



# THE FRENCH PORCELAIN SOCIETY



President: Dame Rosalind Savill  
DBE CBE FSA FBA

Chairman: Errol Manners

*Summer 2011*



*Members of the Society at Rosenborg Castle with Curator Peter Kristiansen*

## Chairman's Report

With the summer season upon us we look forward to welcoming many of our members to London for the AGM, our annual dinner and lecture by Rosalind Savill, her last to us as director of the Wallace Collection.

The major event for us this spring was the fabulous trip to Denmark organised with such skill by Sonja Djenadija and Nette Kuhn with the invaluable guidance of Ulla Houkjaer, Senior curator of the Kunstindustri Museet in Copenhagen who had organized access and liaised with staff and curators. Even the most hardened cultural tourists amongst us were overwhelmed by the astonishing artistic richness of Copenhagen and its environs; you can read reports on the trip in this issue. However even the FPS cannot live by art alone and the intervals were filled with much conviviality as always.

In April a group of us made an expedition to the Allen Gallery in Alton in Hampshire, an important ceramic collection, whose future is uncertain due to possible funding cuts. We were fortunate in having the current keeper of the collection, Neil Hyman and the previous incumbent Margaret Macfarlane to guide us. The collection is justly famous for its British delft which Margaret had been instrumental in forming over many years, but also has a small but fine selection of Sèvres porcelain. The afternoon was spent in blissful sunshine at the Vyne nearby.

Patricia Ferguson organised three important lectures earlier this year by Kelly Domoney, Virginie Desrante and Julia Poole and we would like to thank Bonhams for once again allowing us to use their lecture theatre free of charge.

We look forward to the imminent arrival of our next journal, the proceedings of our symposium held in honour of Tamara Préaud. We are most fortunate in having the experience of Oliver Fairclough to oversee the production of our journal; it is a huge task requiring a rare set of skills for which we are most grateful.

Looking to the future, our next big event will be the symposium to be held in honour of our President Rosalind Savill in April 2012, John Whitehead is in the process of putting the conference together, it promises to be another memorable event.

Once again I would like to thank all those whose efforts have contributed so much to our activities over the year in particular the Committee and Peter White who has again audited our accounts and given much valuable advice.

*Errol Manners*

Committee Members of the French Porcelain Society 2011

President:	Dame Rosalind Savill
Chairman:	Errol Manners
Secretary:	Juliet Carey
Treasurer:	Georgina McPherson
Journal Editor:	Oliver Fairclough
Journal Co-Editor:	John Whitehead
Events Organisers:	Nette Megens and Sonja Djenadija
Membership Secretary:	Catrin Jones
North American Representative:	Letitia Roberts
French Representative:	Manuela Finaz de Villaine
Lecture Programme Organiser:	Patricia Ferguson
Newsletter Editor:	Mia Jackson
Website Co-Ordinator:	Jorge Luis González
Ordinary Member:	Susan Newell
Ordinary Member:	Joanna Gwilt
Founder:	Lady Davson

**Symposium in honour of Dame Rosalind Savill: Call for Papers**

**The French Porcelain Society is delighted to announce that its 2012 Symposium, in honour of its President Dame Rosalind Savill, will take place at the Wallace Collection on Friday 13 and Saturday 14 April 2012, with a day trip on Sunday 15 April to visit a collection.**

A precise title for the symposium will not be decided upon until nearer the time, when we can gauge the scope of subjects selected. The aim is to reflect Ros's interests, so naturally design, manufacture and collecting of eighteenth-century Sèvres will play a major part, with excursions into related fields such as nineteenth-century collecting of Sèvres. That said, any interesting subject concerning eighteenth and nineteenth century artistic creation or patronage will be very welcome and seriously considered. We would prefer that all subjects include a major degree of original research or new vision in their fields.

As in previous FPS symposia, presentations should generally be no longer than 20 minutes, since we believe we shall have to fit in a large number of speakers. It is planned to publish the contributions as an issue of the society's journal so you will be asked to submit your articles at the time of the symposium.

*Please submit your proposals to:*  
**john@john-whitehead.co.uk**

*and*

**amelia.f.jackson@gmail.com**

**Further details will appear in the next newsletter.**

*Message from the Editor:*

*Please send news of events, acquisitions, discoveries etc. to:*

*Mia Jackson  
The Wallace Collection  
Hertford House  
Manchester Square  
London W1U 3BN*

**amelia.f.jackson@gmail.com**



# FRENCH PORCELAIN SOCIETY SPRING OUTING TO THE ALLEN GALLERY AND THE VYNE

The Allen Gallery at Alton, Hampshire, houses a wonderful collection of English, Continental and Far Eastern pottery, porcelain and tiles, dating from 1250 to the present day. Housed in its current location since 1980, the collection began with local collector Major Ross Bignell's large English pottery and porcelain collection, which was gathered from the 1930s to the 1960s. The museum subsequently acquired several other groups of ceramics, including, among others, the Berthoud collection of 1,743 pieces of tea and coffee-ware. With more than 3,000 objects on display, the museum's collection includes primarily English wares, ranging from stoneware, delftware and porcelain to modern studio pottery. It also showcases continental porcelain as well as glass, sculpture, furniture and silver.

