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DAVIDS SAMLING GENNEM 24 ÅR 1962-1985



THE DAVID COLLECTION

A 24-year period: 1962-1985

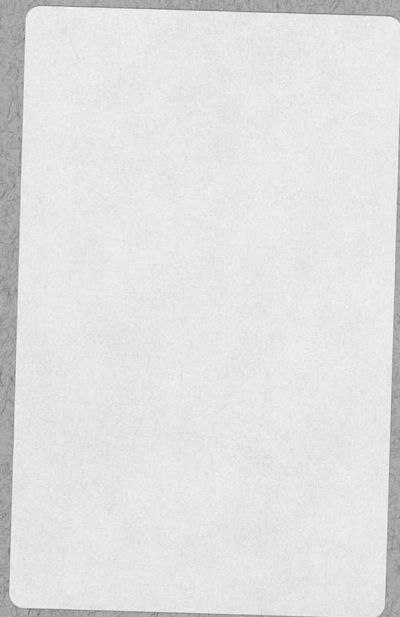
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DAVIDS SAMLING GENNEM 24 ÅR
1962-1985

THE DAVID COLLECTION
A 24-year period: 1962-1985

KØBENHAVN

1985

Davids Samling gennem 24 år
1962-1985

Tekst og tilrettelæggelse: Kjeld v. Folsach
Fotografier: Ole Woldbye undtagen portrættet
af André Leth

Oversættelse: David Hohnen

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Forord

André Leth har været direktør for C. L. Davids Fond og Samling siden 1962, og bestyrelsen har ønsket at anerkende hans indsats ved en særlig udstilling i forbindelse med, at han trækker sig tilbage den 1. juli 1985, hvor han efterfølges af Kjeld v. Folsach.

Den samling, André Leth overtog, var af høj kvalitet, idet den var skabt i et samarbejde mellem C. L. David og førende eksperter på de områder, som særlig interesserede grundlæggeren.

Det er dog næppe nogen overdrivelse at fremhæve, at André Leth's indsats gennem cirka 25 år har været af helt afgørende betydning for samlingens usædvanlige standard.

Leth har reorganiseret samlingen, men først og fremmest i kraft af sit samlerinstinkt formået at tilføje den erhvervelser, som har udvidet dimensionerne og dermed bragt museet op i international klasse.

Når man har oplevet, med hvilken utrættelig energi han støver rundt i Istanbuls bazarer, forklarer om Sinans herligheder, drøfter indkøb af Shah-Nameh illustrationer eller endevender planer for at få udleveret indkøb fra Ghazni, kan man forstå, at de erhvervelser, der er sket i hans periode som direktør, har gjort museet større og mere levende.

Erik Hoffmeyer

Foreword

André Leth has been director of the C. L. David Collection since 1962 and the Board has wished to show its recognition of his work by arranging a special exhibition to mark his retirement on 1st July 1985, when he will be succeeded by Kjeld v. Folsach.

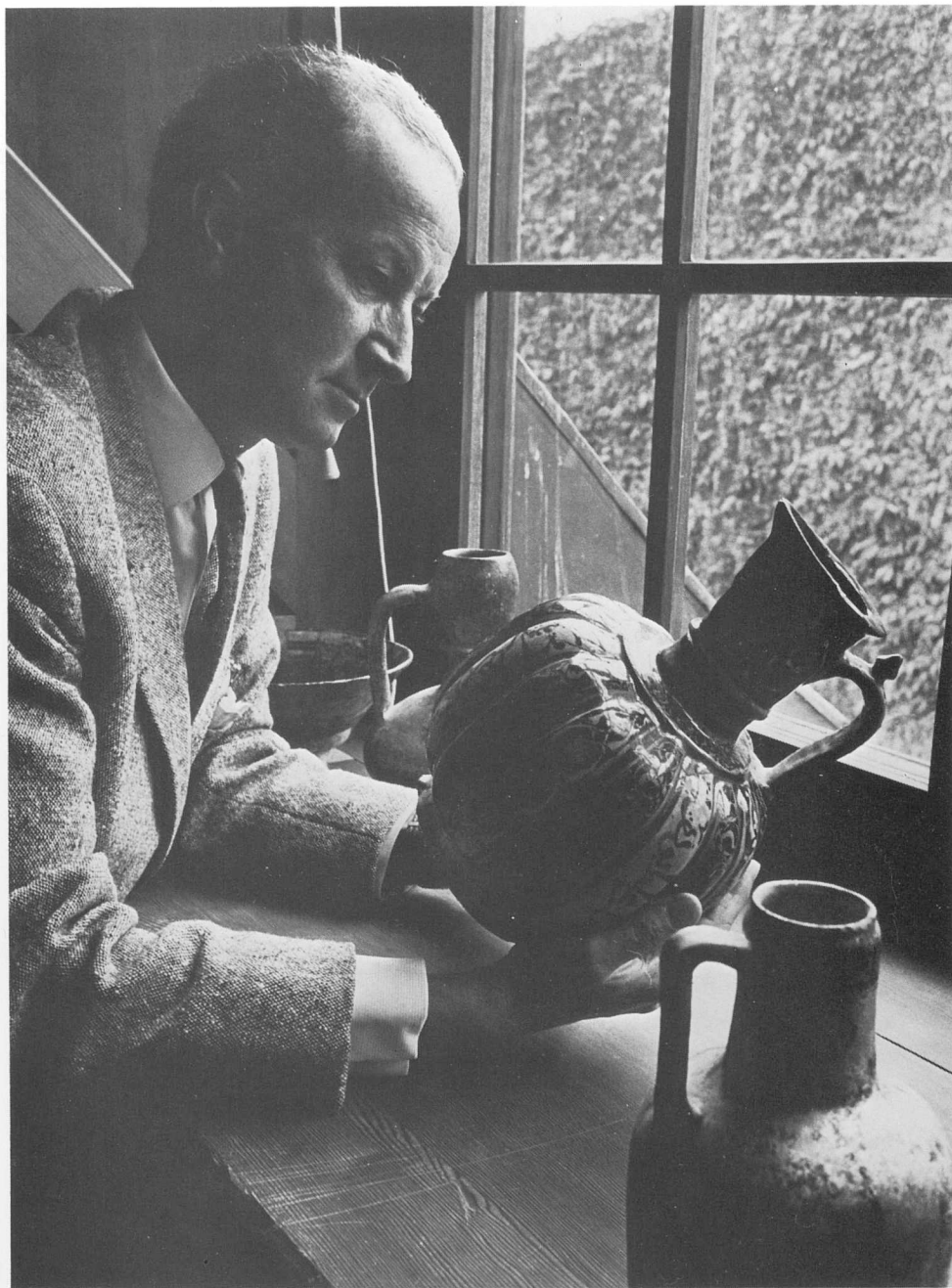
The collection André Leth took over was of high quality as it had been assembled through collaboration between C. L. David and leading experts in the fields which especially held his interest.

However, it is hardly any exaggeration to emphasize that André Leth's work during the past 25 years or so has been of the utmost importance to the Museum's unusually high standard.

Leth has reorganized the collection, but first and foremost he has succeeded, through his collector's instinct, in making acquisitions that have expanded its dimensions and thereby raised the Museum to an international level.

Those of us who have witnessed the indefatigable energy with which he can roam through the bazaars of Istanbul, explain the marvels of Sinan, discuss the buying of Shah-Nameh illustrations, or go through plans for the handing over of purchases made in Ghazni, appreciate to how great an extent the acquisitions made during his period as director have served, not only to increase the size of the collection, but also its vitality.

Erik Hoffmeyer



*André Leth i
Davids Samling
1962.*

*André Leth in the
David Collection
1962.*

Indledning

Næsten alle museer er opstået som følge af magtfulde personers vilje og interesse, det være sig fyrster, lærde eller private samlere, og Davids Samling er ingen undtagelse fra reglen. Museet er, som det ser ud i dag, præget af to sådanne mænd: dets stifter og dets første direktør.

C.L. David (1878-1960) begyndte allerede tidligt at samle på kunst, og efterhånden som hans ressourcer voksede, gjorde hans samling det også. Den omfattede både ældre og samtidig malerkunst, europæisk keramik og møbler fra det 18. århundrede, dansk sølv, islamisk kunst med hovedvægt på persisk keramik, samt forskelligt andet.

I 1918 købte C.L. David ejendommen Kronprinsessegade 30, hvor museet stadig har til huse. Som følge af Københavns brand i 1795 havde kongen skænket en strimmel af Rosenborg Have til kommunen, og her udlagdes en gade samt den husrække, hvoraf nr. 30 blev opført 1807 med stadsinspektør J. H. Rawert som arkitekt (Fig. 1).

Efter at David havde erhvervet ejendommen, blev denne straks i nogen grad ombygget, idet arkitekterne Carl Petersen og Kaare Klint med nogle års interval inddrog dele af tagetagen til samlingen; blandt andet indrettedes to ovenlyssale til malerier og møbler og et galleri til keramik. Selv boede David på 2. sal, mens 1. sal udlejedes, og stuen brugtes til kontorer. Efterhånden som samlingerne udvidedes, blev 2. sal inddraget til disse, og ejeren flyttede nedenunder.

