

SWEDENBORG IN LINCOLN PARK: ADOLF JONSSON'S 1924 BUST OF EMANUEL SWEDENBORG AND ITS SCULPTURAL ANTECEDENTS

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In the spring of 2013, a larger-than-life bronze bust of Emanuel Swedenborg was placed atop a granite pedestal in Lincoln Park, Chicago, Illinois (Fig. 1). The original bust, made by the Swedish sculptor Adolf Jonsson (1872–1945), had been unveiled in the park with considerable fanfare in 1924. Unfortunately, in 1976 it was stolen and never recovered. The bronze bust that was reinstalled in Lincoln Park in 2013 was recast from the original plaster model, which had been stored for many years in the attic of the Swedenborg Memorial Church in Stockholm, Sweden. The plaster model had been painstakingly restored in 2010 by Stockholm sculptor Magnus Persson and shipped to a foundry in Estonia, where it was used to create the second bronze version. After the casting of the second bust was complete, the plaster model was repaired again, painted to resemble bronze, and gifted to the Swedenborg Library in Bryn Athyn, Pennsylvania, by the New Church Society in Stockholm. The remarkable story of how Jonsson's portrait sculpture of Swedenborg came to be made, installed in Lincoln Park, stolen, and recast is one of artistic inspiration, serendipity, and the power of the Internet.¹

John Eckstein

Adolf Jonsson was not the first artist to attempt a sculptural likeness of Emanuel Swedenborg. The earliest full-size portrait bust of Swedenborg seems to have been made by John (originally Johann) Eckstein (1735–1817). This German-born painter, engraver, and sculptor worked for a period of time in London. In 1765, at the invitation of Frederick the Great, he moved to Prussia, where he became the king's principal sculptor.² In 1786 he made a death mask of the king, from which he produced wax

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busts. In 1793 Eckstein wrote to George Washington, asking him to pay for his passage to America, “that the public might have an opportunity of witnessing my ingenuity, in the line of carver and portrait painter.”³ It is unknown if Washington responded to this letter, but Eckstein left Prussia for America just a few months later, arriving with his family in Philadelphia in November of that year. By 1795 he had set up a studio in his home at 323 Market Street.⁴ The artist made several models for monuments of George Washington, and in 1796 he completed a marble bust of the former president, supposedly modeled from life.⁵

John Eckstein died in 1817. According to his obituary, “His last production, was a bust of Emanuel Swedenborg, about three feet high, in Italian marble, designed from a print, and executed when he was eighty years of age, for Mr. William Schlatter, that liberal patron of the New Church in Philadelphia.”⁶ Schlatter had also funded the construction of the New Jerusalem Temple, the first New Church place of worship in Philadelphia, dedicated in 1817. Condé Raguet, one of the founders of this church, listed both John Eckstein and his son Frederick as having been members.⁷ In Raguet’s account of the early church in Philadelphia, he describes John as being “a receiver of the doctrines of the Church, a distinguished sculptor . . . who has left behind him a well executed bust of Swedenborg, copied from an engraved likeness, at the request of the late William Schlatter.”⁸

According to a report in *The New-Church Messenger*, in 1905 the Eckstein bust was in the possession of the First New-Jerusalem Society of Philadelphia, having been presented to the society by Louis C. Iungerich (1803–1882).⁹ The report states that “the bust came into Mr. Iungerich’s possession about the year 1850, having formerly been the property of Mr. William Schlatter, one of the original members of the First Society at its formation in the year 1815. How Mr. Schlatter obtained the bust is not known.” (NB: The 1905 *New-Church Messenger* report misidentifies the bust as being the work of the famous Italian sculptor Giuseppe Ceracchi.) At some point the Eckstein bust of Swedenborg was gifted to the Swedenborg Memorial Library at Urbana College, in Urbana, Ohio. The bust is visible in a photograph of the Cutler Memorial Wing published on the front cover of an issue of *The Messenger* in November, 1969; it resides in the library to this day (Fig. 2). According to a handwritten inventory of art at the library, the

back of the bust, which is currently inaccessible due to its weight, is inscribed, "John Eckstein."¹⁰

Hiram Powers and Preston Powers

Frederick Eckstein (1787–1832), the son of John and an artist in his own right, left Philadelphia in 1817, the year his father died. After teaching art in a variety of locations, he arrived at Cincinnati in 1823. In 1828 he founded the Cincinnati Academy of Fine Arts. While the school did not succeed, Eckstein's influence on the artistic life of the city was great, and he has been remembered as "the father of Cincinnati art."¹¹ He taught modeling and casting to Hiram Powers (1805–1873), who would go on to become the country's most important neoclassical sculptor.¹² Eckstein, together with Luman Watson, Powers's employer, also introduced him to Swedenborg's theological writings. Powers formally adopted the New Church faith in 1850 when the Rev. Thomas Worcester, an American Swedenborgian minister sitting for a bust by him at his studio in Florence, Italy, baptized Powers, his wife, and their six children.¹³ While Powers was alive, the family was well known to Swedenborgians in Florence, and every Sunday morning for more than a decade their parlor served as the location of worship services conducted by the Rev. Alfred E. Ford, an American New Church minister.¹⁴ It is generally agreed that Powers's aesthetics were informed by his Swedenborgian faith. According to art historian Donald M. Reynolds, "Although Powers's ideal works are not literal translations of these spiritual tenets into marble, Swedenborg's writings did serve as an unmistakable source of inspiration and motivation. It is my conviction that Powers's sculptures, as a result, satisfied the spiritual, esthetic, and human needs of his public."¹⁵

In 1865, near the end of Hiram Powers's life, Dr. John Spurgin, chairman of the Swedenborg Society in London, England, wrote to the sculptor in Florence to inquire if he would be interested in undertaking a bust of Emanuel Swedenborg. Powers was likely selected for the commission, not only because he had by this time won international recognition, but because he was known to have been a reader of Swedenborg's theological writings. Powers answered the letter in the affirmative, estimating that it would take about two years to complete the project. He quoted a price of

£1,200, but stated in the letter that he “will do the work for *whatever sum that can be raised*.”¹⁶ He also made a point of declaring his personal religious sympathies:

I am a “New Churchman,” a “Swedenborgian”—a “New Jerusalemite,” without any reservation whatever; and I wish it to be known. I have always wished this to be known. And if the circular expresses any doubt on this point, then indeed I would object to it. Swedenborg is my author; all other writers (in comparison) seem moving in the dark with tapers in hand—groping their way—while he moves in the broad light of the sun—God’s own sun. I read no other author than Swedenborg, nor have I for many years—unless the sermons of New Churchmen.¹⁷

An appeal for funds to support the project was issued on behalf of the Swedenborg Society in *The Intellectual Repository*, a journal published in London by the General Conference of the New Church.¹⁸ Subscribers were asked to pledge the amounts of their proposed contributions to Henry Butter, secretary of the society, in order to commission Powers to make “the statue, life size, in Carrara marble.”¹⁹ However, the project never materialized. The failure of this effort was recounted fourteen years later, when it was remarked during a meeting of the society that “Hiram Powers had long contemplated making a bust, or rather a full-sized statue of Swedenborg, but they were too poor or too cold-hearted, and they could not afford the £1200 requisite for the cost of the marble and workmanship.”²⁰

Hiram Powers had also expressed his desire to make a bust of Swedenborg to the Rev. Dr. Jonathan Bayley, an English Swedenborgian minister. According to Bayley,

His deep affection for the New Church was manifest in all he said, and in his whole bearing. He spoke of his great wish to do a statue of Swedenborg, which he wanted to make somewhat worthy of its subject. At different times of his life he returned to this idea, but something occurred again and again causing it to be deferred. Fully aware of his father’s wishes and ideas, at last this wish was carried out by Mr. Preston Powers, so far as the

beautiful and noble bust is concerned, which now stands in the Swedenborg Society's large room.²¹

The "beautiful and noble bust" of Swedenborg mentioned by Bayley was one of several copies made by Preston Powers (1843–1931),²² Hiram's son, in 1879, six years after his father's death (Fig. 3). This seems to have been an original work by Preston, not one left unfinished by Hiram and finished later by his son. The creation of the bust was of sufficient interest to merit newspaper articles in both Boston and Chicago (cities with active Swedenborgian congregations). *The Boston Evening Transcript* reported that Hiram had "communicated his design, however, to his son, expressing the hope that he would carry it out to its completion, and at the same time acquainting him, as far as possible, with his own conception of the work. The result is the bust before us."²³ According to an account in *The Chicago Tribune*, Preston was working on the bust in his Florence studio as early as 1878,²⁴ and *The Tribune* ran a special piece about the sculpture when it was completed the following year:

The bust of Emanuel Swedenborg just finished by Preston Powers and on exhibition in his studio, is attracting the attention and admiration of the many visitors to that shrine of art, particularly of those interested in the new church. It is thought by all to bear an exact resemblance to the portrait from which it takes, and which is as strongly characteristic as one would expect to find the face of so remarkable a man. As a specimen of Preston Powers' workmanship, the bust is said, by those best able to judge, to show those delicate touches in its elaborate finish that ever characterized the works of his father, the late Hiram Powers.²⁵