On arrival at the gallery, we were treated to tea and biscuits in the beautiful gardens at the Allen Gallery, followed by an introductory talk from Neil Hyman, The Keeper of Decorative Arts at the museum. Particular highlights included the range of London delftware pieces, and an interesting Bow figure group of c.1750, showing the Chinese goddess Ki-Mao-Sao with two attendants, based on a 1731 print by M. Aubert after Antoine Watteau's 1719 painting *Idole de la Déesse Ki Mao Sau dans la Royaume de Mang au pays de Laos*. French porcelain-wise, several pieces of Vincennes with *bleu lapis* grounds caught the FPS's attention, including a *gobelet Calabre* of 1754 and a sugar bowl and cover of 1755 (fig 2). Sadly, due to imminent local authority budget cuts, this fantastic ceramics collection may not be open to the public for much longer. So, visit while you can!



After lunch, we made our way to The Vyne, passing by the 'Hundred Guinea' oak. The current house is only a small part of what was originally a much larger Tudor building, altered following its acquisition in 1653 by Chaloner Chute, Speaker of the House of Commons. Chute commissioned John Webb, a pupil of Inigo Jones, to add the classical portico and reduce the size of the house. A key period for the interior, both in terms of decoration and content, would follow when his grandson, John Chute, an architect and friend of Horace Walpole, inherited the house in 1754. The house contains many souvenirs from John Chute's Grand Tour; among the most impressive are the 'lattimo' ware opaque Murano glass plates, coffee beakers and dishes decorated with views of Venice. The glassware was commissioned by Chute in 1741, along with sets for Walpole and their companion, the Earl of Lincoln. Their white colour is particularly striking; at first glance they pass as porcelain rather than glass. All in all, the trip was an opportunity to see a range of beautiful and interesting objects – and we were also lucky enough to have beautiful weather!

*Catrin Jones*



# FRENCH PORCELAIN SOCIETY SUMMER TRIP TO COPENHAGEN

*Catrin Jones, Assistant Curator, and Rebecca Wallis, Curator of Western 19th-Century Ceramics and Glass, in the Department of Sculpture, Metalwork, Ceramics and Glass, Victoria and Albert Museum, take us through the first two days of the recent trip to Copenhagen*

## Wednesday 4 May, Arrival in Copenhagen.

'Wonderful, wonderful Copenhagen' were the lyrics floating through many heads as we arrived in the bright sunshine of Denmark on the Wednesday. Unusually warm for the time of year, the weather was perfect for preliminary sightseeing and relaxing by the harbour with a pint of beer and an open sandwich.

The culinary delights of the trip continued with a welcome dinner at the Restaurant Mad Klubben in the centre of Copenhagen. It very much felt as if the FPS members were at a family reunion, sat along farmhouse style wooden tables under low ceilings. Fish of course is a strong element of Danish cuisine and many FPS members were particularly delighted by the variety of delicious pickled herring on offer.



The French ceramics collection comprises faience from Moustiers, Marseille and Lunéville, as well as Danish delftware. A rather subversive shape in Danish delftware was also represented; a punch bowl in the shape of a bishop's hat, complete with vine decoration on the interior, dating around 1740. There is also a large collection of porcelain from Saint Cloud, Chantilly, Vincennes and Sèvres, which was catalogued by Svend Eriksen in 1980. This included a pair of Saint Cloud wine coolers of 1735-1750 (fig. 1), Saint Cloud artichoke cups, several Vincennes ewers and basins, a Vincennes gilt-bronze mounted fountain and basin of 1755, a 1756 Vincennes biscuit group 'Le Jaloux' (fig. 2), and a Sèvres maronnière and dish (fig. 3) of 1758.



## Thursday 5th May: Davids Samling

Our first 'official visit' was to the newly re-opened Davids Samling or David Collection. Housed in the building originally occupied by the museum's founder, Christian Ludvig David, the museum's contents consist of his own collection and subsequent major acquisitions. The collection covers three areas: eighteenth-century European art, displayed in the original nineteenth-century period rooms; Danish Early Modern art; and a world-class collection of Islamic art. In an introductory talk by curator Joachim Meyer, we learned that David only collected a few pieces of Islamic art, but following his death in 1960, it was in this area that the museum decided to expand its holdings most significantly







The David Collection also houses an important early collection of Meissen porcelain, particularly several pieces of Böttger stoneware. These pieces included a pair of flasks, dating *c.* 1710-1713, a portrait medallion in Böttger stoneware of Frederik IV as Heir Presumptive (*c.* 1723-1724) (fig. 6), and an impressive collection of Meissen vases and other objects dating from the 1720s to the 1740s. The collection also comprises furniture by David Roentgen, and a range of French and English furniture, including a Chippendale 'padouk' porcelain cabinet of *c.* 1750 (fig. 7) in the *chinoiserie* room, containing further pieces from the Meissen porcelain collection.

The collection also includes a Sèvres cup and saucer of 1761 which formerly belonged to Madame de Pompadour (fig 4), among many other pieces. A notable piece was the Sèvres porcelain teapot of 1778 with *chinoiserie* decoration painted by Jean-Jacques Dieu, with a moulded serpent spout, which might have belonged to Madame du Barry (fig. 5).