I 1945 besluttede C.L. David at gøre hus og samling, suppleret med en vis formue, til en selv-

Introduction

Nearly all museums have come into being as a result of the will and interest of powerful persons, be they princes, scholars or private collectors, and the David Collection is no exception. As it stands today, it represents the work of two such men: its founder and its first director.

C.L. David (1878-1960) started collecting art at a relatively early age, and as his resources expanded, so did his collection. It included old master as well as contemporary paintings, European pottery and furniture of the 18th century, Danish silver, Islamic art (especially Persian pottery) and various other items.

In 1918 C.L. David bought No. 30, Kronprinsessegade, where the collection is still housed. After the Great Fire of Copenhagen in 1795, the king gave a strip of the gardens of Rosenborg Castle to the municipality of Copenhagen to provide space for a street and a row of houses, of which No. 30 was built in 1807, the architect being J. H. Rawert, city surveyer of Copenhagen at the time (Fig. 1).

After David had acquired the property it was immediately converted to some extent. Two architects, Carl Petersen and Kaare Klint, with a few years' interval, incorporated parts of the top floor for the collection: amongst other things, two rooms with overhead lighting were made for paintings and furniture, and a gallery for pottery. David himself lived on the 2nd floor, the 1st floor was let, and the ground floor provided office premises. As the collection expanded, the 2nd floor was also taken over and the owner moved downstairs.

In 1945 David decided to turn the house and his collection, augmented by a certain amount of capital, into a self-governing institution associated with the Mu-

ejende institution med tilknytning til Det danske Kunstindustrimuseum. Samlingen blev offentlig tilgængelig, men alligevel søgte man at bibeholde en vis interiørmæssig virkning i udstillingsrummene; for David var det vigtigt, at de besøgende følte sig hjemme i huset. Nyerhvervelser blev som hidtil foretaget af David selv, dog ofte i samråd med Kunstindustrimuseets tidligere direktør Vilhelm Slomann.

I 1960 døde C.L. David, og i 1962 udnævntes André Leth, som var inspektør ved Kunstindustrimuseet, til direktør for *C.L. Davids Fond og Samling*. En ny æra påbegyndtes. Kronprinsessegade 30, som havde været en privatmands samling og livsværk, blev omdannet til et moderne, professionelt ledet museum. Til dette store arbejde havde André Leth i de første mange år »kun« museumssekretær Marie Nørtoft som sin daglige hjælper.

I perioden mellem C.L. Davids død og André Leth's tiltræden var der blevet foretaget en foreløbig registrering af samlingen. Denne skulle nu føres til bunds, genstandene skulle bestemmes nøjere, litteraturhenvisninger føjes til m.m.; et krævende arbejde da der så godt som ingen oplysninger forelå fra Davids hånd. Den første spire til et bibliotek lagdes, og efterhånden som de første vanskeligheder var overstået, begyndte man også at udgive mindre kataloger over dele af samlingen. Den formelle tilknytning, der fra 1945 havde været til Kunstindustrimuseet, ophørte, men vedblev dog reelt at eksistere, og samtidig knyttedes der, ikke mindst indenfor det islamiske område, forbindelse til samlere, lærde og handlende over hele jordkloden,

To ting har vel optaget museumsmanden og connoisseuren André Leth mere end noget andet: dels at komplettere samlingerne og dels at sørge for, at disse, ved deres opstilling, dannede et smukt, oplysende og naturligt hele.

seum of Decorative Art in Copenhagen. The collection was opened to the public, but an attempt was nevertheless made to retain a certain personal atmosphere in the display rooms; David very much wanted visitors to feel at home in the house. New acquisitions as hitherto were always made by David himself, though often in consultation with the former director of the Museum of Decorative Art, Vilhelm Slomann.

In 1960, C.L. David died, and in 1962 André Leth, who was a keeper at the Museum of Decorative Art, was appointed director of the C.L. David Collection. A new era commenced. The house in Kronprinsessegade, which represented a private individual's collection and life work, was transformed into a modern, professionally run museum. For this immense task, during the first many years, Andre Leth had "only" the assistance of Marie Nørtoft as his daily helper and secretary.

In the period between C.L. David's death and André Leth's appointment, a basic inventory of the collection had been drawn up. This now had to be gone into thoroughly: items were assessed more closely, references appended and so forth – a demanding task as hardly any information was available from David's own pen. The nucleus of a library was formed, and as the difficulties were gradually overcome, small catalogues covering parts of the collection were published. The formal association that had existed with the Museum of Decorative Art since 1945 ceased, but an informal one continued to exist, and at the same time links were established, particularly in the field of Islamic art, with collectors, scholars and dealers all over the world.

Two things probably absorbed André Leth the museum director and connoisseur more than anything else: first, the task of completing the collections, and second, that of ensuring that these, through their arrangement, constituted a beautiful, informative and natural whole.

As regards the collecting field, this had already been established in broad outline by C.L. David's magnificent gift. However, André Leth found that certain



Fig. 1. Kronprinsessegade 30 malet omkring 1845 af H. G. F. Holm. 13/1977. Akvarel på papir. H:20, B:22.

Fig. 1. No. 30, Kronprinsessegade about 1845, by H. G. F. Holm. 13/1977. Water-colour on paper. H:20, W:22.

Hvad indsamlingsområdet angår, var dette allerede i store træk markeret ved C. L. Davids grænse gave. Visse grupper fandt André Leth dog så godt repræsenteret på andre danske museer, at en videre udbygning næsten ikke har fundet sted. Det gælder f.eks. nordiske fajancer, arbejder fra Den kongelige Porcelainsfabrik, dansk sølv m.m.. Andre grupper er blevet suppleret, når passende ting er dukket op, mens områder som fransk porcelæn, engelske møbler, chinoiseri og islamisk kunst er blevet opdyrket med iver.

At museets samling af fransk porcelæn er blevet så fin, som den er, sin lidenhed tiltrods, skyldes ikke mindst, at André Leth har haft en uvurderlig støtte i direktør i Ny Carlsbergfondet Svend Eriksen, som har stillet sin store viden til rådighed for museet.

Samlingen af engelske møbler, som vel efterhånden er blandt de bedste udenfor de engelsktalende lande, er bygget op i et snævert samarbejde med en række London-kunsthændlere. Den er koncentreret omkring det 18. århundrede og kan, med sine mange pragtfuldt udskårne møbler, ses som en modsætning til Kunstindustrimuseets samling, der er præget af arkitekten Kaare Klints forkærlighed for en mere puritansk engelsk møbelkunst.

På Kunstindustrimuseet var André Leth hovedkraften bag opbygningen af en betydningsfuld kinesisk samling. Denne interesse måtte han lade fare i Davids Samling, men fik den alligevel lukket ind ad bagdøren ved at fokusere på det fascinerende fænomen i europæisk kunst- og kulturhistorie, som kaldes chinoiseri. Sværmeriet for det eksotiske gav sig mange kuriøse udslag, men var også drivkraften bag nogle af det 18. århundredes fineste og mest charmerende porcelæner, møbler, tekstiler, malerier m.m., af hvilke Davids Samling efterhånden har et smukt udvalg. Samtidig er det

groups were so well represented in other Danish museums that further expansion has hardly taken place at all. This applies, for example, to Scandinavian faïence, wares from the Royal Copenhagen Porcelain Manufactory, and Danish silver. Other groups have been supplemented whenever suitable items have turned up, while areas such as French porcelain, English furniture, chinoiserie and Islamic art have been cultivated zealously.

That the Museum's collection of French porcelain should have become as excellent as it is – despite its modest size – is due largely to the invaluable support André Leth has had in Svend Eriksen, director of the Ny Carlsberg Foundation, who has placed his enormous knowledge at the disposal of the Museum.

The collection of English furniture, which by now is among the best to be found outside the English-speaking countries, has been built up in close collaboration with a number of London dealers. It is concentrated around the 18th century, and the many splendidly carved items it includes provide a contrast to the Museum of Decorative Art's collection, which reflects Kaare Klint's predilection for English furniture of a more puritanical kind.

At the Museum of Decorative Art, André Leth was the prime mover behind the building up of an important Chinese collection. This was an interest he was obliged to abandon in the David Collection, but nevertheless managed to let in via the back door by focussing on the fascinating phenomenon in the history of European art and culture known as chinoiserie. Infatuation with the exotic Orient found many curious forms of expression, but was also the impetus behind some of the 18th century's finest and most charming examples of porcelain, furniture, textiles, paintings, etc., of which the David Collection has assembled a fine selection over the years. At the same time the Chinese fashion of the 18th century is merely an example among many of the important cultural exchange which has always taken place between East and West, incidentally often with the geo-



Fig. 2. Tagetagen. Den islamiske samling.

Fig. 2. The top floor. The Islamic Collection.

18. århundredes Kinamode blot et eksempel blandt mange på den betydningsfulde kulturudveksling, der altid har fundet sted mellem Østen og Vesten, i øvrigt ofte med det geografiske område, der gennem mere end 1000 år har været domineret af Islam, som mellemlid.

Den del af museet, som uomtvisteligt har stået André Leth's hjerte nærmest, er netop den islamiske samling. Fra Davids tid bestod denne overvejende af keramik fra det persiske, syriske og tyrkiske område, mens den i dag så at sige dækker alle genrer indenfor islamisk kunst i alle lande, naturligvis med varierende intensitet. Udover keramikken har Leth opbygget en udsøgt samling af ældre islamisk glas, en fin gruppe metalarbejder og i de seneste år grundlaget for en god repræsentation af islamisk bogmaleri. Svagest er vel tekstilsamlingen, hvor også pladmæssige hensyn har spillet ind, idet udstillingsarealet er meget knapt. Når man påregner det relativt korte åremål, i hvilket den islamiske samling er opbygget, og samtidig ved, at de økonomiske midler, sammenlignet med udenlandske forhold, ikke har været ubegrænsede, må man slås med både forundring og beundring.