Given Preston's always precarious financial situation, it seems likely that this sculpture was commissioned by a client, and was not simply a fulfillment of his deceased father's wishes. According to a correspondent to *The Norfolk Landmark* who visited the artist in Florence in 1878, "Mr. Preston Powers we found in his studio engaged in modeling the bust of Swedenborg, ordered by the Swedenborgian Society of Boston."²⁶ It is unclear whether the Boston bust was the original sculpture or one of several copies produced later by Powers. Like the piece in *The Chicago*

Tribune, the article in *The Norfolk Landmark* reported that the sculpture had been modeled from a “portrait” of Swedenborg—presumably either a painting or an engraving. A report in *The Boston Evening Transcript* states that two or three portraits—or copies of portraits—were used for obtaining a likeness; it describes these portraits as being “flat surfaces.” Nevertheless, the writer concludes that Powers “has succeeded in producing a face and head of remarkable beauty, and full of character and individuality.”²⁷

Preston’s level of interest in the religion of his parents is unclear from the available sources.²⁸ However, he seems to have been known in Swedenborgian circles, and word spread quickly about his bust of Swedenborg. The sculpture commissioned by the Boston Society of the New Jerusalem was loaned for many years to the Massachusetts New-Church Union,²⁹ but today it can be seen at the Church on the Hill, Boston Society of the New Jerusalem, Inc., in the Beacon Hill section of Boston, Massachusetts (Fig. 4). The bust has the following inscription on the back of the pedestal: “No. 31, P. Powers, Sculp 1879, Copyright.”³⁰ This may be or may not be the same copy that was on exhibit in 1879 at the well-known Doll & Richards art gallery in Boston, described in the *Boston Evening Transcript*:

There is at present on exhibition at Doll & Richards’ art gallery, on Park Street, a marble bust of Emanuel Swedenborg, executed by Preston Powers, of Florence. Mr. Powers is a son of the late eminent sculptor, Hiram Powers, and has inherited no small measure of his father’s talent, beside having had the benefit of his instruction. It was a long-cherished purpose of the elder Powers to model a head of Swedenborg, in whose religious teachings he was a devout believer; but in the press of many duties the opportunity never came to him during his lifetime. He communicated his design, however, to his son, expressing the hope that he would carry it out to its completion, and at the same time acquainting him, as far as possible, with his own conception of the work. The result is the bust before us. The only materials at the sculptor’s disposal for obtaining a likeness of his subject were the two or three portraits of Swedenborg (or copies from them) which are known to be in existence. With merely these flat surfaces to work from, affording little or no variety of position, he has

succeeded in producing a face and head of remarkable beauty, and full of character and individuality. The countenance is distinguished by a peculiarly spiritual expression, suggesting thoughts and visions beyond and above this world. In it intellectual and manly strength is finely blended with gentleness and benevolence. The only thing which a casual observer might possibly regard as a blemish is the conventional wig which Swedenborg wore, in common with others of his time. But in this, as in other respects, Mr. Powers has simply been faithful to his original sources of information. As a work of art this bust is worthy of the highest praise. Its correctness of modeling, careful attention to detail, and marvelous delicacy of finish, cannot fail to give pleasure to those who have not learned to regard its remarkable subject with any particular interest.³¹

The Swedenborg Society in London obtained its copy of the Preston Powers bust when it was unveiled at its meeting on June 17, 1879—a gift from the Rev. A. Clissold and his sister. The inscription on the back of the pedestal reads, “No. 32, P. Powers, Sculp 1879, Copyright.”³² Clissold had determined to buy a copy of the bust after seeing a photograph of it sent by the secretary of the society. At the meeting, the Rev. William Bruce remarked that “Mr. Powers had studied all the portraits of Swedenborg, and had taken what he believed to be the characteristics of those previously in existence.”³³ According to Bruce, Preston’s sculpture “has amply justified his father’s judgment in leaving in his hands the execution of what has no doubt been a labour of love.”³⁴ The Swedenborg Society subsequently offered photographs of the bust for sale.³⁵ The Rev. James Hyde, in a 1906 publication by the society, described this bust as a “later copy” of an earlier “bust in marble, executed from the best portraits, by Preston Powers in 1879, in the New Jerusalem Church, Argyle Square, London.”³⁶ To date, no other evidence of the bust in Argyle Square has surfaced. Of the two copies of the Swedenborg bust said to have been sent to England, only one has been located by the present writer: the bust donated by the Clissolds can still be seen today at the headquarters of the Swedenborg Society in London, on Bloomsbury Way. Unfortunately, the copy belonging to the New Jerusalem Church in Argyle Square may not have survived World War II—the building itself was destroyed by a bomb in 1941 during the Blitz. A 1941 report in *New Church Life* lists several objects as having

been salvaged from the church immediately after the bombing, but the Swedenborg bust is not mentioned as being among them.³⁷

Another copy of the Powers bust was donated to the New Jerusalem Church of Cincinnati in November, 1880; the \$500 cost was raised by subscription.³⁸ Once in Cincinnati, the bust was on loan to the Cincinnati Art Museum for several years, and was later loaned again to the New Church exhibit at Chicago's World's Columbian Exposition of 1893. By 1903 the bust had been returned to Cincinnati and placed in the church library. Today the bust is owned by the New Church of Montgomery in Ohio, and can be seen in the Glendale New Church in Glendale, a suburb of Cincinnati (Fig. 5). The inscription on the back of the pedestal reads, "No. 36, P. Powers, Sculp 1880, Copyright."³⁹ Of the three known copies of the Powers bust for which photographs are available, only one of them—No. 31, at the Boston Society of the New Jerusalem in Beacon Hill—depicts four buttons on the vest; the other copies all have three.

Caroline Shawk Brooks and Fanny Lee Byse

Several other portrait busts of Swedenborg were made in the late 19th and early 20th centuries. In the 1880s Caroline Shawk Brooks (1840–1913), who would be remembered in history as "The Butter Woman," produced an unusual marble sculpture of Swedenborg: the bust rotates on a pedestal carved in the form of two of his theological volumes,⁴⁰ which are inscribed as "Arcana Coelestia Genesis" and "Arcana Coelestia Exodus" (Fig. 6). Caroline Shawk was born in Cincinnati in 1840. In 1863 she married Samuel H. Brooks, and after the Civil War the couple moved to a farm in Arkansas.⁴¹ In 1867 the farm's cotton crop failed, and Caroline began selling butter sculptures as a way to supplement the family's income. Eventually her success in this medium took her to the 1876 Centennial Exposition in Philadelphia, where her butter sculpture, *The Dreaming Iolanthe*, and her live demonstrations of the craft, created a sensation. Brooks spurned the usual sculptor's modeling tools in favor of "a common butter paddle, cedar sticks, broom straws and camel's hair pencil."⁴²

Although Brooks became skillful at transporting her butter sculptures by packing them in ice, in time she invented a way to preserve them permanently. Her technique was to model the figure first in butter—which

she considered a more sensitive medium than clay—and then create a plaster cast, which became the basis for later versions in bronze or marble. Brooks eventually moved to Florence, Italy, where her sculptures were carved into marble by her son-in-law, a trained stone cutter. (Most 19th-century sculptors did not carve marble themselves, but provided full-sized plaster versions of their works to professional marble cutters, who would make copies.) Brooks was apparently the first artist in America to use butter as a medium for sculpture. In addition, she is now considered a feminist pioneer, receiving commissions at a time when women were generally not taken seriously as sculptors. The Swedenborg bust was commissioned by the Glendale Parish of the Church of the New Jerusalem, in Glendale, Ohio, in memory of Charles and Mary Allen.⁴³ According to an article in *The Philadelphia Press*, “this work has been pronounced one of her best.”⁴⁴ It was eventually relocated to the Swedenborgian House of Studies in Boston, and can now be seen at the library of the Center for Swedenborgian Studies at the Graduate Theological Union in Berkeley, California.

In 1904 the author and sculptor Fanny Byse (née Lee) of Lausanne, Switzerland, modeled a bust of Swedenborg, which was then cast in bronze in Paris and sent to the St. Louis World's Fair (Fig. 7). Fanny was the wife of the Rev. Charles Byse, who introduced Swedenborg to the people of French Switzerland, writing several books from a New Church perspective (including *Le Prophete du Nord*, 1901).⁴⁵ After the fair the bust was gifted to Urbana University, where it resides in the library to this day.⁴⁶ Remarkably, in 1921 the university loaned this bust to Helen Keller while she was writing *My Religion*, a book about her personal Swedenborgian faith. According to an article in a local newspaper, Keller borrowed the bust because “she wanted to ‘see’ how Emanuel Swedenborg looks and the work of sculpture enabled her to ‘feel’ his presence.”⁴⁷

Portrait sculptures of Swedenborg made in Sweden

Adolf Jonsson appears to have been the first Swedish artist to attempt a sculpture of Swedenborg in the round—in 1924, more than one hundred years after John Eckstein had completed his bust of Swedenborg in Philadelphia. Before Jonsson's bust, however, several small portrait medals of

Swedenborg were produced by Swedish artists, and minted in a variety of metals. In addition, a large bronze portrait medallion was made to decorate Swedenborg's sarcophagus in Uppsala Cathedral.