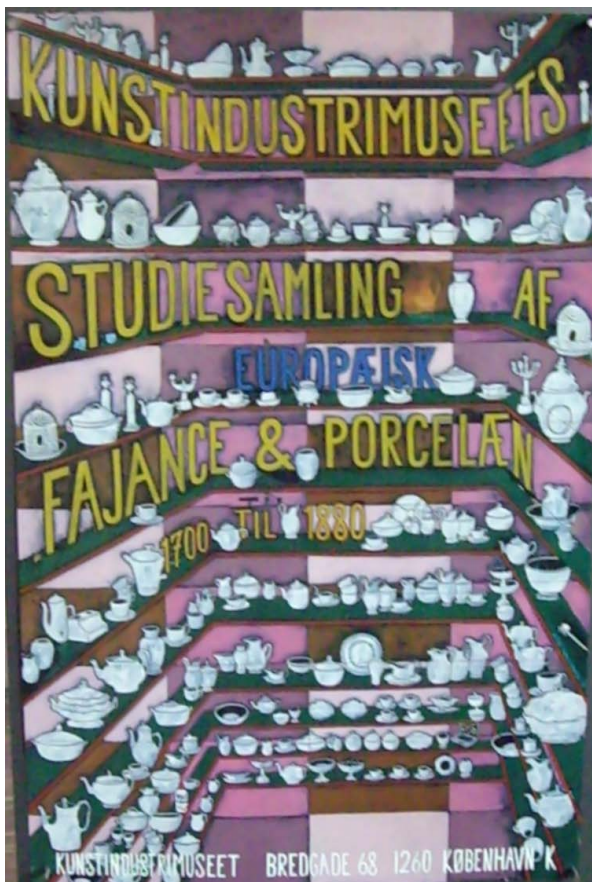
The displays of Islamic arts, from ceramics, miniature painting and calligraphy to carved rock crystal, bronzes and textiles, occupy the upper floors of the museum, and are presented in a manner which could not contrast more with the rest of the collection. Entering up a staircase lit dramatically with blue and white lighting, it is clear that the visitor is intended to feel that they are entering a distinct and quasi-religious space. The seemingly endless and beautifully displayed Islamic collections offer a comprehensive history of the different regions and cultural histories of the producers of the undeniably amazing objects on show.

### Thursday 5th May, Copenhagen

Designmuseum Danmark one of Scandinavia's major exhibition spaces for Danish and international industrial design, decorative and applied arts was next on the agenda. Curator and FPS member Ulla Houkjaer brilliantly introduced the collection which she explained was founded in 1890 by the Industriforeningen i København and the Ny Carlsberg Museumslegat. Through displaying exemplary works of art it aimed to raise the standards of Danish industry, serving as a source of inspiration both for manufacturers and consumers. Since 1926 the museum has been housed in one of Copenhagen's finest rococo buildings, the former King Frederik's Hospital built 1752-57.

The museum houses the largest collection of ceramics in Denmark, around 7000 pieces, with more than 120 factories represented, illustrating the development of the European ceramic culture. The porcelain is

largely from the Royal Danish Porcelain Manufactory (later Royal Copenhagen) which was founded as the result of experiments carried out by the pharmacist, Frantz Heinrich Müller (1738-1820). In 1775 the Queen Dowager Juliane Marie and her son Crown Prince Frederik became partners in the company and for almost a century, the factory was run by the Royal Family. Traditional Blue Fluted (stylized, blue floral) dinnerware was the first pattern manufactured and versions continue to be produced today. Another popular design the Flora Danica dinner service of 1790 (named after a publication on botany by the same title of 1761) was said to have been originally commissioned by Crown Prince Frederik on behalf of King Christian VII of Denmark, as a gift for Empress Catherine II of Russia. Examples of these pieces were elegantly displayed in the new Study Collection of European Faience and Porcelain 1700-1880. **(Figs 2 and 3)** An amazing resource for visitors, the reserve collections of faience and porcelain have been made accessible in an open storage and study area. The study collection can also be examined on the computer terminals in the gallery or online via the museum website [www.designmuseum.dk](http://www.designmuseum.dk)



The main galleries were displayed thematically with *Europe 1500-1800* including the study of the origins of European porcelain. The placement of two large Meissen birds on entering the gallery is particularly visually striking **(Fig 4)**, one is then drawn to the beautifully designed wall cases with tea wares and ornamental pieces. Of particular note was the Louis XVI *seau* dated 1791-92, painted by Dodin and gilded by Le Guay, which was acquired for the museum in 1988. **(Fig 5)**







Highlights from the later porcelain collections were the pieces by the Danish ceramicists working during the Art Nouveau period, in particular Effie Hegermann-Lindencrone (1860-1945). Her pieces for the Bing & Grøndahl factory in Copenhagen, c.1900, demonstrate the use of overlapping natural forms, deep, pure colours and liquid effect glazes to create exquisite results. **(Fig 5)** Overwhelmed by a fun packed day of porcelain, FPS members were revived by the spectacular harbour views during dinner from the Restaurant Ofelia, at the New Royal Theatre.