Den store tilvækst, som har fundet sted i de forløbne 24 år, mens André Leth har været direktør, har nødvendiggjort en omstrukturering af samlingens placering. Den moderne danske malerkunst er enten deponeret på andre museer eller opmagasineret, og alligevel har det været nødvendigt at inddrage alle forhusets fire etager såvel som dele af baghuset. I tagetagen, hvor de islamiske samlinger befinder sig, er de to ovenlyssale blevet blændet, således at genstandene kun udsættes for kunstlys (Fig. 2). På de tre øvrige etager har André Leth, i den udstrækning hvor det har været muligt, bibeholdt det interiørmæssige præg, som C. L. David satte så stor pris på (Fig. 3). Opstillingen virker på mange besøgende så naturlig, at de

graphical region that has been dominated for more than a thousand years by Islam as a connecting link.

The part of the Museum which incontestably has been closest to André Leth's heart is precisely the Islamic collection. During David's time this consisted predominantly of pottery from the Persian, Syrian and Turkish regions, but today it covers more or less all genres in Islamic art in all countries, naturally with varying intensity. In addition to pottery, Leth has built up an exquisite collection of old Islamic glass, a fine group of metalwork items and in recent years the basis for a good representation of Islamic miniature painting. The weakest is probably the textile collection, where the problem of space has played its part as the exhibition area is very restricted. When one takes into account the relatively short number of years within which the Islamic collection has been built up and at the same time recognizes that the funds available – compared with conditions abroad – have by no means been unlimited, one is struck with both wonderment and admiration.

The marked growth that has taken place during the past 24 years under André Leth's directorship has necessitated a reorganization of the arrangement of the collection. Modern Danish paintings have either been placed in other museums on permanent loan or in storage, yet even so it has been necessary to take over all four floors in the main building as well as parts of the back building. On the top floor, where the Islamic collections are to be found, the two rooms with overhead lighting have been darkened so that the exhibits are now only exposed to artificial light (Fig. 2). On the three other floors André Leth has retained to as great an extent as possible the interior atmosphere of the rooms that C. L. David set so great store by (Fig. 3). The arrangement strikes many visitors as being so natural that they often imagine that the Museum's founder must have lived in the rooms as they appear today. During restoration work carried out under the supervision of the National Museum around 1960, the original wall decorations were un-



Fig. 3. 2. sal. Engelske møbler.

Fig. 3. 2nd floor. English furniture.

ofte forestiller sig, at museets stifter har levet i rummene, som de ser ud i dag. Ved en restaurering, foretaget under Nationalmuseets ledelse omkring 1960, afdækkedes den oprindelige vægudsmykning i et par af rummene i stueetagen. Det rigeste af disse danner meget naturligt rammen om samtidige danske empiremøbler og malerkunst fra perioden (Fig. 4).

Ved direktør André Leth's afgang vil Davids Samling miste en leder med en udpræget æstetisk sans og en stor kunst- og kulturhistorisk indsigt. En leder som har formået at opbygge et dejligt museum samtidig med, at han til fulde har levet op til stifterens intentioner.

De 30 genstande, som skal omtales på de følgende sider, skal ikke betragtes som »Mesterværker fra Davids Samling«. De er udvalgt dels for at give et indtryk af bredden i museets indsamlingsområde og dels for at antyde de felter, som særlig har haft André Leth's bevågenhed i de 24 år, han har været direktør for Davids Samling.

De ledsagende tekster må betragtes som appetitvækkere uden yderligere prætentioner, og man vil derfor forgæves lede efter noter og litteraturhenvisninger. Alle mål er angivet i centimeter.

Kjeld v. Folsach

covered in a couple of the rooms on the ground floor. The most splendid of these provide a very natural background for the Danish Empire furniture and painting of the period (Fig. 4).

On André Leth's retirement the David Collection will lose a director with a pronounced aesthetic sense and great insight into the history of art and culture, a person who has succeeded in building up a lovely museum while at the same time fully respecting the founder's intentions.

The thirty items described on the following pages are not to be regarded as "masterpieces of the David Collection". They have been chosen to provide an impression of the breadth of the Museum's collecting range and also to indicate the fields that have especially enjoyed André Leth's favour during the 24 years he has been the Museum's director.

The text accompanying each item is intended merely to whet the reader's appetite without any further pretensions: notes and references will therefore be sought in vain. All measurements are given in centimetres.

Kjeld v. Folsach



Fig. 4. Stueetagen. Dansk empire.

Fig. 4. The ground floor. Danish Empire.

21/1962 Portræt af storfyrst Paul af Rusland
Vigilius Eriksen, Skt. Petersborg 1764
Olie på lærred. H:61, B:49 uden ramme

»V. Eriksen Pixt. 1764« står der at læse over storfyrst Pauls højre arm. Portrættet er formodentlig det, som blev overrakt Katharina II (1729-1796) på sønnens ti års fødselsdag, og hun blev så begejstret for det, at hun beordrede Eriksen til at gentage det i hel figur, ligesom der findes en del værkstedsgentagelser af halvfigurportrættet. Storfyrst Paul (1754-1801) er iført en rosa dragt med Skt. Andreasordenens blå bånd, stjerne og kors samt et sort halsbånd. Hans ansigt er endnu barnligt, uden spor af moderens mange tilsidesættelser af ham – først 42 år gammel kunne han indtage sin retmæssige plads på tronen.

Vigilius Eriksen (1722-1782) fødtes og uddannedes i Danmark, men forlod landet efter forgæves at have konkurreret om Kunstakademiets guldmedalje. 1757 finder vi ham i Skt. Petersborg, hvor han efter Katharinas magtovertagelse i 1762 blev hofmaler og opnåede stor anerkendelse for sine kølige, afmålte og vellignende portrætter. 1772 vendte han tilbage til København og udnævntes straks til hofmaler.

I museet hænger storfyrstens portræt som en pendant til et andet Eriksen-portræt af moderen i kroningsdragt, og imellem dem står en sekretær af David Roentgen fra 1780'erne, der stammer fra Eremitagen.

21/1962 Portrait of Grand Duke Paul of Russia
Vigilius Eriksen, St Petersburg 1764
Oils on canvas. H:61, W:49 without frame

Inscribed above Grand Duke Paul's right arm are the words "V. Eriksen Pixt. 1764". This is probably the portrait that was given to Catherine II (1729-1796) on her son's 10th birthday, and she was so delighted with it that she commissioned Eriksen to repeat it full-length; there are also a number of workshop repetitions of the half-length portrait. Grand Duke Paul (1754-1801) wears a rose-pink suit and the blue ribbon, star and cross of the Order of St Andrew, likewise a black bow tie. His features are still childish, without trace of his mother's frequent neglect of him. It was not until the age of 42 that he was able to assume his rightful place on the throne.

Vigilius Eriksen (1722-1782) was born and educated in Denmark, but left the country after having competed in vain for the Gold Medal of the Royal Academy of Arts. In 1757 we find him in St Petersburg, where after Catherine's seizure of power in 1762 he became Court Painter and won wide acclaim for his cool, formal, lifelike portraits. In 1772 he returned to Copenhagen and was immediately appointed Court Painter.

In the Museum this portrait of the Grand Duke hangs as a pendant to another Eriksen portrait, of the Empress in her coronation robes, and in between them stands an escritoire by David Roentgen, from the 1780s, which originates from The Hermitage.



20/1969 Et af de små tårne på Frederiksborg Slot
Christen Købke, Danmark omkring 1834
Olie på lærred. H:25,5 B:18,5 uden ramme

I et af de mest velbevarede empirerum i Davids Samling kan man se eksempler på samtidens møbelkunst side om side med malerier fra den periode, som man i dansk kunsthistorie har kaldt for »guldalderen« (fig. 4). Et af billederne er malet af Christen Købke, hvis korte, men kunstnerisk frugtbare, liv (1810-48) i tidsmæssig udstrækning svarer til guldalderens.

I begyndelsen af 1830'erne, hvor københavneren Købke kunne bo hos en søster og svoger i Hillerød, malede han en række billeder fra Frederiksborg Slot. Af stor betydning var samværet med kunsthistorikeren N. L. Høyen (1798-1870), som på dette tidspunkt var ved at katalogisere slottets portrætsamling. Høyens levende interesse for Danmarks historie og landets arkitektur fra middelalder og renæssance har virket smittende på Købke såvel som på en række af de yngre kunstnere.

Den sikre komposition, spirenes modellering i lys og skygge og gengivelsen af landskabets konturer svagt opløste i det stærke solskin vidner om indflydelse fra læreren C. W. Eckersberg (1783-1853).

Syntesen af Eckersbergs naturalisme og interesse for perspektivet samt Høyens begejstring for det danske landskab og den nationale kultur er hos Købke blevet til stor kunst det lille format tiltrods.