Three medals with Swedenborg's portrait were struck in Sweden during the 19th century (Figs. 8 and 9).⁴⁸ In 1852 the Royal Swedish Academy of Sciences (*Kungliga Vetenskapsakademien*) produced a medal in honor of Swedenborg with his portrait on the obverse, and an Egyptian temple on the reverse. This medal, minted in both silver and bronze, was created by Pehr Henrik Lundgren (1824–1855), the royal coin and medal engraver. Six years later, in 1858, the Swedish Academy (*Svenska Akademien*, an institution created to advance Swedish language and literature) struck its own medal in honor of Swedenborg. His portrait is on the obverse, with the reverse depicting a man carrying a burning torch; like the 1852 medal, it was minted in both silver and bronze. The 1858 medal bears the initials of Lea Ahlborn (née Lundgren, 1826–1897), who succeeded her brother, Pehr Henrik Lundgren, as the royal coin and medal engraver. She served in this position for 44 years, and is remembered in Sweden today as the first female civil servant in the nation's history.

In 1896 a medal was struck with a portrait of Swedenborg on the obverse, and an image of Swedenborg's summerhouse (*lusthus*) on the reverse. This medal was commissioned by the Nordic Museum (*Nordiska Museet*) to commemorate the moving of the summerhouse from Hornsgatan—the street in Stockholm where Swedenborg had lived—to Skansen, an open-air museum on the island of Djurgården. The 1896 medal was minted in aluminum, silver, and bronze. The silver and bronze versions of the medal used Pehr Henrik Lundgren's 1852 portrait of Swedenborg, but the aluminum version appeared with Lea Ahlborn's 1858 portrait. Examples of all three medals are in the collection of Glencairn Museum (05.CO.588-591).

A large bronze portrait medallion of Swedenborg (Fig. 10) was made in 1910 for his red granite sarcophagus in Uppsala Cathedral by Theodor Lundberg (1852–1926).⁴⁹ Lundberg, a professor at the Swedish Royal Academy of Fine Arts, had at one time studied with medal engraver Lea Ahlborn, to whom he was apprenticed early in his career.

Adolf Jonsson

It is unclear whether Adolf Jonsson was aware of any of the sculptural portraits of Swedenborg described above. He may have been familiar with the bust by Preston Powers, which was "well known" according to Johan Vilhelm Hultkrantz, a Swedish professor of anatomy with whom Jonsson was acquainted.⁵⁰ In 1910 Hultkrantz created a plaster bust of Swedenborg for the purpose of anatomical study, based on measurements he took from what he believed to be Swedenborg's skull (Figs. 11 and 12).⁵¹ At about the same time, Jonsson conceived the idea of making his own bust of Swedenborg, and Hultkrantz allowed him to copy his measurements of Swedenborg's cranium.⁵² According to an interview with Jonsson published soon after the dedication of his Swedenborg sculpture in Lincoln Park, Chicago, it was Hultkrantz's measurements, together with "various etchings, drawings and oil paintings," that formed Jonsson's idea of Swedenborg's outward appearance.⁵³

Sven August Adolf Jonsson was born on July 8, 1872 in the town of Vagnhester in Jönköping County, about 200 miles southwest of Stockholm.⁵⁴ The son of farmers Jonas August Svensson and Gustava Charlotta Andersdotter, he grew up on a small farm near Vetlanda, just a few miles from where he was born. After working with wood for a few years in a furniture factory in Virserum, he moved to Stockholm in 1893, where he studied at the Technical School until 1895. His artistic ambitions eventually led him to Paris, where he attended the Académie Colaross from 1899 to 1902, learning to sculpt under the noted French sculptor Jean Antoine Injalbert.

Jonsson's first major work, titled *Misère*, was admitted to the World Exhibition in Paris in 1900, where it was well received. He then moved to Italy, where he produced sculptures in both bronze and marble from 1904 to 1914. His portrait busts during this period included Senator Alfredo Baccelli, Professor Giovanni Bovio, Cardinal Vincenzo Vannutelli, and Princess Maria Pavlovna. Jonsson returned to Sweden in 1917 on account of World War I, where he received a commission to make a marble bust of Gustav V of Sweden, as well as portrait sculptures of other prominent Swedes. The list of Swedes includes Svante Arrhenius, Sven Hedin, Sixten

von Friesen, Consul Oscar Ekman, and the Rev. Carl Johan Nilsson Manby, a New Church pastor in Sweden and a translator of Swedenborg's works.⁵⁵ He also produced a number of portrait medallions and funerary sculptures. According to Börje H. Brilioth, in Sweden Jonsson was called "The Sculptor of Souls."⁵⁶ Some of his works had an ecclesiastical connection, such as the triumphal crucifix for the Lannaskede Church, the baptismal font for the Karl Johan Church in Gothenburg, and the head figures on the episcopal shepherd's staff for the Diocese of Strängnäs.

Jonsson began planning his sculpture of Emanuel Swedenborg long before he received a commission to actually make one. According to Jonsson, he first conceived the idea of making a portrait sculpture of Swedenborg in 1907.⁵⁷ By the year 1917 the Rev. S. Chr. Brönniche of Copenhagen, Denmark, made a visit "in the studio of a young artist, the sculptor Adolf Jonsson who is reading the Writings of Swedenborg with interest, and has made a fine bust (as yet in clay) of Emanuel Swedenborg—the best one I have ever seen."⁵⁸ An account of Jonsson's artistic process and influences was recorded by Brilioth, who interviewed him for *The New-Church Messenger* in 1925 (the year after the statue was unveiled in Chicago):

Almost everywhere abroad, when the fact that I was a Swede became known, I was told, "You come from Sweden? The country of Swedenborg?" Like Swedes in general I knew very little about Swedenborg, but in this way I was influenced to become better acquainted with him. My first real opportunity came after the World War broke out, when I returned from Rome to Stockholm, but since then I have studied him quite uninterruptedly and I cannot deny that I personally feel great attraction for his doctrines . . . My plan germinated for many years, but did not take any definite form until 1917 when after Italy's entry in the World War I decided to return to Stockholm. I made a frame work, so to speak, of my project, guided by the material I had received from Prof. [Vilhelm] Hultkrantz [see above], but somehow I made no real progress. I therefore began to study Swedenborg's writings, on religious as well as scientific subjects, and thus formed my own conception of him as a man, thinker and scientist. After that I made better progress, but I needed, in addition, to gain familiarity with his outward appearance. To that end I began to

study him from the various etchings, drawings and oil paintings, which have been preserved. My first move was to take a trip to Gripsholm Castle, near Stockholm, where there is an oil portrait by Per Kraft [the elder, 1724–1793]. After taking photographs of it and making certain measurements, I remade my sketch from the beginning. But even so I was not satisfied, but studied also a picture in oil by [Johan Fredrik] Brandt [aka Brander, 1705–1779], which is found in the Northern Museum [Nordiska Museet], and also a very interesting portrait by an unknown artist, which has been carefully preserved by a relative of the great man, now living in Stockholm. Now for the first time I considered myself ready to continue the work, but when I had progressed a certain distance I threw everything overboard for the third time and began anew. After making a number of face masks I finally hit on the right form and was able to produce the sketch that I later made into the bust that has now been erected at Chicago. In all I had then worked on it a couple of years, and had had it in mind at least twelve. The trouble was that I had begun on the wrong line. I had imagined a picture of Swedenborg as a mystic, a spiritist and a seer, but the more I worked on it and the more I tried to become acquainted with Swedenborg himself, the better I realized that it could not be done. Essentially Swedenborg was not a mystic; he was a mathematician, a natural scientist, and it was his clear intelligence, his penetrating power of thought that I felt I ought to try to reproduce. It may be that I thus created something unexpected but personally I felt better satisfied.⁵⁹

The portraits by Per Krafft and Fredrik Brander to which Jonsson refers are well known, and were used also by Hultkrantz during his study of Swedenborg's mortal remains.⁶⁰ The identities of the other "etchings, drawings and oil paintings" used by Jonsson to create his sculptural portrait are obscure. However, the measurements taken by Hultkrantz—and later used by Jonsson—are now known to have been incorrect: the anatomist unknowingly had used an "imposter" skull. The actual skull of Swedenborg had been stolen from his coffin in the vault below a Swedish church in London in 1816 or 1817 by John Didrik Holm, a phrenologist.⁶¹ (Swedenborg's skull did not rejoin the rest of his remains until 1978, when it was purchased by the Royal Swedish Academy of Sciences at a Sotheby's

auction in London; the skull was placed in his sarcophagus in Uppsala Cathedral a few months later.)