#### Friday 6th May, Gisselfeld and Naestved

All were up bright and early for the 8.30am coach departure to Gisselfeld and Naestved. A quick pit-stop was made to the Bregentved Estate in Haslev, the residence given by King Frederick V to Count Adam Gottlob Moltke (1710-92). As a courtier, statesman and diplomat, Moltke was an important person for the arts in 18<sup>th</sup>-century Denmark, establishing the Royal Danish Porcelain Manufactory as well as the Royal Danish Academy of Arts in 1754. The estate is now open to the public who can wander around the beautifully landscaped English-style garden.

On arrival at Gisselfeld we were guided around the house and ceramics collection with Ulla and the estate staff. The building and estate has been owned by many different families, including royalty, since its

beginnings in the 14<sup>th</sup>-century. Since 1701 a foundation has been in place with the directorship of Gisselfeld held by the same family of Danneskiold-Samsøe. Christian Frederick Danneskiold-Samsøe (Supreme Manager from 1868) was the main collector and started to acquire ceramics from the 1830s. Unfortunately on this visit photography was not permitted, but a sense of the *kunstskammer* nature of the displays of Meissen, Sevres, Royal Danish and Oriental porcelain can be seen in this image of the interior from the 1920s. **(Fig.6)**



The use of large Flora Danica plates set into the plinths and the pale green walls with gilt mounts was a method of display seen later at Rosenborg. Indeed the overwhelming nature of porcelain on top of porcelain certainly wowed the group but the house continued to amaze at every turn. The next room, as Nette Megens quite rightly said, was the 'real test' with biscuit porcelain figures everywhere, and the group had fun playing spot the factory! The real crowd pleaser at Gisselfeld was the display of some Vincennes and some later pieces, with a turquoise-blue ground decorated with flowers and fruit, associated with the Louis XV service. **(Fig.7)** The bulk of the dinner and dessert service was delivered to the King between 1753 and 1755; later in 1757 he sold some of his pieces to the comte de Stainville (later duc de Choiseul, 1719-85), his new ambassador to Vienna. The pieces remaining in the Royal household were added to several times, including in the 1780s for the use of Marie-Antoinette at the Petit Trianon. The Choiseul pieces were inherited by his nephew in 1785 and appear to have been acquired by Beau Brummell before being sold to the Duke of Buccleuch in 1830, and these pieces are still at Boughton House in Northamptonshire. The Gisselfeld pieces, ranging from Vincennes items to several from the 1780s consignment, would appear to be from the service that remained at Versailles. There was much debate over some of these pieces regarding uneven ground colour, gilding style and floral decoration. The pieces were precariously, but beautifully, displayed hanging in formation on a wall, so handling was difficult. Further examination would be needed to confirm the dates on all the pieces, but three large central *plateaux* were considered very fine.





A wonderful display in the first gallery showed examples of local ceramics from the last two centuries years including works by artists such as Thorvald Binsedøll and Peder Rasmussen. Also shown was a pastel sketch by the Danish artist P.S. Krøyer (1851-1909) the best known of the Skagen Painters. The sketch was done on a sheet of paper found in Herman

A. Kähler's workshop in 1905 when Krøyer travelled to Næstved specifically to see the potter. Displayed in front of the sketch was the very pot depicted in the foreground. **(Fig.8)**. We were fortunate enough to meet the museum's director, Palle Birk Hansen, at the end of our visit.

An unexpected treat came at the end of the day with a kind invitation from the ceramicist Ivan Weiss to see his home and studio. **(Fig.9)** Ivan started working at the Royal Copenhagen factory in 1962 and trained under the master Nils Thorsson. Since retiring he has continued to produce ceramics using the Royal Copenhagen clays. His work ranges from largescale thrown pots to small Japanese-inspired containers similar to those used for incense in tea ceremonies. Many FPS members were very taken by his pieces and a shopping frenzy ensued!



Næstved, described as the Stoke-on-Trent of Denmark, was the next visit. After a brief tour round a traditional Danish church, the group explored the ceramics collection in the Næstved Museum. The Curator Susanne Bangert introduced the collection and explained how ceramics and in particular the firm Kähler were part of the identity of Næstved. The Kähler family began making largely utilitarian ceramics in 1839, when the Holstein potter Herman J. Kähler opened a workshop in Næstved. It was his son Herman A. Kähler who took over the workshop in 1875 and elevated the ceramics on to an international stage. Kähler won awards at the international exhibitions for his experimental glazes which, despite his habit of not recording the recipes, were considered amongst the best at that time, particularly the red lustre. At the World Fair in Paris in 1889, Kähler exhibited ceramics that had been completely immersed in his metallic red lustre glaze which was to become synonymous with the workshop. in 1839, when the Holstein potter Herman J. Kähler opened a workshop in Næstved. It was his son Herman A. Kähler who took over the workshop in 1875 and elevated the ceramics on to an international stage. Kähler won awards at the international exhibitions for his experimental glazes which, despite his habit of not recording the recipes, were considered amongst the best at that time, particularly the red lustre. At the World Fair in Paris in 1889, Kähler exhibited ceramics that had been completely immersed in his metallic red lustre glaze which was to become synonymous with the workshop.