20/1969 "One of the small towers on Frederiksborg Castle"

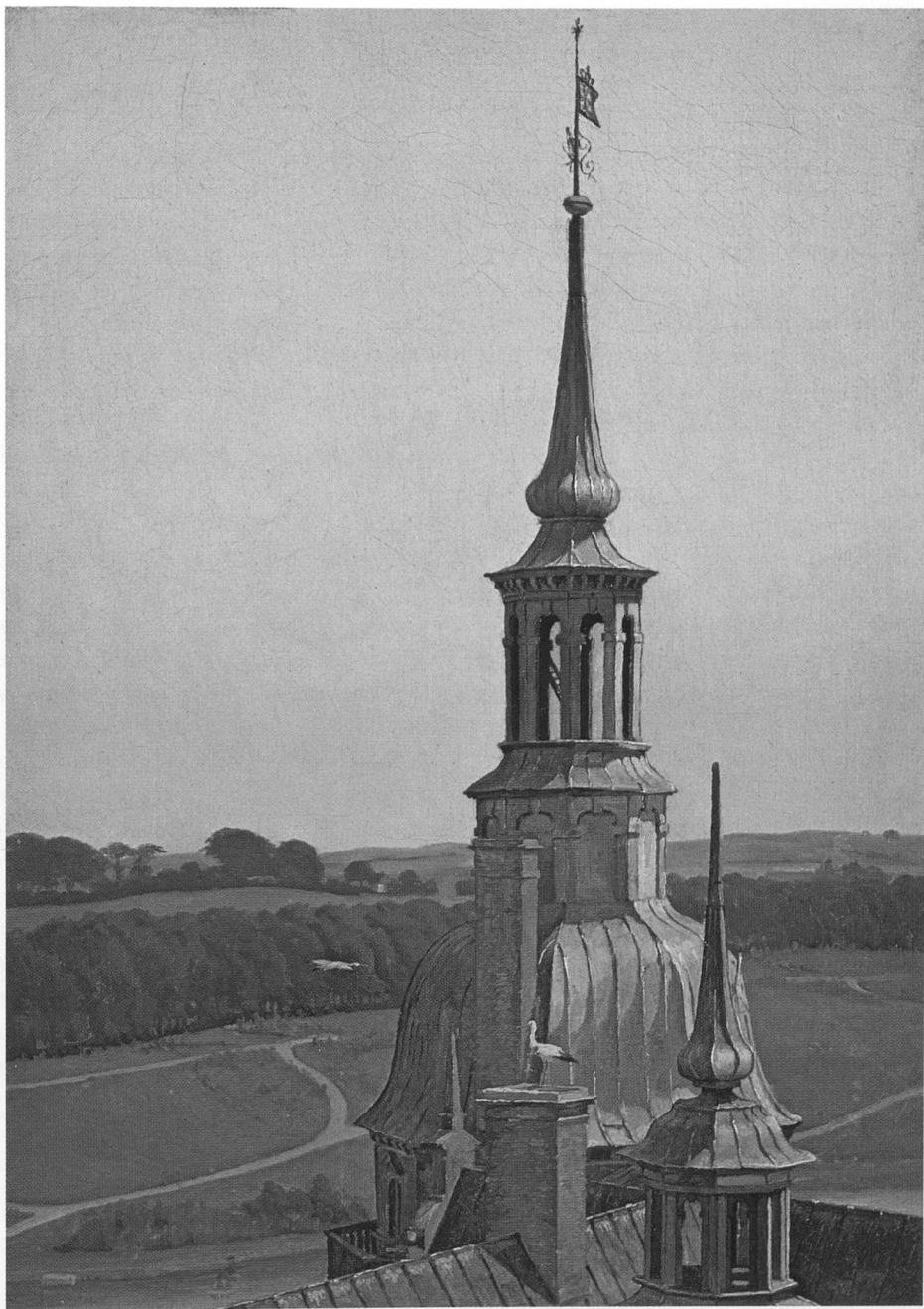
Christen Købke, Denmark, about 1834
Oils on canvas. H:25.5 W:18.5 without frame

In one of the best preserved Empire rooms in the David Collection it is possible to see examples of contemporary furniture side by side with paintings of the period in Danish art history known as "the Golden Age" (Fig. 4). One of the pictures is by Christen Købke, whose short but artistically fruitful life (1810-1848) covered the same period as the Golden Age.

At the beginning of the 1830s, when Købke, a Copenhagen, was able to stay with a sister and brother-in-law in Hillerød, he painted a number of pictures of Frederiksborg Castle. Of great importance to him was his association with the art historian Niels Lauritz Høyen (1798-1870), who at this time was cataloguing the Castle's portrait collection. Høyen's active interest in Danish history and the country's mediaeval and Renaissance architecture had a strong influence on Købke and on a number of the younger artists of the day.

The confident composition, the modelling of the spires in light and shadow and the representation of the contours of the landscape softly dissolved in the bright sunlight bear witness to influence from his teacher, Christoffer Wilhelm Eckersberg (1783-1853).

The synthesis of Eckersberg's naturalism and interest in perspective in conjunction with Høyen's delight in the Danish countryside and national culture have resulted here in great art – despite the modesty of the format.



40/1982 Themaskine

Christopher Jonsen, København 1758

Sølv. H: 42,2

David's Samling er i besiddelse af et smukt udvalg af ældre dansk sølv med hovedvægten lagt på det 18. århundrede. Størsteparten er erhvervet af C. L. David selv, og kun relativt få stykker er kommet til sidenhen enten for at udfylde lakuner eller for at belyse den ældre bestand bedre.

Forskelligt thetøj af sølv har i Danmark været i brug fra begyndelsen af det 18. århundrede. Pragtstykket var themaskinen, hvis navn egentlig er misvisende, da den kun var en varmtvandsbeholder eller -maskine, som denne med indbygget skorsten og glødeskål beregnet til trækulsfyring. Man kunne så under theslabberadsen hælde kogende vand i sin potte eller kop efter behag.

Da Christopher Jonsen (ca. 1707-1772) udførte denne themaskine, var rokokoen for alvor begyndt at gøre sig gældende i dansk sølv. Det ses for eksempel i de træforede fingergrebs rocailleværk, i de svejfede bukkeben og i det voluminøse svajknækkede korpus med støbt og graveret asymmetrisk planteornamentik.

Maskinens ret utydelige stempling er et forvirrende element, idet Københavnsmærket synes at vise 1744, og gardeinen er P. N. van Haven, som sad i embede fra 1729-49. Jonsens eget stempel synes at vise 1758, hvilket ud fra en stilistisk vurdering virker rimeligt. Løsningen er vel den for københavnsk sølv ikke helt usædvanlige, at mesteren har genanvendt et ældre stemplet sølvstykke, sat sit eget stempel på, og derved undgået at betale afgift.

40/1982 Tea urn

Christopher Jonsen, Copenhagen 1758

Silver. H:42.2

The David Collection possesses a fine selection of old Danish silverware, the emphasis being on the 18th century. The greater part was acquired by C. L. David himself, and only relatively few items have been added since, either to fill gaps or to throw more light on the older stock.

Various silver utensils for making tea have been used in Denmark since the beginning of the 18th century. The most splendid was the tea urn, comprising a central tube, bowl for live charcoal and a spigot at the base by means of which, during tea parties, boiling water could be added to the teapot or to individual cups.

When Christopher Jonsen (ca. 1707-1772) executed this tea urn, Rococo influence was seriously gaining ground in Danish silverware. It can be seen, for example, in the rocaille decoration of the wood-lined handles, the swung goat's-leg feet and in the voluminous, similarly swung shape of the urn itself and its cast and engraved asymmetrical floral ornamentation.

The barely legible stamp on this tea urn causes some confusion as the Copenhagen mark would appear to indicate 1744, and the assayer is P. N. van Haven, who occupied the post from 1729 to 1749. Jonsen's own mark, however, would appear to indicate 1758, which from a stylistic viewpoint seems reasonable. The explanation (by no means uncommon where Copenhagen silverware is concerned) is probably that the silversmith used an older, already stamped piece of silver and then added his own mark, in this way avoiding the need to pay tax.



8/1963 Sekretær

David Roentgens værksted, Neuwied 1785-90
Mahogni- og birkefinér, forgyldt bronze og mes-
sing. H:132, B:100, D:42

Ved anskaffelsen af denne *secrétaire à abattant* er museets samling af møbler fra David Roentgens værksted foreløbig smukt afrundet. De ialt 13 numre fordeler sig på typer som: skrin, møntskrin, konsolure, standure, ovale småborde, toiletborde, arkitektborde, dameskriveborde, sekretærer af forskellig udformning samt cylinderbu-reauer.

Abraham Roentgen (1711-1793) og ligeledes sønnen David (1743-1807) tilhørte Herrnhuter-menigheden, og de flyttede 1750 med denne til Neuwied ved Rhinen. Her forfærdigede værkstedet, som i 1772 blev overtaget af David Roentgen, møbler, der altid kendetegnedes ved håndværks-mæssig høj standard, og som ofte var forsynede med sindrige mekaniske finesser. Rigmænd og samtidens fyrster var kunder hos Roentgen, f.eks. Friedrich Wilhelm II af Preussen, Marie Antoinette af Frankrig og ikke mindst Katharina II af Rusland, som var storfater i 1780'erne. I Davids Samling er der flere møbler, som stammer fra de kejserlige slotte, men om denne sekretær gør det kan ikke siges med sikkerhed, selv om den oprin-delig kom fra Sovjetunionen i 1928.