In 1921 Dr. Minnie Ridgway Bishop,⁶² a devout New Church woman and the wife of Chicago businessman Louis Brackett Bishop, visited Stockholm and examined Jonsson's completed bust of Swedenborg.⁶³ After returning from her trip that same year, Dr. Bishop placed an order for a bronze version to be cast and shipped to Chicago. Multiple sources list the Bishops as being the donors, with the cost of the bust reported at \$1,000.⁶⁴ Charles S. Peterson, of the American-Scandinavian Foundation, "obtained from the city authorities the very attractive site which the bust occupies, facing Lake Michigan and the public drive, and in plain view to the thousands who pass by every day."⁶⁵ It was located in Lincoln Park, east of North Lake Shore Drive and south of Diversey Harbor.

The dedication of Adolf Jonsson's bust of Emanuel Swedenborg took place in Lincoln Park on Saturday afternoon, June 28, 1924. The American Union of Swedish Singers happened to be meeting in Chicago on that date, and the group took part in both the procession to the site and the dedication ceremony (which also included other organizations and bands). The procession route began at Dearborn and Chestnut Streets, and ended at the site of the Swedenborg memorial. Accounts of the speeches were reported in *The New-Church Messenger*, *New Church Life*,⁶⁶ and in the Swedish American newspapers of Chicago.⁶⁷ Dr. C. G. Wallenius, the first president of the Swedish Historical Society of America, delivered an address in Swedish, saying, "here we stand before the image of a man whose genius was so colossal and all-embracing that a right conception of him presents some difficulties . . . He was respected by all, both high and low, was a member of the learned societies, and was considered the most eminent man of his century." Congressman Carl R. Chindblom read a letter from Calvin Coolidge, the President of the United States, who expressed "deep interest in the work and life of this advanced scientist and thinker who was a pioneer two hundred years ago in much of the progress and advancement in mechanical, biological and medical science of the present day, and whose great learning and deep understanding of the mysteries of life was supplemented by the strong religious faith which has had devout followers . . ." Mr. and Mrs. L. Brackett Bishop were then introduced as the donors, and Mr. Bishop read "Swedenborg," a poem by

Edwin Markham. (Two years earlier, in 1922, Markham had read his poem "Lincoln, the Man of the People," at the dedication of the Lincoln Memorial in Washington, D.C.) Other speeches were delivered, including one by Axel Wallenberg, Swedish Minister to the United States, who declared that the Swedenborg bust was being erected, "not because of his role as scientist, but because of his religion, and because of the tremendous work he accomplished during his last thirty years, in trying to penetrate the mystery of the divinity and the divine life within us . . . We acknowledge that Swedenborg was great as a scientist, but still greater as our religious teacher, and we are proud to see his memory honored as such a teacher." At the conclusion of Wallenberg's speech he asked the audience to bow their heads and observe a moment of silence. The bust of Swedenborg was then unveiled by a young girl: Miss Lola de Dardel, daughter of C. O. de Dardel, Consul-General for Sweden.

Opinions about the artistic merit of Jonsson's bust seem to have been mixed. Writing in *The Chicago Herald and Examiner*, the journalist and Episcopal priest Irwin St. John Tucker waxed eloquent: "Ruggedly calm upon his stone pedestal, Emanuel Swedenborg gazes out across the stormy lake, as on its waters in shimmering peace, with understanding equally unshaken by sun or tempest."⁶⁸ However, John W. Stockwell, writing in *The New-Church Messenger*, noted that to some, "this portraiture, with the face heavily seamed, the inhuman look of the eyes, and the massive eyebrows, gave the impression of being somewhat wild."⁶⁹ Stockwell asks the question, "Does a person going through deep religious experiences have more of joy than of sorrow? Emanuel Swedenborg not only described very completely the development of the spiritual nature of man, but exemplified it in his own life. Should, then, a portrait study of him express great happiness, or grief?" (Stockwell himself seems not to come down on either side of this question.) Signe Stroh, in a letter to the editor of *The New-Church Messenger*, says simply, "The Jonsson work seems very insignificant."⁷⁰

Adolf Jonsson produced two more sculptures of Swedenborg over the next several years. In 1927 it was reported that Jonsson had completed a clay model of a new Swedenborg monument; a photograph of it appeared as the frontispiece of *The New-Church Messenger* (Fig. 13).⁷¹ This full-length statue shows Swedenborg seated, with one hand outstretched "at the

moment of receiving from an angel a copy of the Word of God as it is in the heavens.” According to Jonsson, his inspiration came from a passage in Swedenborg’s work *True Christianity* (n. 508), in which he describes a temple in heaven with an inscription above the door. According to Swedenborg, the inscription above the door, “Nunc Licet” (“Now it is permitted”), means that now the Lord, as the God of heaven, has permitted people to use their intellects to explore the mysteries of faith. Jonsson’s monument was inscribed with “Nunc Licet,” as well as a passage from another one of Swedenborg’s books, *Divine Providence* (n. 27): “The Lord’s Divine Providence has as its goal a heaven from the human race.” The *Divine Providence* passage is inscribed in Swedish around the base of the statue above hundreds of small human figures, apparently intended to represent either the human race or the population of heaven. This model was on view in Stockholm in September, 1927, when an international convention of New Church clergy was held in that city and the Swedenborg Memorial Church building was dedicated. According to *The New-Church Messenger*, the proposed statue was “arousing a great deal of interest on the part of those who have seen it.”

Apparently Jonsson’s full-length clay model was never cut in marble or cast in bronze. However, a version of this new portrait featuring only Swedenborg’s head and shoulders, “thought by some to be an improvement” upon the portrait dedicated in Lincoln Park, Chicago, became available from the artist in 1929 through The New Church Book Center on Chestnut Street, Philadelphia, Pennsylvania (Figs. 14 and 15).⁷² The bust was available in plaster (\$25), bronze (\$100), and white marble (about \$350), and measured 15 inches (height) by 10 inches (width) by 9 inches (depth). In a letter from Birmingham, England to *The Helper* (a New Church magazine published in Philadelphia), the Rev. E. J. E. Schreck says, “It seems to me to be far superior to the bust which Mr. Jonsson made in bronze for the Lincoln Park in Chicago. The face is strong, and that of a scholar. The eyes are wonderful. I conclude that it represents further study on the part of Mr. Jonsson. It is the best bust of Swedenborg that I have ever seen in the United States or here in Great Britain.”⁷³

Years after the dedication of Jonsson’s bust of Swedenborg in Lincoln Park, the granite pedestal on which it rests was inscribed with a quotation by President Franklin D. Roosevelt: “In a world in which the voice of

conscience too often seems still and small there is need of that spiritual leadership of which Swedenborg was a particular example." Beneath the inscription is Roosevelt's name and the year 1938. The quotation comes from a letter sent by the White House on January 5, 1938, and published in the February 2, 1938 issue of *The New-Church Messenger*.⁷⁴ It is not known when the inscription was carved on the pedestal, but this was likely done in connection with the celebration of the 250th anniversary of Swedenborg's birth (1938). Roosevelt's letter goes on to say, "I hope as a result of the forthcoming commemoration of the two hundred fiftieth anniversary of Swedenborg's birth, by the Committee of the General Convention of The New Jerusalem Church, that the world may be turned away from material pursuits to a contemplation of the quiet strength which lies in things of the spirit." Dr. Minnie Ridgway Bishop, who donated the bust along with her husband, died in 1938, and it seems possible that the inscription may have been added to the pedestal in her memory.⁷⁵

After the dedication of Jonsson's bust of Swedenborg in 1924, it remained in Lincoln Park for 52 years until 1976, when it was stolen from its pedestal. The theft, believed to have occurred around mid-January, was reported in *The Chicago Tribune* on February 10 ("Statue in Lincoln Park Disappears; Police Baffled").⁷⁶ According to police, a statue of Beethoven had been stolen from the Lincoln Park Conservatory several years earlier, and was never recovered. The sculptures were probably stolen for the value of the bronze, which was likely sold as scrap. (Sadly, in many places the monetary value of copper, lead, and bronze has led to an epidemic in the theft of public sculptures.) The Swedenborg bust was not replaced, and at some point in the 1970s the original pedestal—still engraved with his name, date, and the quotation from President Roosevelt—was oddly topped with a masonry pyramid.

In 2006, some thirty years after the theft, the editors of NewChurchHistory.org, a web-based collaborative project between Glencairn Museum and the history major at Bryn Athyn College, published information about the Swedenborg bust online, in the hope that information about its fate might materialize one day.⁷⁷ Two years later, Eva Bjorkström, a member of the New Church Society in Stockholm, Sweden, read the information on NewChurchHistory.org and emailed the present writer: "I read about the bronze bust of Swedenborg. It might

amuse you to hear there is a plaster version, gigantic as I remember, up in our church attic. Painted green, and the nose is slightly chipped if I remember correctly.”⁷⁸ Photographs and measurements were subsequently taken by Bjorkström: 41.5 inches (height) by 33 inches (width) by 28 inches (depth). This revealed that the plaster version in the Swedenborg Memorial Church in Stockholm was the original model made by Adolf Jonsson—the one from which the bronze was cast in the early 1920s.⁷⁹ Exactly when the model was stored in the church attic is unknown.