*Catrin Jones and Rebecca Wallis*



# FRENCH PORCELAIN SOCIETY SUMMER TRIP TO COPENHAGEN

*Dr Alfred Ziffer guides us through Rosenborg Castle and the Thorvaldsen Museum*

**Saturday, 7 May 2011**

As on previous days, we had a wonderful blue sky when we walked through the geometrically planned garden with fresh green leaves on the trees to the renaissance castle Rosenborg surrounded by its moat. Two recumbent lions on pedestals guarded the entrance over a small bridge, and we entered at the very moment of the changing of the guard of the Danish Treasury. Before we were allowed see the jewels and crowns, however, curator Peter Kristiansen gave us an introduction to the “summer palace” - as it was initially called - built between 1606 and 1664. King Christian IV, for whom the castle was built, also contributed to the architectural design of the castle, changing the design of the façade as he liked. Devoted as he was to luxury, drinking and female companionship, but also the higher pursuits of science, art and literature, we have him to thank for all the important renaissance buildings in Copenhagen such as the Stock Exchange, Frederiksborg Castle or the Observatory Tower. Countless cities named Christians... were founded by him.



The name “Rosenborg” which was first used in 1624 could be derived from the homonymous flowers in the garden, “rose” for privacy or three roses from the coat of arms of his lover – still not known today.

Ten years after the death of Christian IV in 1648, the Danish treasure was brought here for safe-keeping whilst Denmark and Sweden were at war. It was displayed in specially constructed armouries. His great-grandson, Frederik IV made substantial changes to the palace but it still was not luxurious enough for this splendour-loving king and when the treasures of the Holstein Dukes from Gottorp were added to the collection, too, Rosenborg gained its status as a museum for the royal collections, which it still has today.

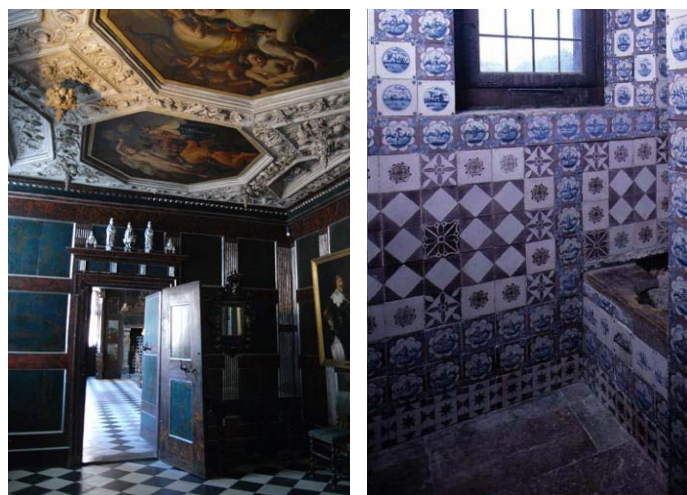
We started on the ground floor with the Royal Apartments. As it is impossible to write about the 5598 objects on display in the building I will restrict myself to some very impressive moments. The so-called “Winter Room” is panelled with Dutch paintings ordered by size not sujet. Some of the painters like Joos de Momper, Pieter Snayers and Louis de Caullery delivered more as just “wallpaper”. A big showcase is positioned at the beginning of the long row of extremely detailed goldsmiths’ work with a goblet in the form of a young knight (Christian IV) at tilting, made by Heinrich Beust in Brunswick, 1598.

Digging in the moat a few years ago, workmen discovered a fragment of a large Japanese vase which –according to the first inventory of 1696 – was the counterpart of a vase on the fireplace in the king’s Writing Closet as Peter told us, showing us the remaining leftovers (fig 2).





We had the opportunity to discuss the question of “collecting and display” in the next bedroom with panels painted in Chinese style very early in the 1660s after themes by Jan Nieuhof, Athansius Kirchner and others. Following the first inventory, the curators brought all the Chinese porcelain back to this room and placed it above the door in different orders to find a possible reconstruction (fig. 3). Also of ceramic interest were the Delft tiles in the *retirade* remodelled by Frederik IV in 1705 (fig 4).



The exuberant richness of the extraordinary works of art in amber, ivory, gold and silver in the rooms on the first floor goes beyond the scope of any description. The Mirror Room should be mentioned nevertheless because of its unique mirror floor created by Frederick IV, which made something very special out of the small private room Christian V had created in 1684-87 with the aid of English mirror-maker Jonathan Ligott who imported the glass from Vauxhall (fig 5).



Following the small staircase upwards, the third floor offered the unexpected surprise of seeing the Long Hall, a really large dining hall or ballroom. Of the three thrones positioned under canopies at each end of the room, the king's throne of narwhal tusk (formerly thought to be “unicorn horn”) surrounded by three silver lions from the 1660s followed the description of Salomon's throne in the Old Testament and was used till 1840.