Tydeligt præget af Louis Seize tidens elegante formsprog peger denne relativt sene Roentgensekretær, med sit strenge og mørke mahogni-dre beriget med forgyldte bronzebeslag og messinglister, alligevel fremad mod empirestilen. – Det er vel en af årsagerne til at møblerne passer så godt til husets fysiognomi.

8/1963 *Escritoire*

David Roentgen's workshop, Neuwied 1785-90
Mahogany and birch veneer, gilt bronze and brass.
H:132, W:100, D:42

With the acquisition of this *secrétaire à abattant* the Museum's collection of furniture from David Roentgen's workshop has – for the time being – been elegantly rounded off. The items, 13 in all, cover types such as boxes, coin cabinets, bracket clocks, longcase clocks, oval small tables, dressing tables, drawing-tables, writing-desks for ladies, *escritaires* of various kinds and cylinder desks.

Abraham Roentgen (1711-1793) and his son David (1743-1807) belonged to the Herrnhuter community, and in 1750 they all moved to Neuwied on the Rhine. Here the workshop (which was taken over by David Roentgen in 1772) turned out furniture that was characterized by high standards of craftsmanship and often fitted with ingenious mechanical devices. Rich men and monarchs of the day were Roentgen's customers, including Frederick William II of Prussia, Marie Antoinette of France and not least, Catherine II of Russia, who bought many pieces during the 1780s. The David Collection has several items that originate from the imperial palaces, but whether this *escritoire* does too cannot be stated with certainty, even though it came from the USSR in 1928.

Clearly influenced by the elegant idiom of the Louis XVI style, this relatively late Roentgen *escritoire*, which has a restrained, dark mahogany exterior enriched with gilt bronze mounts and brass edgings, nevertheless points towards the Empire style. It is probably one of the reasons why it goes so well with the physiognomy of the building.



15/1972 Et par trearmede kandelabre
Boulton & Fothergill, Birmingham omkring 1771
Forgylt bronze og marmor. H:41

Når man i det 18. århundredes Europa talte om pretiosa udført i forgylt bronze – ormoulu – tænkte man ikke i første omgang på England. Dette er vel stadig tilfældet, men den energiske og opfindsomme Matthew Boulton (1728-1809) gjorde sit til at forandre denne tilstand.

I 1762 var Boulton, der havde en baggrund som knapmager, gået i kompagniskab med John Fothergill, og sammen skabte de en stor metalvareindustri i Soho nær Birmingham, hvis storhedstid var mellem 1768 og 1780. De søgte at tage konkurrencen op med de franske *bronziers*, men skønt kvaliteten var høj, var ormoulu-produktionen alligevel for håndværkspræget til at kunne være en økonomisk succes i den moderne engelske metalvarefabrikation.

På engelsk kaldes den her afbildede kandelaber for »candle vase«, hvilket fortæller noget om dens funktion. Under nyklassicismen var vase- eller urneformer meget populære, og løftedes topstykket af, kunne man hælde potpourri eller røgelse ned i en lille beholder i vasens midte, og duften ville da spredes gennem lågets gennembrudte ornamentik. Låget med dets flammeknop kan i øvrigt vendes, og en fjerde lyseholder vil da komme til syne; denne type kaldes også en *cassolette*.

I det daglige står kandelabrene på et par samtidige Adam-torchères i en lignende overdådig nyklassicistisk stil.

15/1972 A pair of 3-branched candelabra
Boulton & Fothergill, Birmingham, about 1771
Gilt bronze and marble. H:41

When people in Europe of the 18th century spoke of luxury items executed in gilt bronze – ormolu – England was not the first country that came to mind. This is no doubt still the case, but the energetic and inventive Matthew Boulton (1728-1809) did what he could to change this state of affairs.

In 1762 Boulton – originally a button-maker – went into partnership with John Fothergill, and together they built up, at Soho, near Birmingham, a considerable metalware business which enjoyed its heyday between 1768 and 1780. They tried to compete with the bronziers of France, but although the quality was high, the production of ormolu was nevertheless too craftsmanlike to be an economic success in the sphere of contemporary English metalware manufacture.

*This type of candelabrum is known as a “candle vase”, which helps to explain its function. During the Neo-Classical period, vase and urn shapes became very popular, and if one removed the lid, potpourri or incense could be tipped into the little container in the middle of the vase and the fragrance would then emerge through the perforated ornamentation of the lid. Incidentally, this lid, which has a flame-shaped knob, can be inverted to provide a fourth candle holder. This type is also known as a *cassolette*.*

In the Museum these candelabra stand on a pair of contemporary Adam torchères in the same sumptuous, Neo-Classical style.



66/1979 Sofa

Thomas Chippendales værksted, London ca. 1772
Mahogni og maroquin (nyere). H:97, B:116, D:72

Når antallet af møbler i »Chippendalestil« er så stort, skyldes det uden tvivl den velkendte forbilledsamling »The Gentleman & Cabinet-maker's Director«, som Thomas Chippendale udgav i 1754. Den kom i tre oplag og anvendtes flittigt i samtiden og endnu flittigere sidenhen. Mængden af møbler, som med sikkerhed kan tilskrives Thomas Chippendale (1718-1779) og hans værksted, er betydeligt mindre, og forskerne hjælpes ikke på sporet af indbrændte mesterstempler som på de samtidige franske møbler.

I perioden 1767-78 udførte Chippendale en af sine mest omfattende interiøropgaver for Edwin Lascelles på Harewood i Yorkshire, og i 70'erne udstyrede han ligeledes Goldsborough Hall, som lå lige ved siden af, og som ejedes af broderen Daniel Lascelles, med møbler. Museets sofa stammer fra spisestuen i Goldsborough, hvor den blandt andet stod sammen med en tilsvarende sofa samt 15 stole – alle forsynet med rødt maroquin og messingsøm.

Møblerne er af en relativt enkel form med fine og sobre udskæringer. At han også kunne være mere kapriciøs ses f.eks. af hans overdådige »rokoko«-spejle eller af det chinoiseri porcelænskabinet, som museet ejer (se fig. 3). Det er næsten identisk med The directors planche CVIII i førsteudgaven, og dets proveniens sandsynliggør en tilskrivning til Chippendale selv.

66/1979 Sofa

Thomas Chippendale's workshop, London ca. 1772
Mahogany and morocco (recent). H:97, W:116, D:72

The fact that so many items of furniture in the "Chippendale style" exist is undoubtedly due to the well-known pattern book, The Gentleman & Cabinet-maker's Director, which Thomas Chippendale (1718-1779) published in 1754. It ran into three editions and was used assiduously at the time and even more so in later years. The number of items of furniture that can be attributed with certainty to Chippendale and his workshop is much smaller, and researchers are not helped by a burnt-in maker's mark as on contemporary French furniture.

Between 1767 and 1778 Chippendale executed one of his most comprehensive interior decoration commissions for Edwin Lascelles at Harewood in Yorkshire, and during the 1770s he supplied furniture to Goldsborough Hall, which was quite close and owned by David Lascelles, Edwin's brother. The Museum's sofa comes from Goldsborough Hall, where it was grouped with another, corresponding sofa and 15 chairs, all upholstered in morocco fastened with brass nails.

The sofa is relatively simple in form and has delicate, restrained carving. Chippendale could at times be more capricious, as can be seen, for example, from his sumptuous "Rococo" looking-glasses or from the chinoiserie porcelain cabinet (Fig. 3) in the Museum's possession. It is almost identical with that shown on Plate CVIII in the first edition of the Director, and its provenance makes it probable that it can be attributed to Chippendale himself.



36/1976 Vitrine
England ca. 1750-60

Mahogni og palisander. H:142, B:95,5, D:57

I et museum med begrænset plads er det en stor fordel, hvis en genstand kan opfylde to formål som denne vitrine, hvori der til daglig udstilles engelsk chinoiseriporcelæn. Det usædvanlige og pragtfuldt udskårne møbel påkalder dog også opmærksomhed i sig selv.

Selv om vitrinens to dele passer nøje sammen, er det sandsynligt, at de ikke oprindeligt har udgjort en helhed. Noget kunne tyde på, at ejeren først har fået fremstillet »bordet« med de elegante påfugleben og det fine gennembrudte sargstykke. Han har siden haft brug for en vitrine og har i den anledning ladet bordpladen fjerne og fået udført palisander-overdelen på løvefødder, med tunget kant, nøgleskilte – ligeldes med påfugle – og glasbund.

Under møblets restaurering fandt man mellem vitrinens ramme og glasset et lille ravhoved, hvilket sandsynliggør, at ejeren har ladet den udføre for at udstille et ravskrin af den meget rige, men også meget skrøbelige type, som man kender fra Sydtyskland i det 17. århundrede.

36/1976 Vitrine
England ca. 1750-60

Mahogany and rosewood. H:142, W:95.5, D:57

In collections with limited space it is a great advantage if an item can fulfil two purposes, like this vitrine, which in the Museum is used for displaying items of English chinoiserie porcelain. However, it is an unusual and magnificently carved piece of furniture that also attracts attention in its own right.

Although the two sections of the vitrine fit precisely it is probable that the actual display case is a later addition. It would appear that the elegant peacock legs and delicately carved openwork underframe originally supported a table top, which at some time has been replaced by the rosewood case, which has lion's paw corners, a scalloped edge, key escutheons (likewise with peacocks) and a glass bottom.