In 2009 the base of the empty pedestal in Lincoln Park was seriously damaged by an automobile, which led the Chicago Park District to reconsider what to do with the site of the Swedenborg memorial. Over the next few years an international collaboration developed between the Chicago Park District, the New Church Society in Stockholm, and Glencairn Museum. Eventually it was decided to make a new bronze copy of the Swedenborg bust from the original plaster model stored in the attic of the Swedenborg Memorial Church. Magnus Persson, a Stockholm artist, was selected to repair the plaster bust and oversee the production of the new copy in bronze. According to Persson (who has also made copies of historic sculptures for the Swedish National Heritage Board), the plaster original of the Swedenborg bust was in poor condition:

It had cracked so that the whole back was only kept together thanks to the hemp lining inside the plaster. Fingers were missing, and parts of the wig curls were also missing or seriously damaged. The whole plaster was a kind of ruin. After the damaged parts had been fixed, and new fingers and curls remodeled, the plaster was transported to the foundry in Estonia. An exact wax copy was made of the bust. When the wax copy was finished the restored plaster bust was again in a damaged shape and cut into 4–5 different pieces. The wax version was embedded in a stable plaster coating containing different ingredients to make it strong and capable of standing the heat of melted bronze. The wax was melted, poured out and replaced by melted bronze. The technique is very old and called *cire perdue* (lost wax), as the wax mould is destroyed to unveil the cast item.⁸⁰

The bronze foundry in question was *Ars Monumentaal*, located in Tallinn, the capital of Estonia. Magnus Persson and his wife, Agneta Gussander, who is also an artist, transported the plaster bust of Swedenborg by themselves—first in their own car, and then by ship. They were met at the port in Estonia by Vello Kümnik, the bronze casting master at *Ars Monumentaal*. A total of three different trips from Stockholm to Estonia were necessary: one to deliver the plaster, a second to approve the wax model, and a third to transport the bronze and the plaster—now in several pieces—back to Sweden. In February 2012, the bronze bust of Swedenborg was shipped from the Stockholm studio of Magnus Persson to Chicago (Fig. 16). Several months later it was installed on the (now repaired) pedestal in the original location in Lincoln Park—east of North Lake Shore Drive and south of Diversey Harbor.

In 2011 Jonsson's plaster version of the bust, restored once again to its original condition and painted to resemble bronze by Persson and Gussander, was shipped from Stockholm to the Swedenborg Library in Bryn Athyn—a gift from the New Church Society in Stockholm. On April 15, 2013, the bust was unveiled on the second floor of the library, where it will remain on permanent exhibit. During the ceremony, the bust was unveiled by Dr. Kristin King, President of Bryn Athyn College, and Carroll Odhner, Director of the Swedenborg Library (Figs. 17 and 18).

In recent times perhaps no one has spent more time with Adolf Jonsson's bust of Swedenborg than Magnus Persson and Agneta Gussander. When asked for his impression of the sculpture, Persson responded, "I really think Adolf Jonsson accomplished what he set out to do. I think the bust does express the power of a clear mind, intelligence—and an unexpected kindness and a glimpse of joy and humour, a sort of twinkle in the eye . . . We thought the bust of Swedenborg had an unnecessarily stern expression until we noticed how the expression changed when it was seen from an angle below. Of course it was made to be seen on a three meter high pedestal!"⁸¹

This review of 19th- and early 20th-century portrait sculptures of Emanuel Swedenborg makes no claim of comprehensiveness. Additional information about the works described above, or about other Swedenborg sculptures from the period, may be sent to Ed Gyllenhaal at Glencairn Museum: ed.gyllenhaal@glencairnmuseum.org.

FIGURES



Figure 1. Bronze bust of Emanuel Swedenborg by Adolf Jonsson (1872–1945) in Lincoln Park, Chicago, Illinois. Courtesy of Julia Bachrach, Chicago Park District, 2013.



Figure 2. Marble bust of Emanuel Swedenborg by John Eckstein (1735–1817).
Courtesy of Julie McDaniel, Swedenborg Memorial Library, Urbana University.



Figure 3. Marble bust of Emanuel Swedenborg by Preston Powers (1843–1931), No. 32, 1879. Courtesy of James Wilson, Swedenborg Society.

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Figures 4 (left) and 5. Marble busts of Emanuel Swedenborg by Preston Powers (1843–1931). Left: No. 31, 1879. Courtesy of Michael Bancewicz, Church on the Hill (Swedenborgian). Right: No. 36, 1880. Courtesy of Gloria Toot, New Church of Montgomery.



Figure 6. Marble bust of Emanuel Swedenborg by Caroline Shawk Brooks (1840–1913). Courtesy of Michael Yockey, Library of the Center for Swedenborgian Studies at the Graduate Theological Union.



Figure 7. Bronze bust of Emanuel Swedenborg by Fanny Lee Byse, 1904. Courtesy of Julie McDaniel, Swedenborg Memorial Library, Urbana University.



Figures 8 (left) and 9. Left: Silver medal with portrait of Emanuel Swedenborg by Pehr Henrik Lundgren (1824–1855), Royal Swedish Academy of Sciences, 1852. Right: Aluminium medal with portrait of Emanuel Swedenborg by Lea Ahlborn (1826–1897), the Swedish Academy, 1858. Both courtesy of Ed Gyllenhaal, Glencairn Museum (05.CO.591, 05.CO.589).



Figure 10. Bronze portrait medallion of Emanuel Swedenborg made by Theodor Lundberg (1852–1926) for Swedenborg’s sarcophagus in Uppsala Cathedral, 1910. Courtesy of Ed Gyllenhaal, Glencairn Museum.

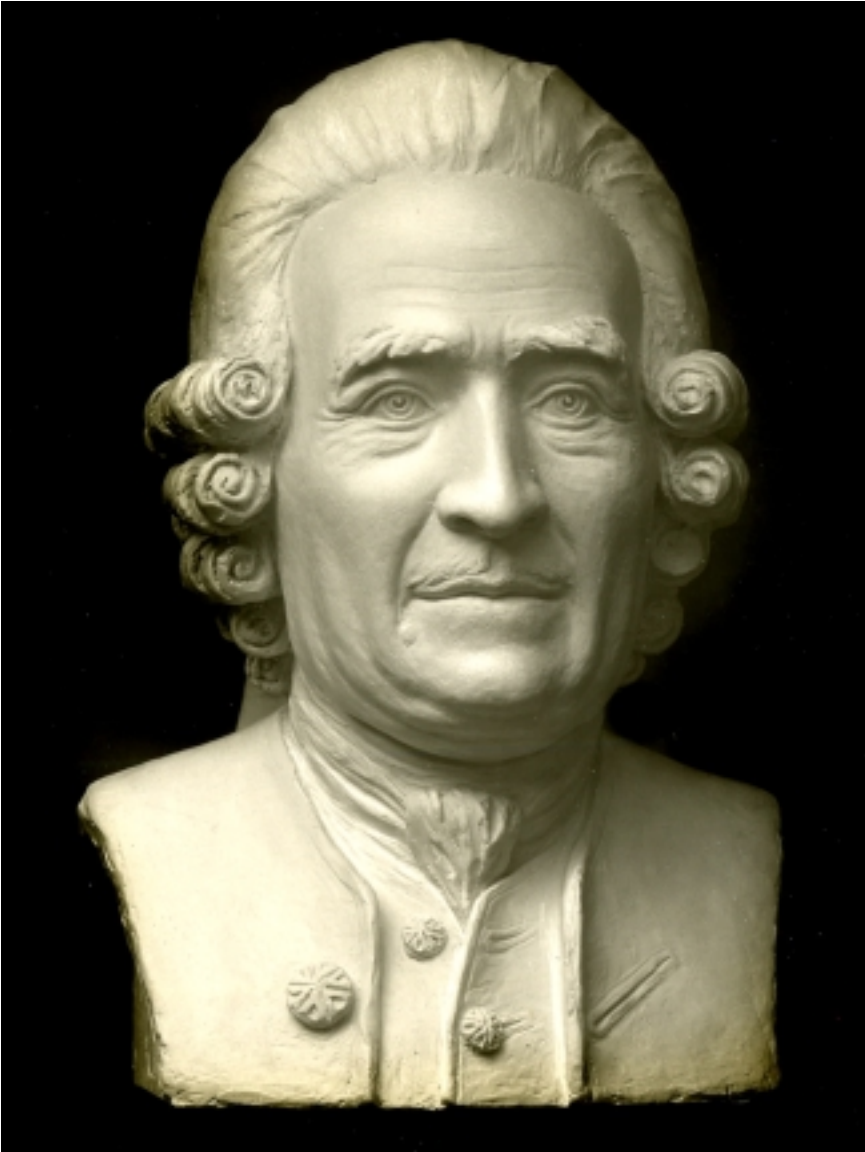


Figure 11. Plaster bust of Emanuel Swedenborg by Johan Vilhelm Hultkrantz, 1910. Photograph originally published in the *Mortal Remains of Emanuel Swedenborg* (Uppsala, 1910), 64. Courtesy of Marvin Clymer, Swedenborg Library, Bryn Athyn College, Swedenborgiana Collection.