Among the marvellous silver furniture from Augsburg and Copenhagen, two small cabinets draw special attention: the 1714 furnished Glass Room (fig 5) which was furnished in 1714 and designed for glass given to the king by the senate of Venice in 1709. Surrounded by countless consoles in pyramid form with glass from the Netherlands, England, Bohemia, Saxony, it is still unique today, following the model of the porcelain cabinet in Charlottenburg (Berlin) visited by the king on his way back. Of the close to 1000 original pieces, about 750 are preserved today.



At the other end, the Porcelain Room (fig 6) was created as a counterpart about 1860 and shows a great variety of shapes of the world-famous Flora Danica Service of 1790–1803 based on Oeder's work on Danish flowers and plants. It was last used in 1990. Of course, the Sèvres Service given by Louis XV to Christian VII during his visit to Paris in 1768 drew more attention from the FPS-Members than the Chinese or Japanese export porcelain. The symmetrical display rises over a kind of pedestal formed by three paintings on Sèvres porcelain depicting Cupid, a sacrifice to Love and a camp scene.





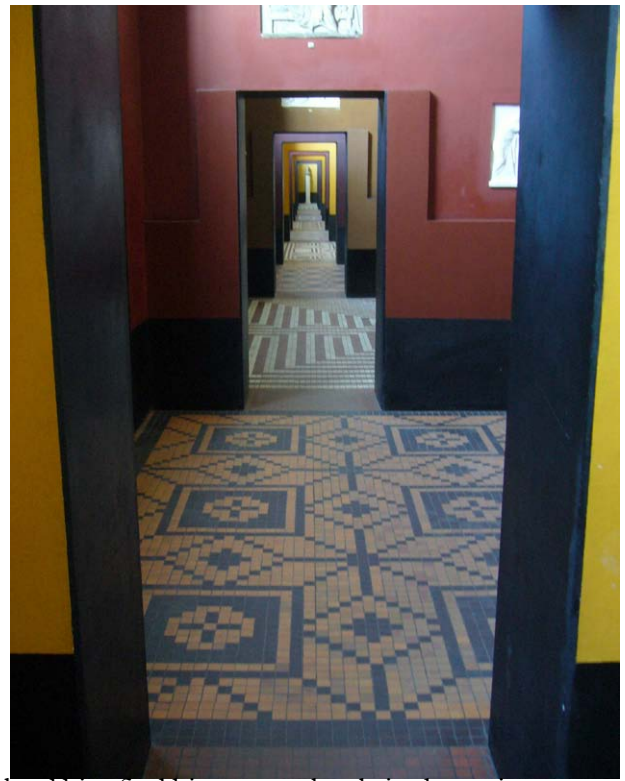
Happy, but already a little exhausted, we continued our guided tour in the basement with the royal treasure. More than 700 artefacts of ivory and carved amber created between 1575 and 1850 welcomed us in the first room. Parade arms, objects of rock crystal, onyx, agate and other jewels filled the showcases in the Green Cabinet. From a very narrow passage, we entered the real treasury shaped of three octagonal sections. The highlight in section No. 1 was the silver gilt and enamelled “Oldenburg Horn” dated about 1465, in section No. 2 the crown of Christian IV made for the coronation in 1596 in gold, enamel and table-cut stones (fig 7) and in section No. 3, last but not least, the Crown Jewels, the Crown Regalia, the Crown of the Absolutist Kings and the Queens’ Crown from 1731. Almost blinded by the brilliance of the diamonds and gemstones we climbed the stairs up and were blinded again by the blue sky. We have to thank Peter Kristensen for his informative mentoring in three hours full of masterpieces in decorative and fine arts.



The lunch nearby was a welcome rest and all the Danish platters we had excellent. Compliments to the kitchen. (Also honest people: I got my forgotten camera back the next day). Refreshed, we walked through the centre of Copenhagen with a lot of busy shoppers in the pedestrian zone to our next destination: the Thorvaldsen Museum (fig 8).

More or less alone in the large building which was remodelled from horse stables to a museum in 1839–48 by the architect M. G. Bindesbøll, we were given an introduction to the life and works of Bertel Thorvaldsen (1770-1844) by our tireless Ulla. The museum was Denmark’s first museum devoted to one person and became possible when Thorvaldsen decided in Rome in 1837 to donate his works, collections and money to his hometown. He was buried four years after his death in a crypt in the inner courtyard

Educated at the academy in Copenhagen, the sculptor arrived in Rome in 1797. When he suffered an artistic crisis after some years, his studies of antique sculptures



helped him find his personal style in the antique manner. Starting with an over life-size statue of Jason in 1803, his successful career won him orders from Danish and international noblemen. Besides many antique motifs of deities and allegories, he also created portraits of famous contemporaries and religious figures. He became so famous that he was commissioned to sculpt the funerary monument of Pope Pius VII in St. Peter’s in Rome in 1823, despite his Protestantism.

His bequest consists of original-size plasters or marbles which are on display on the ground floor embedded in or standing before single-coloured walls in small rooms with high windows – giving good light from aside and above – with mosaic floors and vaulted ceilings decorated in the Roman style after Pompeian originals. The second floor comprises the personal art collection of Thorvaldsen. Roman antiques, coins, intaglios, cameos and ceramic vases with black decoration on red ground and some Egyptian pieces are on display in one of the wings. Opposite we walked through rooms with some of his furniture and many very good paintings given to him by his friends or bought in Rome – with a portrait of crown-prince Ludwig of Bavaria who became also a patron of Thorvaldsen giving him the order for the restoration of the figures of the temple in Aegina 1816-17.