During restoration work a little amber head was found between the frame of the vitrine and the glass bottom, which could well indicate that the table was converted in order to display an amber box of the very ornate but also very fragile type made in South Germany during the 17th century.



52/1974 Figurgruppe »Le jaloux«
Efter François Boucher, Vincennes ca. 1756
Biscuit. H:23,5

Omkring 1752 gjorde man et kup på Vincennes-fabrikken. Det var lederen af malerkorpset Jean-Jacques Bachelier, som fik den idé at lade de een gang brændte porcelænsfigurer fremstå uden den sædvanlige klare glasur. De små skulpturarbejder fik en fin sprød og mat overflade, der kunne minde om sukkerbagerens figurer – deraf formodentlig navnet: *Biscuit*. Der blev tale om en fantastisk salgssucces, alle af stand måtte have de delikate og ofte ret pikante porcelænsgrupper som bordpynt.

I samtiden kaldtes figuren *Le jaloux* eller *Groupe de Vandrevole* formentlig opkaldt efter figurmageren van de Voorst, der allerede i 1752 havde modelleret den efter Bouchers forlæg; en biscuitfabrikation kom imidlertid først igang senere.

Sjettet var aktuelt, idet personerne optrådte i pantomimen *La Vallée de Montmorency* af Charles-Siméon Favart, som i 1750'erne var et topstykke på Théâtre des Italiens i Paris.

Sammen med museets 23 andre biscuitter og 9 grupper med klar glasur fra Vincennes og Sèvres giver *Le jaloux* et charmerende indblik i en svunden tid og dens smag.

52/1974 Figure group "Le jaloux"
After Francois Boucher, Vincennes ca. 1756
Biscuit. H:23.5

Around 1752 the Vincennes factory made a coup. Jean-Jacques Bachelier, who was in charge of the painting department, conceived the idea of leaving the once-fired porcelain figures as they were without adding the customary clear glaze. The little works of sculpture acquired a delicately crisp, matt surface similar to that of confectioners' figures – hence, no doubt, the name biscuit. The idea proved to be a tremendous sales success. Any person of quality simply had to have these delicate and often quite piquant porcelain groups as table decoration.

At the time, this figure was called "Le jaloux" or "groupe de Vandrevole", probably after the figure-maker van de Voorst, who as early as 1752 had modelled it after a drawing by Boucher. However, series manufacture in biscuit was not started until later.

The motif was a topical one since the characters appeared in the pantomime "La Vallée de Montmorency" by Charles-Siméon Favart, which during the 1750s was very popular at the Théâtre des Italiens in Paris.

Together with the Museum's 23 other biscuit items and 9 groups with clear glaze from Vincennes and Sèvres, "Le jaloux" gives us a charming insight into a bygone age and its taste.



7/1965 Kastanjeterrin på fad
Sèvres 1758

Blødt porcelæn stafferet med brogede farver og guld. H:14, L:25, B:21

Uden at porcelænsproduktionen på noget tidspunkt var indstillet, flyttede Vincennesfabrikken i løbet af sommeren 1756 ud til nye bygninger i Sèvres nær Versailles. Ludvig den 15. havde fattet interesse for manufakturets skæbne, så meget at han fra at være storaktionær i 1753 blev enejer i 1759. Fabrikkens fashionable repertoire var fundet værdigt til at kaste glans over kongemagten.

Kastanjeterrinen, som er præget af porcelænets hvidhed, sådan som man ofte ser det på Vincennesfabrikkens sortiment, er stafferet af Pierre-Antoine Méreau. Den blå dekoration og forgyldningen ligger tæt op ad det gennembrudte rankeværk, således at perforeringen først opfattes ved nærmere eftersyn. Gennembrydningerne på selve terrinen er udført, for at fugtigheden fra de varme kastanjer kan slippe væk, mens de på det fastsiddende fad har ren dekorativ effekt.

Kastanjeterriner eller *marronières*, som de kaldes på fransk, fandtes i flere udformninger men var alle relativt kostbare på grund af de tidkrævende gennembrydninger.

7/1965 Chestnut tureen on dish
Sèvres 1758

Soft porcelain decorated with variegated colours and gold. H:14, L:25, W:21

Without interrupting its porcelain production at any time, the Vincennes factory moved during the summer of 1756 to new premises at Sèvres, near Versailles. Louis XV had shown interest in the factory's future, in fact so much so that from being a shareholder in 1753 he became sole owner in 1759. The factory's fashionable repertoire was considered worthy of lending lustre to the Crown.

This chestnut tureen, which excels by the whiteness of its porcelain (as is often the case with wares from the Vincennes factory) was decorated by Pierre-Antoine Méreau. The blue decoration and gilding lie close to the pierced work in the vines, with the result that the perforations only become apparent on closer inspection. The perforations in the actual tureen were made to allow the dampness from the hot chestnuts to evaporate, while those in the attached dish are purely decorative.

Chestnut tureens, or marronières, as they are called in French, came in various designs but were all relatively expensive on account of the time required to execute the pierced work.



14/1977 Et par kopper
Sèvres omkring 1761

Blødt porcelæn, rosa fond, dekoreret med blå, guld og brogede farver. Samlet H:5,5, Diam: 9,5

De kinesiske genrescener, som ses på dette par kopper, adskiller sig fra størstedelen af dem man ellers ser på europæisk porcelæn fra denne tid. De minder hverken om Bouchers pikanterier eller de scenerier, som man finder på det ca. 30 år ældre Meissen-porcelæn. Fælles for disse mere eller mindre groteske chinoiserier er, at de er europæiske kunstneres fantasier over det fjerne og eventyrlige Kina. Forlægget for museets kopper er derimod uden tvivl rent kinesisk, hvad enten de så er kopier efter Cantonemaljer, porcelæner, silke- eller glas-malerier.

Kopperne er såvidt vides de eneste af deres art, men der findes andre Sèvresporcelæner med den samme type genremaleri, blandt andet et kamin-sæt på fem objekter, som har tilhørt Madame de Pompadour. En lille kvadratisk bakke med samme skælmønster, farve og sceneri solgtes imidlertid i Paris i 1938, og denne var forsynet med malertmærke for Charles-Nicolas Dodin samt årsbogstav I for 1761. Bakken og kopperne udgør efter al sandsynlighed en helhed og har dannet en *déjeuner quarré*, af hvilken type der kun solgtes een fra fabrikken med rosa fond og kinesisk motiv. Den blev solgt 25/6-1762, og køberen var Madame de Pompadour.

14/1977 A cup and saucer

Sèvres ca. 1761

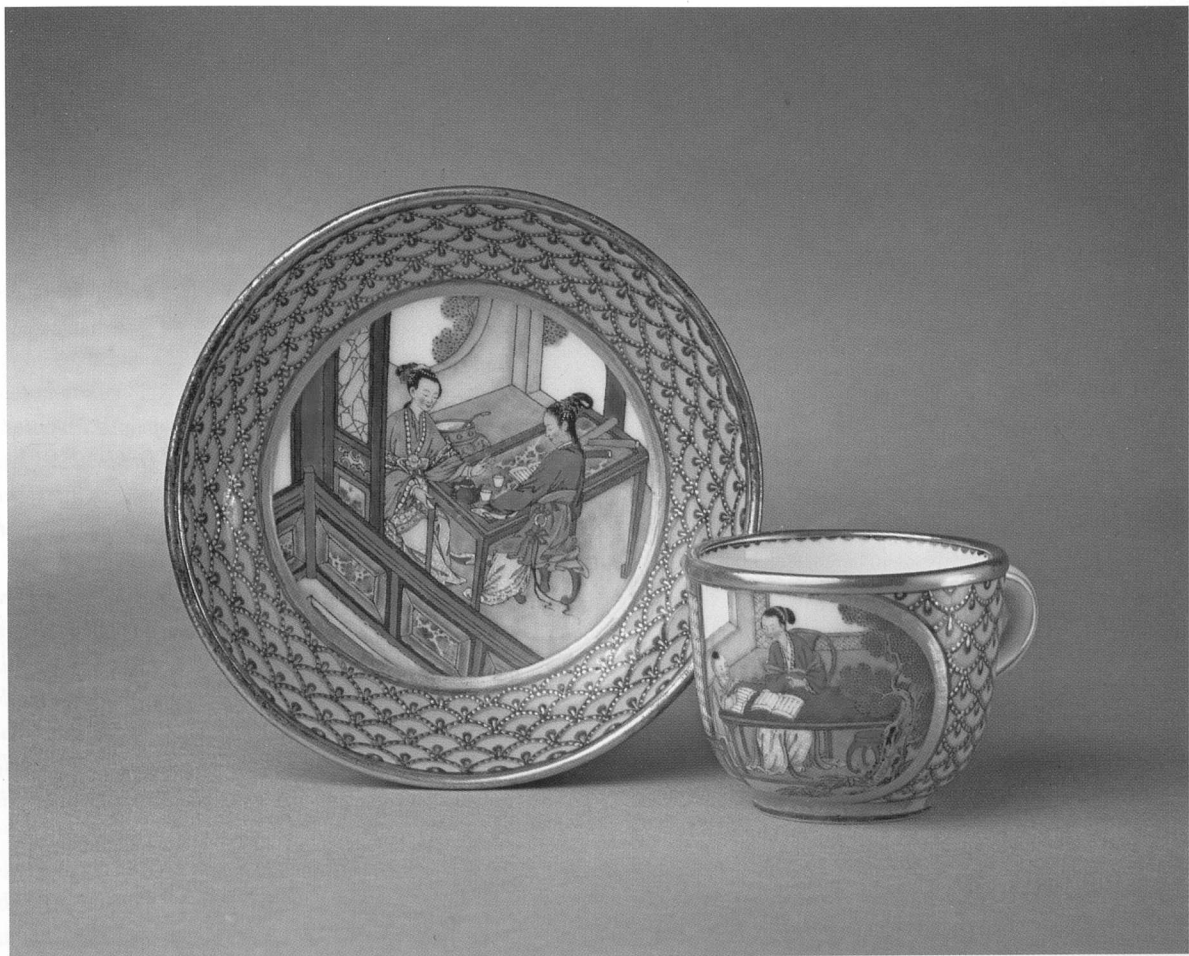
Soft porcelain, rose-pink ground, decorated with blue, gold and variegated colours.