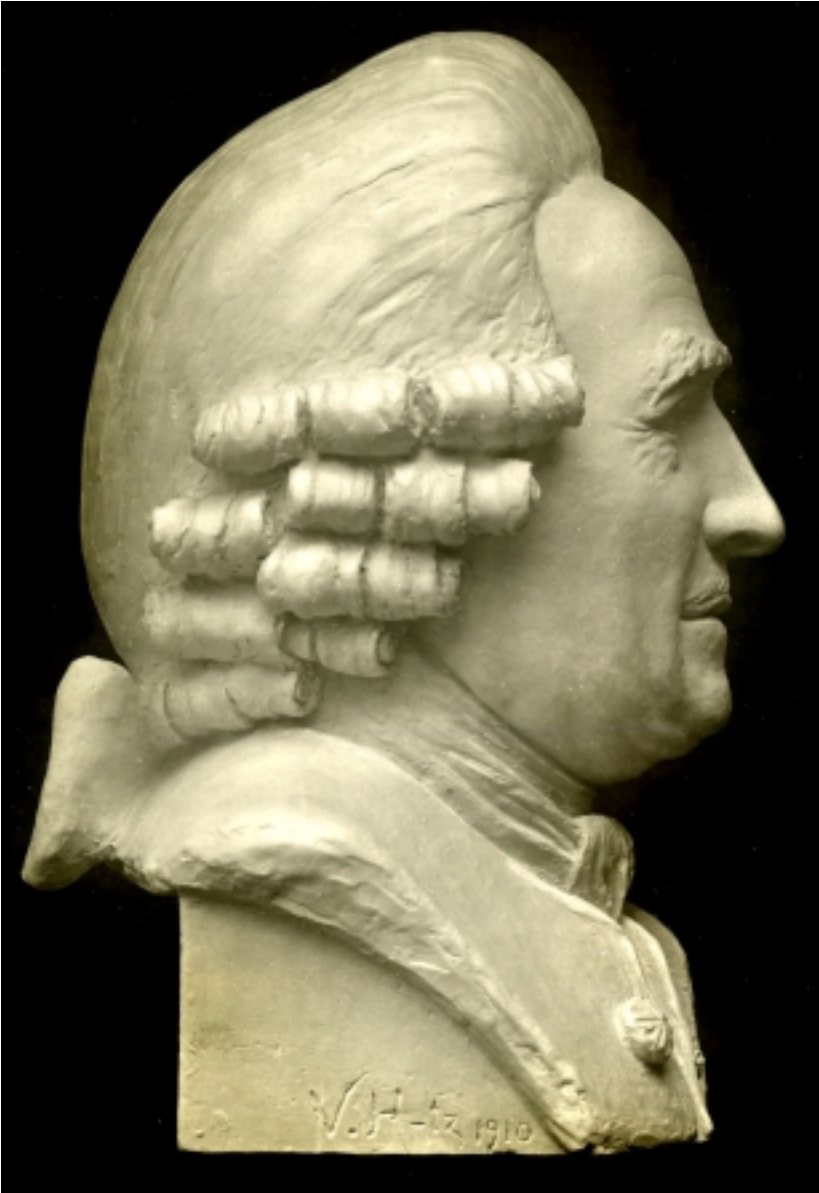


Figure 12. Plaster bust of Emanuel Swedenborg by Johan Vilhelm Hultkrantz, 1910. Photograph originally published in the *Mortal Remains of Emanuel Swedenborg* (Uppsala, 1910), 65. Courtesy of Marvin Clymer, Swedenborg Library, Bryn Athyn College, Swedenborgiana Collection.



Figure 13. Full-length clay model for a statue of Emanuel Swedenborg by Adolf Jonsson (1872–1945). Courtesy of Herb Ziegler, *The Messenger*.

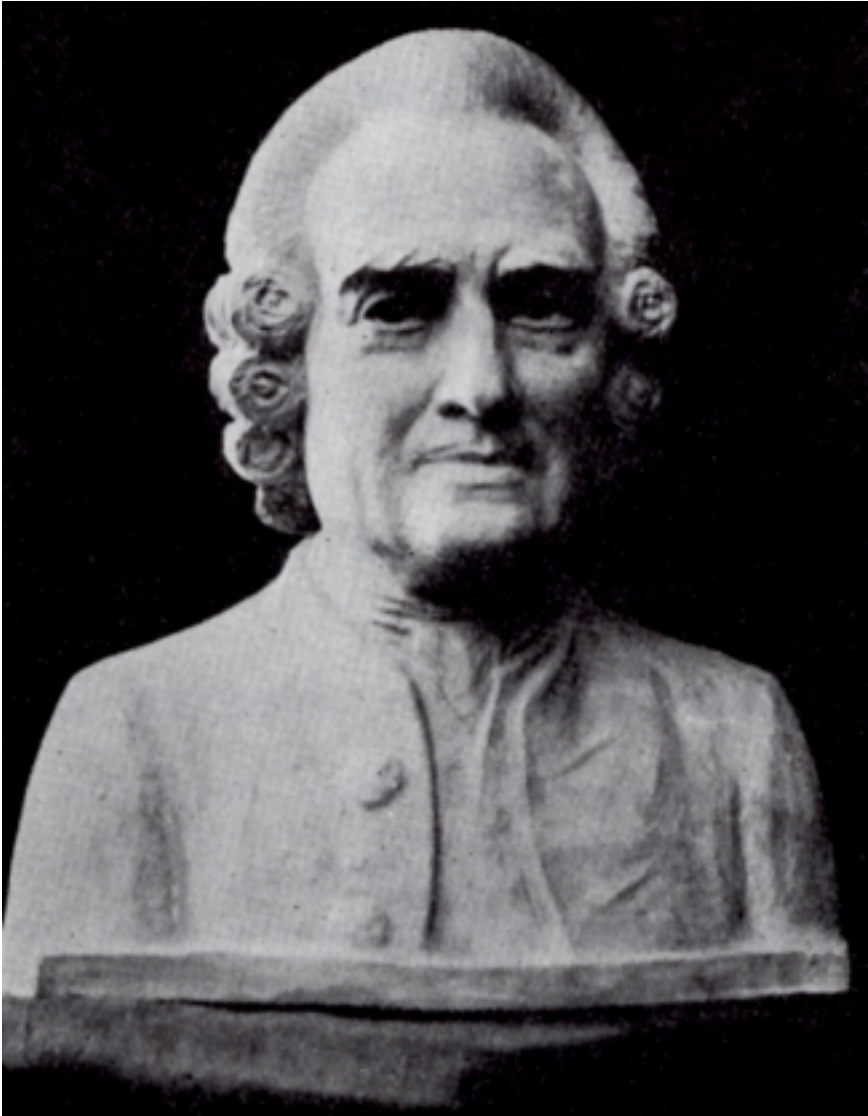


Figure 14. Bronze bust of Emanuel Swedenborg by Adolf Jonsson (1872–1945).
Courtesy of Herb Ziegler, *The Messenger*.

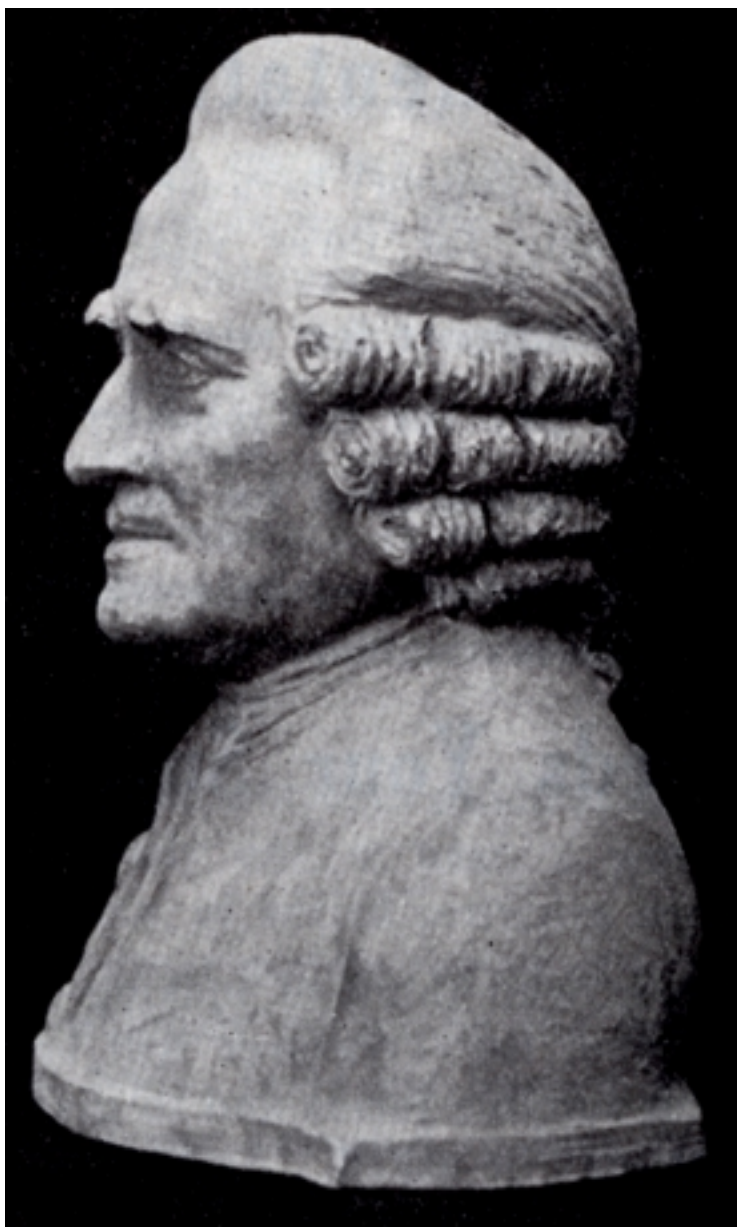


Figure 15. Bronze bust of Emanuel Swedenborg by Adolf Jonsson (1872–1945). Courtesy of Herb Ziegler, *The Messenger*.



