills from the Mamoulian film *Queen Christina* of 1933, starring Greta Garbo
2. An engraving of Stockholm from *Suecia antiqua et hodierna* by Erik Dahlberg and Willem Swidde, printed in 1693.
3. Circle of Jacob Heinrich Elbfas, *Christina, Queen of Sweden*, oil on canvas, 130.5 x 92 cm, Stockholm, Nationalmuseum.
4. Albrecht Dürer, *Adam and Eve*, 1507, oil on pine panel, 201x 81 cm and 209 x 81 cm, Museo del Prado, Madrid.
5. David Beck, *Christina, Queen of Sweden (aged 24)*, 1650, oil on canvas, 110 x 92 cm, Stockholm, Nationalmuseum.
6. Sébastien Bourdon, *Equestrian Portrait of Queen Christina*, 1653, Madrid, Museo del Prado.
7. Justus van Egmont, *Queen Christina in the costume of Minerva*, 1654, oil on canvas, 119 x 88 cm, Gripsholm, Sweden, Statens Porträttsamling.
8. Vatican Belvedere showing the Torre dei Venti (Photo)
9. Jan Asseljn, *View of the Ponte Milvio*, 1650, drawing.
10. Anonymous engraving showing Queen Christina and her entry into Rome
11. Anonymous engraving of Queen Christina on her horse during her entry into Rome (detail).
12. An Edict issued by the city of Rome in 1655 instructing those people along the processional route to decorate their houses, and on the return route to hang lanterns out of their windows.
13. Israel Silvestre, *The Piazza of S. Maria del Popolo*, engraving, 1640.
14. Giovanni Battista Falda, *The Piazza del Popolo remodeled by Pope Alexander VII*, 1665, engraving.
15. Anonymous engraving showing Queen Christina's entry into Rome, 1655.
16. Pierre-Paul Sevin, *Banquet in honour of Queen Christina (with Pope Clement IX), 9 December 1667*, wash drawing, Kungliga Biblioteket, Stockholm.
17. Palazzo Farnese (Photo)
18. Carlo Rainaldi, *Decorations for the facade of Palazzo Farnese*, pen and watercolour drawing, Berlin, Staatliche Museen.

19. Palazzo Farnese, interior rooms (Photo).
20. Correggio, *Jupiter and Io*, 1530, oil on canvas, 163.5 x 70.5 cm, Vienna, Kunsthistorisches Museum.
21. Giovanni Lanfranco (attrib. to), *Boy with a cat*, oil on canvas.
22. Abraham Wuchters, *Portrait of Queen Christina*, oil on canvas, 121.4 x 83 cm, Private Collection, Rome.
23. Frontispiece to Life of Queen Christina
24. Jacob Ferdinand Voet (after), *Portrait of Cardinal Decio Azzolino*, c. 1653, oil on canvas, 119 x 96.5 cm.
25. Letter from Queen Christina to Decio Azzolino with the names in numerical code.
26. Filippo Gagliardi and Filippo Lauri, *The Festivities in Honour of Queen Christina in the courtyard of the Palazzo Barberini*, 1656, oil on canvas, Museo di Roma.
27. Giovanni Battista Falda, published by Giovanni Giacomo de' Rossi. Queen Christina's box for the Carnival at Piazza San Marco on the Corso, engraving, Rome, Museo di Roma.
28. Louis Michel Dumesnil, *Christina attended by Scholars and other Famous contemporaries*, oil on canvas, Musée National de Versailles.
29. Giovanni Battista Falda, *View of the Palazzo Riario*, engraving.
30. Two drawings by Camillo Arcucci, showing the configuration of the Room of the Muses.
29. Muse Terpsichore, Roman statue excavated at Hadrian's Villa, 130-150 AD, marble, 150 cm high, Prado Museum
30. Queen Christina's bedroom, in the Palazzo Corsini (Photo).
31. Raphael, *St Francis*, 1502, oil on panel, 25 x 16 cm, Dulwich, Dulwich Picture Gallery.
32. Raphael, *The Agony in the Garden*, c. 1504, 24.1 x 28.9 cm, Metropolitan Museum of Art, New York.
33. Raphael, *The Procession to Calvary*, 1504-1505, oil on panel, 24.4 x 85.5 cm, National Gallery, London.
34. Peter Paul Rubens, *Hercules and Omphale*, 1603, 278 x 216 cm, Paris, Louvre Museum.
35. Peter Paul Rubens (copy after), *Venus and Adonis*, Private Collection.
36. Peter Paul Rubens, *Head of Cyrus brought to Queen Tomyris*, c.1622-23, oil on canvas, 205 x 361 cm, Museum of Fine Arts, Boston.
37. Nicodemus Tessin the Younger, sketch of Bernini's *Mirror of Truth revealed by Time*, Nationalmuseum, Stockholm.
38. Titian, *Venus and Cupid with a Lute-player*, 1555-1565, oil on canvas, 150.5 x 196.8 cm, Fitzwilliam Museum.
39. Titian, *Venus Anadyomene*, c. 1520, oil on canvas, 75.8 x 57.6 cm, National Gallery of Scotland, Edinburgh.
40. Titian, *Venus and Adonis*, oil on canvas, 187 x 134 cm, Rome, Galleria Nazionale, Palazzo Barberini.
41. Lambert Sustris, *The Education of Cupid*, c 1540-45, oil on canvas, El Paso Museum of Art, Texas.
42. Paolo Veronese, *Venus lamenting the death of Adonis*, c. 1580, oil on canvas, 145 x 173.5 cm, Stockholm, Nationalmuseum.
43. Paolo Veronese, *Allegory of Love: Respect*, 188 x 188 cm, oil on canvas, National Gallery, London.
44. Paolo Veronese, *Allegory of Love: Scorn*, 188 x 188 cm, oil on canvas, National Gallery, London.
45. Paolo Veronese, *Allegory of Love: Infidelity*, 188 x 188 cm, oil on canvas, National Gallery, London.
46. Paolo Veronese, *Mars and Venus united by Love*, 1570s, 205.7 x 161 cm, oil on canvas, Metropolitan Museum of Art.
47. Paolo Veronese, *The Rape of Europa*, c. 1570, oil on canvas glued to oak panel, 59.5 x 70 cm, National Gallery, London.
48. Correggio, *Jupiter and Io*, c. 1530, oil on canvas, 163.5 x 70.5 cm, Kunsthistorisches Museum, Vienna.
49. Correggio, *Leda and the Swan*, c. 1532, oil on canvas, 152 x 191cm, Gemäldegalerie, Berlin.

For access to all past lecture notes visit:

<http://www.artgallery.nsw.gov.au/members/current-members/member-events/collectors/>

50. Correggio, *Danae*, c. 1534, oil on canvas, 161 x 193 cm, Galleria Borghese, Rome.
51. Copy of Correggio's *Leda and the Swan* by Eugenio Cajés, oil on canvas, Museo del Prado, Madrid.
52. Jacob Ferdinand Voet, *Queen Christina*, c. 1670, 67.3 x 54.6 cm, oil on canvas, National Galleries, Scotland.
53. Nicolas Dorigny, *Queen Christina of Sweden lying in State in S. Maria in Vallicella*, 1689, engraving, Kungliga Biblioteket, Stockholm, Sweden.
54. Robert van Audenaerde, published by Giovanni Giacomo de' Rossi. *Queen Christina's Funeral Procession*, 1689, etching, Kungliga Biblioteket, Stockholm, Sweden.

## References:

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