Assembled H:5.5, Diam:9.5

The Chinese genre scenes on this cup and saucer differ from the majority of those otherwise seen on European porcelain of this period. They bear no resemblance to either Boucher's piquancies or to the scenes to be found on Meissen porcelain about 30 years older. Common to these more or less grotesque chinoiseries is that they represent the fancies of European artists about distant, exotic China.

In the case of this cup and saucer, however, the motifs are undoubtedly Chinese in origin, whether copies from paintings on Canton enamels, porcelain, silk or glass.

*As far as is known, this cup and saucer is the only one of its kind, but other Sèvres porcelain is to be found with the same type of genre painting, including a 5-piece mantelshelf set that belonged to Madame de Pompadour. However, a small square tray with the same scale pattern, colour and scenery was sold in Paris in 1938, and this carried the painter's mark denoting Charles-Nicolas Dodin and the date-letter I for 1761. The tray and the cup and saucer in all likelihood once belonged together and formed a *déjeuner quarré* of which type only one was sold from the factory with a rose-pink ground and a Chinese motif. It was sold on 25th June 1762, and the buyer was Madame de Pompadour.*



16/1977 Lågkrus

Meissen 1726

Porcelæn dekoreret med blå under glasuren samt med forgyldning og brogede farver, låg af forgyldt sølv. Højde med låg: 19

Blandt museets ret store samling af tidligt Meissenporcelæn med Höroldt-chinoiserier udmærker det afbildede lågkrus sig ved både at have dedikation og datering: »Gottfried Keil Anno 1726 d: 1.Decb.«.

Johann Gregor Höroldt (1696-1775) havde arbejdet en kort tid ved porcelænsfabrikken i Wien, men kom 1720 til Meissen, hvor porcelænets europæiske »opfinder« Johann Friedrich Böttger (1682-1719) netop var død. På grund af sin store dygtighed som maler og sin kunstneriske sans, blev han hurtigt en ledende skikkelse på fabrikken.

I 1725 giftede Höroldt sig med en datter af Gottfried Keil, og omkring dette år findes en meget lille gruppe krus og bægre, som er dediceret medlemmer af denne familie. De må dels på grund af familieskabet og dels på grund af deres høje kvalitet betragtes som egenhændige Höroldt-arbejder. De unægtelig meget europæiske chinoiseriscenerier dyrkedes i Meissen på lige fod med direkte kopier af japansk porcelæn (se side 40-41). Det forgyldte sølv-låg med Frederik 4.'s indfældede kroningsmedalje fra 1704 er dansk og udført af mester Niels Jonsen fra København i 1736 med P. N. van Haven som gardein. Låget er dog sandsynligvis en senere tilføjelse.

16/1977 Lidded mug

Meissen 1726

Porcelain decorated in blue under the glaze, likewise with gilding and in variegated colours, silver gilt lid. Height (incl. lid): 19

Among the Museum's quite extensive collection of early Meissen porcelain with Höroldt chinoiseries, this mug excels in having both a dedication and a date: "Gottfried Keil Anno 1726 d:1.Decb."

Johann Gregor Höroldt (1696-1775) had worked for a short time at the porcelain factory in Vienna, but in 1720 came to Meissen, where the European "inventor" of porcelain, Johann Friedrich Böttger (1682-1719) had just died. On account of his great skill as a painter and his artistic sense he rapidly became a leading figure at the factory.

In 1725 Höroldt married a daughter of Gottfried Keil, and around this year there is a very small group of mugs and beakers that are dedicated to members of this family. Both the family relationships and the high quality indicate that these are Höroldt's own personal works. The undeniably very European chinoiserie scenes were cultivated in Meissen concurrently with direct copies of Japanese porcelain (see pp. 40-41).

The silver gilt lid inlaid with Frederik IV's coronation medal of 1704 is Danish and executed by Niels Jonsen of Copenhagen in 1736, when the assayer was P. N. van Haven. The lid is probably a later addition.



33/1975 Toilet- og skrivemøbel

England 1710-20

Rødlakeret og forgyldt træ. H:166, B:58, D:36

Da europæerne i det 17. århundrede for alvor begyndte at få handelsforbindelse med Japan og Kina, imponeredes man meget over disse landes lakarbejder. Man begyndte at importere lakgenstande, man inkorporerede disse i europæiske møbler, man fik i Østen forarbejdet lakmøbler efter europæisk forbillede, og endelig efterlignede man så godt som muligt de japanske og kinesiske lakker.

I museet findes der eksempler på alle typer, men det viste toiletmøbel med spejl, skriveklap og rekvisskuffe hører til den sidste gruppe. Briterne udgav vejledninger om, hvorledes lakteknikken kunne eftergøres, de kaldte det japanning, og selv om møbelformen er rent engelsk, er det meget fine ophøjede lakarbejde klart inspireret af kinesisk kunst.

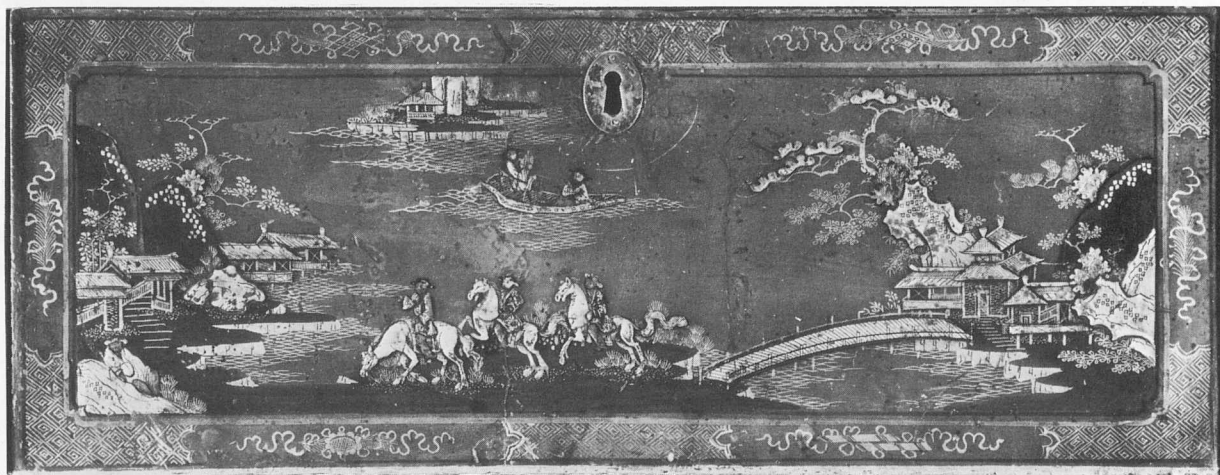
33/1975 Toilet-cum-writing table

England 1710-20

Red-lacquered and gilt wood. H:166, W:58, D:36

When the Europeans seriously established trading relationships with Japan and China during the 17th century they were most impressed by the lacquerwork of both these countries. They began to import lacquer articles; they incorporated them into English furniture; they commissioned lacquerwork furniture on English lines in the Far East; and finally they made intensive efforts to imitate Japanese and Chinese lacquers as convincingly as possible.

The David Collection has examples of all types, but the toilet-table illustrated here, complete with looking-glass, writing-flap and oddment drawer, belongs to the last-named group. Instructions were published in England as to how the lacquer technique could be imitated. It was called "japanning", and although the form of this item is purely English, the very refined lacquerwork has clearly been inspired by Chinese art.





22/1970 Bakke

Canton 1739-40

Emalje på kobber. H:3,8, L:74, B:46

Nytårsdag 1739 havde supercargø Hans Christian Ølgod været til selskab hos Frederik Holmsted og havde ved den lejlighed noteret sig hans noget indviklede familieforhold.

Holmsted var en velhavende mand og derudover medstifter af og direktør for det i 1732 oprettede Kongelige Danske Asiatiske Compagnie.

Dagen efter – 2/1-1739 – drog Ølgod afsted på det gode skib Sleswig og ankom ud på sommeren til Canton, hvor han bestilte museets bakke som gave til sin direktør – den overrakte sommeren 1740.