Figure 16. Bronze bust of Emanuel Swedenborg by Adolf Jonsson (1872–1945), recast by Magnus Persson (pictured, left), being transported from Persson’s Stockholm studio in 2012. Courtesy of Magnus Persson.



Figure 17. On April 15, 2013, Dr. Kristin King (left), President of Bryn Athyn College, and Carroll Odhner, Director of the Swedenborg Library, unveiled the restored plaster bust of Emanuel Swedenborg by Adolf Jonsson, in its new home. Courtesy of Ed Gyllenhaal, Glencairn Museum.

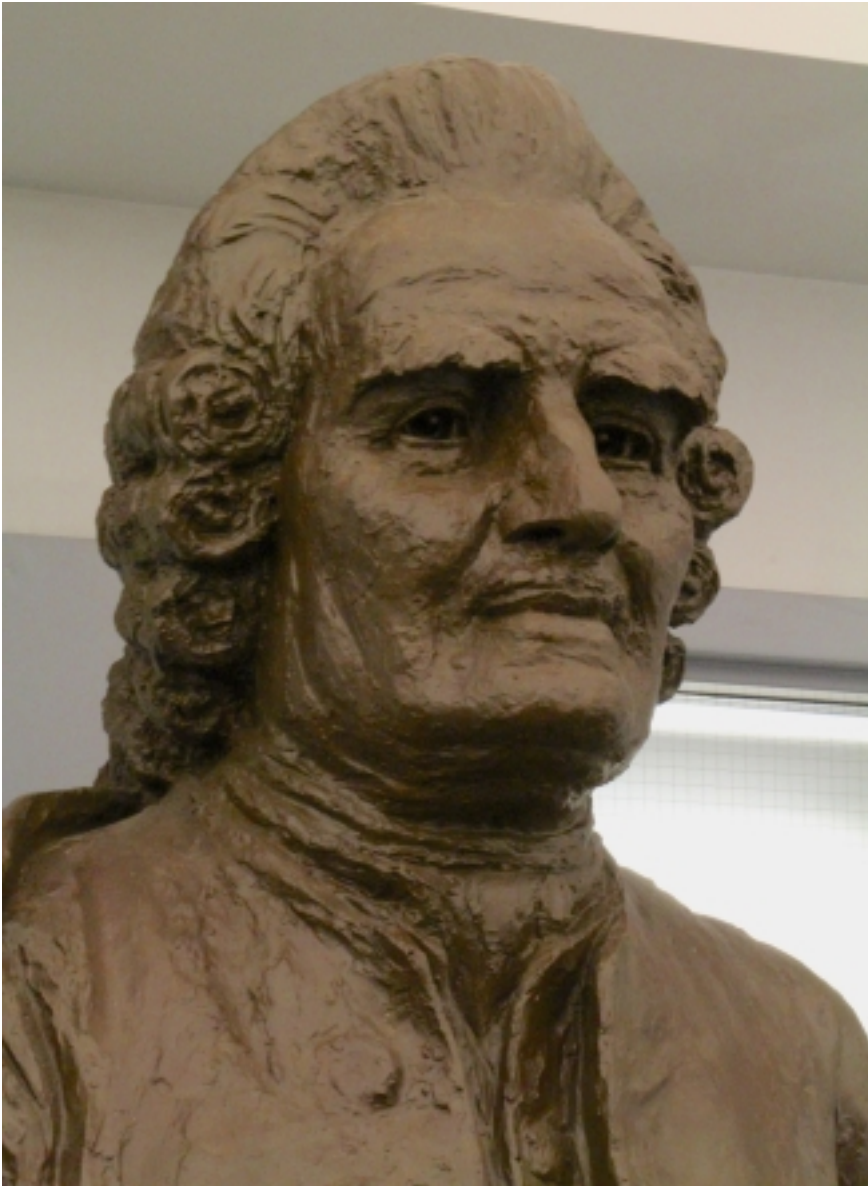


Figure 18. Original plaster model of a bust of Emanuel Swedenborg by Adolf Jonsson (1872–1945). Repaired and painted to resemble bronze by Magnus Persson and Agneta Gussander.

ENDNOTES

¹I would like to thank Eva Björkström for alerting me to the existence of the plaster model of Adolf Jonsson's bust of Emanuel Swedenborg in 2008, when it was still in the attic of the Swedenborg Memorial Church in Stockholm. Her thoughtfulness had unexpected—and wonderful—results. I would also like to thank Magnus Persson, the Stockholm sculptor who repaired the plaster model and oversaw the recasting of the bust in bronze, for explaining the entire process to me and for providing photographs. Finally, I would like to thank the Rev. Erik Sandström for translating certain Swedish documents. The writing of this article was generously supported by the Paul Carpenter Fellowship Fund (Academy of the New Church) and by Glencairn Museum in Bryn Athyn, Pennsylvania.

²M.G. Sullivan, "John Eckstein," in *A Biographical Dictionary of Sculptors in Britain 1660–1851* (The Henry Moore Foundation). Retrieved 8-13-14: <http://217.204.55.158/henrymoore/>

³J. Eckstein to G. Washington, May 28, 1793. Founders Online, National Archives (<http://founders.archives.gov/documents/Washington/05-12-02-0507>, ver. 2014-05-09).

⁴J. Jackson, *Market Street, Philadelphia. The Most Historic Highway in America: Its Merchants and Its Story* (Philadelphia, 1918), 138.

⁵H. Tuckerman, *Book of the Artists: American Artist Life: Comprising Biographical and Critical Sketches of American Artists: Preceded by an Historical Account of the Rise and Progress of Art in America* (New York, 1867), 632. The bust of Washington is here listed as being in the collection of J.C. McGuire. See also "Statues to Great Americans," in *The Reporter: The First and Only Journal Published in the World Devoted Exclusively to Granite and Marble* (October, 1903), 35, which notes that the bust was "modeled from life."

⁶"Obituary Notices," *The New Jerusalem Church Repository*, Vol. 1 (1818), 323–326.

⁷"Documents of New Church History," *New Church Life* (1916), 228.

⁸*Ibid.*, 105.

⁹W. Alden, "The Ceracchi Bust of Swedenborg," *The New-Church Messenger* (October 11, 1905), 236.

¹⁰Email communication from Julie McDaniel, Librarian, Urbana University to Ed Gyllenhaal, dated August 20, 2014.

¹¹O. Smith, "Frederick Eckstein: The Father of Cincinnati Art," *Bulletin of the Historical and Philosophical Society of Ohio* (October, 1951), 266–282.

¹²J. Wilson, "Cincinnati Artists and the Lure of Germany in the Nineteenth Century," *Queen City Heritage*, Volume 57, No. 57 (1999), 5.

¹³"Hiram Powers" in "Notes and Reviews," *New Church Life* (May, 1941), 226.

¹⁴R. Wunder, *Hiram Powers: Vermont Sculptor, 1805–1873*, Vol. 1 (Newark, 1991), 290–291.

¹⁵D. Reynolds, "The 'Unveiled Soul': Hiram Powers's Embodiment of the Ideal," *The Art Bulletin*, Vol. 59, No. 3 (1977), 395.

¹⁶H. Powers to J. Spurgin, Florence, August 10, 1865, in *Intellectual Repository* (London, November 1, 1865), 512; also quoted in *New Church Life* (1941), 228–229.

¹⁷*Ibid.*, *New Church Life*, 228–229.

¹⁸"Proposed Statue of Swedenborg," *Intellectual Repository* (London, November 1, 1865), 511–512.

¹⁹ Ibid., 512.

²⁰ "The Swedenborg Society: British and Foreign," *Intellectual Repository* (London, July 1, 1879), 340.