As all the wonderful things we had seen on this day were unable to be collected, some tireless acquisitive members tried to find (and found some) mementoes of Copenhagen on the flea market nearby. A really fulfilling day had found a very satisfying end.

*Alfred Ziffer*



## Sunday 8 May Frederiksborg Castle

Initially, on arriving at the Frederiksborg Slot (fig 1), it was difficult to appreciate the scale of the buildings. One crossed a footbridge, passed the stables, continued on the S-shaped bridge, passed through the imposing 'Barbican' or prison tower gateway into a large courtyard dominated by the Neptune fountain. One then got a sense of the Renaissance grandeur of the castle. The site, which occupies three islands, also boasts Baroque formal gardens, which were laid out by the architect J. C. Krieger in 1720 and restored during the 1990s. Built on the site of an earlier castle by Christian IV from 1600 as a private residence just outside Copenhagen, Frederiksborg Castle now houses the Museum of National History. As such, it contains commemorative Danish history paintings and collections of modern portraiture, as well as original and reconstructed interiors. The collections were acquired both during periods when it was inhabited by the royal family and at other times, when it was used for official ceremonies, particularly the anointing of absolute monarchs.



The most remarkable survivals in the building, undamaged by a major fire in 1859 when many other original features were destroyed, are the Privy Passage and the Audience Chamber. Completed in 1668, they feature elaborately carved baroque interiors with painted and stuccoed decoration. An interesting item was the painting of the court lacquerer to Christian V, Christian von Bracht (1677-1717), whose amazing and distinctive glittering gold and silver lacquer technique we had seen in abundance on furniture and vases at the Rosenborg Castle.

The ceramics, as well as fine pieces of furniture, miniatures and other items, were dotted around throughout the interior. The collection mainly consisted of Danish delftware and other Danish wares including a covered dish from the original Flora Danica service manufactured by the Royal Copenhagen manufactory from 1790. A notable object was the 'Danish Group' (fig 2), a large Meissen porcelain group modeled by J. J. Kändler in c.1762. The group represents an allegory



of the peace treaty between Denmark and Russia and is thought to have been a gift to Frederik V. In the centre is an obelisk adorned with a sunburst, flanked by Fama, Clio and Minerva as well as numerous other figures and animals, on a rock outcrop adorned with flowers. Unfortunately, this was a recast from 1900, the original having been destroyed in a fire at the Christiansborg Palace in 1794. An important and unusual Meissen piece on show is the tureen and stand of 1750 (fig 3), decorated with the coat of arms of the noble Ahlefeldt family and with the monogram 'CAMvA'. The cover is surmounted by a white eagle with outspread wings, while the handles are a dog's head on one side and a lion's head on the other. The lid, the bowl, and the stand are painted with identical scenes of Danish Royal residences, and it is not certain why this piece was commissioned. The variety in the collections now housed in the Frederiksborg Castle makes for an interesting visit, but the situation of the castle, with its watery surroundings, grand courtyard entrances and formal gardens remains truly impressive today.





## Finn Juhl's house

Our final stop on what had been a varied and somewhat overwhelming trip to Copenhagen was the house designed and inhabited by the architect Finn Juhl (fig 4). The house is located on the site of Ordrupgaard, a country house built by Gotfred Tvede in 1916-1918 for Wilhelm Hansen, a Danish businessman and collector, originally as a summer residence and later as his permanent home. Hansen created a major collection of French art during the 1920s and 30s, including works by Manet, Monet, Corot, Renoir, Cézanne, Sisley and Gauguin, often following the advice of the French art critic Théodore Duret, an ardent supporter of the Impressionists. Hansen set out to create a collection with up to twelve works by each of what he considered the most important artists, bringing an appreciation of French art to Denmark. The resultant collection provides a coherent overview of early modernist art, which was open to the public once a week from 1918, when the house was completed. The collection was eventually bequeathed to the Danish nation and opened as a national museum in 1953. Recent additions include a modern extension by the architect Zaha Hadid, and the recent addition of Finn Juhl's house, also situated on the property, to the museum complex.

The house was built in 1942 by Finn Juhl, an architect and furniture designer, as his own residence. Our tour of the house began with a fascinating introduction to Juhl's work with Ulla Houkjaer. Juhl started his training at the School of Architecture at the Royal Danish Academy of Fine Arts in 1930, before working with architect Vilhelm Lauritzen for the early part of his career, and in 1942 he was accepted as a member of the Academic Architect's Association. Looking at the exterior of the house with its plastered brick finish, it is certainly reminiscent of much suburban post-war building we are familiar with in the UK, but it is interesting to note that it pre-dated many buildings of this type by around 20 years. It is the interior, however, where the house really comes into its own, and where Juhl's skill as a furniture designer becomes apparent.