²¹ J. Bayley, "Hiram Powers, the Great American Sculptor," in *New Church Worthies or Early but Little-Known Disciples of the Lord in Diffusing the Truths of the New Church* (London, 1884), 298.

²² Detailed biographical information about Preston Powers can be found in Purcell, Suzanne, "A Closing Era: The Life and Work of Sculptor Preston Powers." MA thesis. University of Oklahoma, 2001. This appears to be the only monograph ever published about Preston Powers.

²³ "Powers' Bust of Swedenborg," from *The Boston Evening Transcript* (date unknown). Quoted in *The New Jerusalem Magazine* (November, 1879), 381–382.

²⁴ "Preston Powers, Sculptor," *The Chicago Tribune* (June 16, 1878), 10.

²⁵ "The Bust of Swedenborg," *The Chicago Tribune* (March 10, 1879), 3.

²⁶ "Florence the Fairest City on Earth," *The Norfolk Landmark* (June 27, 1878), 31.

²⁷ "Powers' Bust of Swedenborg," from *The Boston Evening Transcript* (date unknown). Quoted in *The New Jerusalem Magazine* (November, 1879), 382.

²⁸ At the age of twenty-two, before Preston undertook a trip to America, Hiram implored him to purchase a copy of *Divine Providence*, one of Swedenborg's theological works. See S. Purcell, *A Closing Era: The Life and Work of Sculptor Preston Powers* (2001), 31.

²⁹ B.A. Wittemore, "Hiram Powers," *New Church Life* (1941), 329.

³⁰ From a photograph in the possession of the present writer.

³¹ "Powers' Bust of Swedenborg," from *The Boston Evening Transcript* (date unknown). Quoted in *The New Jerusalem Magazine* (November, 1879), 381–382.

³² From a photograph in the possession of the present writer.

³³ "The Swedenborg Society: British and Foreign," *Intellectual Repository* (London, July 1, 1879), 340.

³⁴ Ibid., 332.

³⁵ Ibid., 322.

³⁶ J. Hyde, *A Bibliography of the Works of Emanuel Swedenborg: Original and Translated* (London, 1906), 684.

³⁷ "Argyle Square Church," *New Church Life* (1941), 383.

³⁸ *Outline History of the New Jerusalem Church of Cincinnati, 1811–1903*, (1903), 27.

³⁹ From a photograph in the possession of the present writer.

⁴⁰ The bust and top book rotate together on the bottom book, which remains stationary.

⁴¹ P. Memenway Simpson, *Corn Palaces and Butter Queens: A History of Crop Art and Dairy Sculpture* (Minneapolis, 2012), 55.

⁴² Ibid., 57.

⁴³ Art Inventories Catalog, Smithsonian American Art Museum (<http://siris-artinventories.si.edu>). A circular marble plaque of Mr. and Mrs. Allen, sculpted by Brooks in 1889, was sold by Cowan's Auctions on May 22, 2010 (see <http://www.cowanauctions.com/auctions/item.aspx?ItemId=81915>).

⁴⁴ "Notes and Reviews," *New Church Life* (1891), 189.

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⁴⁵ "Milton on the Continent: A Key to L' Allegro and Il Penseroso," *New-Church Messenger* (1910), 265.

⁴⁶ "Byse's 'Swedenborg,'" *The New-Church Review* (1914), 583.

⁴⁷ "Helen Keller Studies Bust at Urbana 'U,'" *Urbana Daily Citizen* (September 21, 1927), 1.

⁴⁸ B. Hildebrand, *Minnespenningar öfver enskilda svenska män och qvinnor* (Stockholm, 1860), 173–175; B. Hyckert, *Minnespenningar öfver enskilda svenska män och qvinnor*, Part One (Stockholm, 1905), 236–238. See also E. Gyllenhaal, "An 1896 Swedenborg Medal Commemorates the Moving of His 'Summerhouse,'" *Glencairn Museum News*, Vol. 24, No. 1 (2002), 4–6.

⁴⁹ H. Lenhammar, "Swedenborg in Uppsala's Cathedral," *The New Philosophy* (2003), 416.

⁵⁰ J.V. Hultkrantz, *The Mortal Remains of Emanuel Swedenborg* (Upsala, 1910), 59.

⁵¹ *Ibid.*, 63–66. This plaster bust, which is owned by the Washington Society of the New Church in Mitchellville, Maryland, is currently on exhibit in the Swedenborg Library, Bryn Athyn, Pennsylvania. Digital versions of the photographs published by Hultkrantz (64–65) are available in the Swedenborg Library's Digital Collections: www.swedenborglibrary.org/digital (see Figures 11–12).

⁵² B. Brilioth, "Jonsson's Bust of Swedenborg," *The New-Church Messenger* (March 18, 1925), 169.

⁵³ *Ibid.*, 169.

⁵⁴ A short biography of Jonsson is included in the *Swedish Biographical Lexicon*: G. Björkman, "S. A. Adolf Jonsson," *Svenskt Biografiskt Lexikon* (<http://sok.riksarkivet.se/sbl/artikel/12197>). Retrieved 8-12-15. Much of the biographical information about Jonsson in my article derives from this SBL lexicon entry (in Swedish). However, the SBL's account of Jonsson's life inaccurately conflates information about his second portrait sculpture of Swedenborg (which was apparently never cast in bronze or cut in marble) with that of his first. The statue in Lincoln Park, Chicago, is not intended to represent the "moment when he received a document from an angel..." In fact, this statement and what follows in the SBL entry refers to a second sculpture, which Jonsson made circa 1927 (see below).

⁵⁵ "Notes and Reviews," *New Church Life* (1924), 236. The statue of Manby is inscribed, "He is not here; He is risen." (For a photograph see: <http://norrabegravningsplatsen.se/staty-3/>)

⁵⁶ B. Brilioth, "Jonsson's Bust of Swedenborg," *The New-Church Messenger* (March 18, 1925), 168.

⁵⁷ *Ibid.*, 169.

⁵⁸ "From Our Contemporaries," *New Church Life* (1917), 688.

⁵⁹ B. Brilioth, "Jonsson's Bust of Swedenborg," *The New-Church Messenger* (March 18, 1925), 169.

⁶⁰ J.V. Hultkrantz, *The Mortal Remains of Emanuel Swedenborg* (Upsala, 1910), 94.

⁶¹ For a complete account see C. Dickey, *Cranioklepty: Grave Robbing and the Search for Genius*, (Denver, Colorado, 2009), 285–296.

⁶² An obituary for Dr. Minnie Bishop was published in *The New-Church Messenger* (May 4, 1938), 295.

⁶³ "Swedenborgs byst," *Nya Kyrkans Tidning* (1921), 178.

⁶⁴ "A New Bronze Bust of Swedenborg," *New Church Life* (January, 1923), 41.

⁶⁵ J. Stockwell, "How Should Swedenborg be pictured?," *The New-Church Messenger* (May 4, 1932), 336.

⁶⁶This summary of the dedication ceremony has been taken primarily from two sources: "Unveiling the Swedenborg Bust," *The New-Church Messenger* (August 20, 1924), 169–170; "Bronze Bust of Swedenborg Unveiled in Chicago," *New Church Life* (September 1924), 545–551.

⁶⁷*Svenska Tribunen-Nyheter* (July 2, 1924); *Svenska-Amerikanaren* (July 3, 1924).

⁶⁸I. Tucker, "Swedenborg: A Tribute. The Chicago Bust of Swedenborg," *Chicago Herald and Examiner* (September 6, 1926). In the pamphlet collection at the Swedenborg Library, Bryn Athyn, Pennsylvania.

⁶⁹J. Stockwell, "How Should Swedenborg be pictured?," *The New-Church Messenger* (May 4, 1932), 335–336.

⁷⁰S. Stroh, "Swedenborg and the Hall of Nations," *The New-Church Messenger* (June 22, 1932), 455.

⁷¹"New Swedenborg Monument," *The New-Church Messenger* (September 7, 1927), 199.

⁷²"Not to be Overlooked," *The Helper* (May 1, 1929), 6.

⁷³*Ibid.*, 6–7.

⁷⁴"From President Roosevelt," *The New-Church Messenger* (February 2, 1938), 75.

⁷⁵"Obituary, Mrs. L. Brackett Bishop," *The New-Church Messenger* (May 4, 1938), 295.

⁷⁶E. Markoutsas, "Statue in Lincoln Park disappears; police baffled," *The Chicago Tribune* (February 10, 1976).

⁷⁷See <http://www.newchurchhistory.org/articles/jonsson/jonsson.php> and <http://newchurchhistory.org/funfacts/index5c36.html?p=62>. Retrieved 10-9-15.

⁷⁸Email communication from Eva Björkström to Ed Gyllenhaal, dated November 26, 2008.

⁷⁹Email communication from Eva Björkström to Ed Gyllenhaal, dated February 21, 2010.

⁸⁰Email communication from Magnus Persson to Ed Gyllenhaal, dated March 19, 2013.

⁸¹Email communications from Magnus Persson to Ed Gyllenhaal, dated May 2, 2013; April 23, 2013.

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