The décor is characterized by simple, clean lines, with surprising and yet harmonious splashes of colour; for instance, inlaid coloured sections on otherwise simple and well-made furniture, or painted ceilings. Juhl was hugely influential in spreading Danish ideas about design internationally. Indeed, his influence and that of fellow architect and designer Arne Jacobsen both on design classics and on much modern furniture is clear. However, it was a real treat to see an original interior in situ, complete with paintings, sculptures, books and ceramics, showing how design and functionality can work together.

*Catrin Jones*



*Above: Lion couchant & Chairman rampant,  
President & Officier combatant regardant*

# *Current and Forthcoming Exhibitions*

## *France*

### **Monuments et Animaux: porcelaines de Sèvres**

April 2011 - September 2011

Château de Rambouillet  
78120 Rambouillet, France

chateau-rambouillet.monuments-nationaux.fr/  
01 34 83 00 25

### **Refurnishing Versailles –From the Crown's Garde-Meuble to the Mobilier National**

12 September – 11 December 2011

78000 Versailles, France

<http://www.chateauversailles.fr>  
01 30 83 78 00

## *UK*

### **Esprit et Vérité: Watteau and His Circle**

12 March 2011 - 5 June 2011

The Wallace Collection  
Hertford House, Manchester Square  
London W1U 3BN  
[www.wallacecollection.org](http://www.wallacecollection.org)  
+44 (0)207 563 9500

### **Watteau: The Drawings**

12 March - 5 June 2011

Royal Academy of Arts  
Burlington House, Piccadilly  
London W1J 0BD  
[www.royalacademy.org.uk](http://www.royalacademy.org.uk)  
020 7300 8000

## *Netherlands*

### **Famille Verte: Chinese Porcelain in Green Enamels**

3 July 2011 – 20 May 2012

Museum Eiland 1  
9711 ME Groningen  
The Netherlands

Tel.: 050 3 666 555

<http://www.groningermuseum.nl/en>

### **Sovereign Splendour: Imperial porcelain from Shanghai**

16 April 2011 - 23 October 2011

Gemeentemuseum Den Haag  
Stadhouderslaan 41

2517 HV Den Haag

tel. 31 (0)70 3381111

<http://www.gemeentemuseum.nl>

## *U.S.*

### **Paris: Life & Luxury**

April 26–August 7, 2011

J. Paul Getty Museum  
1200 Getty Center Drive  
Los Angeles, CA 90049-1687

[www.getty.edu](http://www.getty.edu)  
Phone: +1 (310) 440-7330

### **Turkish Taste at the Court of Marie-Antoinette**

June 8 - September 11, 2011  
The Frick Collection  
1 East 70th Street  
New York, NY 10021

[www.frick.org](http://www.frick.org)  
Phone: 212-288-0700

### **Pastel Portraits: Images of 18th-Century Europe**

17 May 2011–14 August 2011

The Metropolitan Museum of Art  
1000 Fifth Avenue at 82nd Street  
New York, New York 10028-0198

[www.metmuseum.org](http://www.metmuseum.org)  
Information: 212-535-7710

### **Marvelous Mud: Clay Around the World**

11 June onwards

100 West 14th Avenue Parkway  
Denver, CO 80204-2788, United States

Tel: (720) 865-5000

<http://www.denverartmuseum.org>

## *Canada*

### **Drawn to Art: French Artists and Art Lovers in 18th-Century Rome**

21 Oct 2011 - 02 Jan 2012

National Gallery of Canada  
380 Sussex Drive,  
Ottawa, Ontario  
Canada K1N 9N4

<http://www.gallery.ca>



## **‘Meissen | SO - IL’**

*18th-century porcelain in contemporary architecture’*

27 May - 28 August 2011

Kunsthall KAdE  
Smallepad 3  
3811 MG Amersfoort

In the Netherlands, Meissen porcelain is often regarded as ‘high-class kitsch’. Its sumptuous, often narrative style of decoration puts it at odds with the minimalistic and conceptual traditions of Modernism. In this exhibition, KAdE seeks to challenge this prejudice and focus attention on the great sculptural, artistic and technical strengths of Meissen.

KAdE commissioned the Solid Objectives – Idenburg Liu (SO – IL) architectural office to design an ideal contemporary three-dimensional setting in which to present the porcelain. In response, SO – IL has designed 32 modern, geometrically shaped showcases in bright colours and with ‘pointed tops’. As well as showing off the fifty-plus Meissen objects to best advantage, these vitrines are autonomous works in their own right. As Florian Idenburg of SO – IL explains, “We wanted to come up with a strategy to help visitors ‘take a fresh look’ at Meissen so that they could understand the pieces in a new way. By using the vitrine to ‘upset’ conventional ways of looking at the works, we force viewers to redefine their relationship with them. Through the organisation of colour, form and material, we seek to reduce the objectness of the individual pieces in order to generate a more fluid and visceral perception. It is about a transition from object to experience, and the power of architecture to act as a mediator in that process.”

The porcelain in the exhibition will be drawn from a number of sources, including the Von Klemperer collection, the Meissen factory collection and various private collections in England and Germany. 90% of pieces are from unpublished private collections. The exhibition is accompanied by a book discussing both the porcelain, with the catalogue written by FPS members Sebastian Kuhn and Nette Megens, and the architectural philosophy of SO – IL.