Holmsteds datter Mette giftede sig med storkøbmanden Christen Lintrup – siden adlet Lindenchrone – og i deres familie er bakken nedarvet indtil vore dage. Lintrup havde selv tjent sin formue på Kina-handelen, og i Davids Samling befinder der sig foruden bakken et spejl af Cantone-malje, et par spejle med glasmaleri samt dele af hans spisestel – alt udført i Kina omkring 1740 og ligeledes nedarvet i familien.

Man må gå ud fra, at den lidt primitive komposition på bakkens forside er konciperet af Ølgod selv og derefter nøje eftergjort af de kinesiske malere; dette gælder i alt fald indskriftene, mens den elegante blomstergren på bagsiden er rent kinesisk.

22/1970 Tray

Canton 1739-40

Enamel on copper. H:3.8, L:74, W:46

On New Year's Day 1739, supercargø Hans Christian Ølgod had been to a party given by Frederik Holmsted and in the course of this had observed the somewhat involved ramifications of his family.

Holmsted was a rich man and moreover co-founder and managing director of the Royal Danish Asiatic Company, which had been set up in 1732. The following day – 2nd January 1739 – Ølgod sailed away on the good ship "Sleswig" and late that summer arrived at Canton, where he ordered this tray as a gift for his managing director. It was handed over in the summer of 1740.

Holmsted's daughter Mette married a prosperous merchant named Christen Lintrup (who was later raised to the peerage as Lindenchrone) and the tray has passed down through the family until the present day. Lintrup had himself earned his fortune by trade with China, and apart from this tray the David Collection also possesses a Canton enamel mirror, a couple of mirrors decorated with glass-painting and a number of items from his dinner service, all executed in China ca. 1740 and similarly handed down from generation to generation.

One may assume that the rather primitive composition on the front of the tray was conceived by Ølgod himself and thereafter precisely copied by the Chinese painters; this certainly applies to the inscriptions, whereas the elegant flowering branch on the back is pure Chinese.



45/1969 Dyb tallerken

Arita, Japan omkring 1700

Porcelæn dekoreret over glasuren med emaljefarver samt jernrødt og guld. H:9,5, Diam: 26

I det 17. århundredes anden halvdel var Kina ramt af indre uroligheder i forbindelse med Ming-dynastiets undergang. Det betød en opblomstring for den unge japanske porcelænsindustri, hvis produkter nu eksporteredes til Europa. Mest yndet var måske Kakiemonporcelænet med sin karakteristiske blå, blågrønne, røde farveskala opkaldt efter en keramikerslægt på Arita-egnen.

På tallerkenens spejl illustreres fortællingen om, hvordan den kinesiske statsmand Ssu-ma Kuang som dreng redder et barn, der var faldet ned i et fiskebassin, fra druknedøden ved at knuse dette med en sten.

At motivet virkelig var populært ses af de europæiske efterligninger i museets eje: a) kinesisk porcelæn dekoreret i Holland, 18. århundredes begyndelse b) Meissen omkring 1730 og c) Chelsea 1753-58, hvor det lidt misvisende oversattes til »Hob in the Well«.

45/1969 Soup plate

Arita, Japan ca. 1700

Porcelain with overglaze decoration in enamel colours, iron red and gold. H:9.5, Diam:26.

In the second half of the 17th century China was hit by domestic troubles in connexion with the decline of the Ming dynasty. As a result, the young Japanese porcelain industry prospered and its products were now exported to Europe. Most popular, perhaps, was Kakiemon porcelain, characterized by a blue/blue-green/red colour scale named after a family of potters in the Arita region.

The scene illustrated is the tale of how the Chinese statesman Ssu-ma Kuang as a boy saved a child that had fallen into a fish-bowl from drowning by breaking the bowl with a stone.

The popularity of the motif can be judged from the imitations in the Museum's possession: a) Chinese porcelain decorated in Holland, beginning of the 18th century, b) Meissen, ca. 1730, and c) Chelsea 1753-58, where it was translated, rather misleadingly, as "Hob in the Well".



a.



b.



c.



6/1978 Fad

Kina 15. -16. århundrede, Persien 18. -19. århundrede

Porcelæn med celadonglasur. H:9,3, Diam:48,5

Museet er i besiddelse af en lille samling kinesiske bronzer og porcelæner, som enten ved deres form eller deres indskrifter viser, at de var beregnet for det islamiske marked. Det afbildede fad tilhører ikke i egentlig forstand denne gruppe, men er som denne et vidnesbyrd om den livlige handelsforbindelse, der altid var mellem den fjerne og nære Orient.

Kinesiske celadonvarer var meget efterspurgt i de islamiske lande, og perserne søgte at efterligne dem, dog uden at leve op til forbillederne. I Topkapu Serail i Istanbul kan man se over 1300 celadoner, som var de tyrkiske sultaners ejendom, og i Safavidernes familiehelligdom i Ardebil findes ligeledes et stort antal.

Vort fad, med den elegant skårne lotus, har sikkert også været beregnet som gave til en fyrste eller til Gud – repræsenteret gennem en religiøs institution. Herpå tyder de persiske vers, som højst sandsynligt er indridset omkring 1800, længe efter at fadet havde forladt de kinesiske ovne: »Oh Konge, kast dit nådefulde blik på mig arme mand / Se på min tilstand, træt og med knust hjerte / Hvor uværdig er jeg ikke til din nåde / Se ikke på mig, men på din egen gavmildhed.« Den tredje verselinje kan også læses således: »Hvor uværdig er jeg ikke til at være en gave til dig« og i denne version er fadet altså den »talende«.

6/1978 Dish

China 15th-16th century, Persia 18th-19th century.

Porcelain with celadon glaze. H:9.3, Diam:48.5

The Museum possesses a small collection of Chinese bronzes and porcelain which either by their form or their inscriptions show that they were destined for the Islamic market. The dish illustrated does not strictly belong to this group, but bears witness in the same way to the lively trade relationships which always existed between the Far and Near East.

Chinese celadon wares were much in demand in the Islamic countries and the Persians tried to imitate them, though without attaining the same standard. In Topkapu Serail in Istanbul can be seen over 1,300 items of celadon ware that belonged to the Turkish sultans, and a large number are also to be found in the family shrine of the Safavids at Ardebil.

Our dish, with its elegantly carved lotus, was also no doubt intended as a gift for a prince or for God – represented by a religious institution. This is indicated by the Persian verse which in all likelihood was inscribed around 1800, long after the dish had left the Chinese kilns: "O King, let thy gracious gaze fall upon me, poor man / Regard my condition, weary and broken-hearted / How unworthy I am of thy grace / Regard not me, but thine own munificence." The third line of the verse can also be interpreted as follows: "How unworthy am I not to be a gift to thee" – and in this version the dish is thus the "speaker".



3/1971 Flaske

Persien 9.-10. århundrede

Klart glas med grønt overfang. H:15, Diam:7,5

Overfangsglas-teknikken, som oplevede et af sine højdepunkter under romerne, levede videre i den tidlige islamiske periode, selv om bevarede objekter er sjældne. Fremstillingsmåden var langsommelig og uden tvivl tilsvarende kostbar. Først blæstes og formedes genstanden af klart glas, og derefter dyppedes denne i en farvet masse. Motivet markeredes, og det udenomliggende, overflødig farvede glas blev fjernet med et slibehjul. Dekorationen kom således til at stå i relief – oven i købet i farvet relief – og var en modsætning til den langt enklere teknik, hvor selve motivet »tegnes« ved slibning eller gravering.

I museet findes omkring 50 glasgenstande udført i forskellige teknikker fra sassanidisk tid op til det 11.-12. århundrede, som overvejende er erhvervet i 1960'erne og 70'erne. Den afbildede flaske stammer fra Persien og måske fra Nishapur-området, som på grund af sin afsides beliggenhed længe holdt fast ved ældre kunstneriske traditioner. Overgangen fra sassanidisk til islamisk stil var derfor glidende, men i dette tilfælde er de enkle sassanidiske facet- og medaljonrelieffer afløst af fire + to stiliserede fugle og en palmetdekoration, som leder tanken hen på den stuk- og træornamentik, som man har fundet i det 9. og 10. århundredes Samarra. Samarrastilen spredtes hurtigt, og på grund af ornamentikkens strenghed og flaskens klokkeform er det rimeligt at placere den tidligt i den relativt lille bevarede gruppe af islamisk overfangsglas.

3/1971 Flask

Persia 9th-10th century

Clear glass with green overlay. H:15, Diam:7.5

The overlay glass technique, which experienced one of its zeniths under the Romans, lived on during the early Islamic period even though preserved objects are rare. The method employed was slow and doubtless correspondingly expensive. The article was first blown and shaped in clear glass and thereafter dipped in a coloured mass. The motif was marked, and the surrounding superfluous coloured glass was removed on the wheel. The decoration thus came to stand out in relief – and, moreover, in coloured relief – and was a contrast to the far simpler technique in which the motif was “drawn” by grinding or engraving.

In the Museum there are about 50 glass items executed in various techniques ranging from Sassanid times up to the 11th or 12th century which for the most part were acquired during the 1960s and 70s. The flask illustrated comes from Persia and perhaps from the Nishapur region, which on account of the remoteness of its locality retained its old artistic traditions for a long time. The transition from the Sassanid to the Islamic style was therefore smooth, but in this case the simple Sassanid facet and medallion reliefs have been replaced by 4 + 2 stylized birds and a palmette decoration reminiscent of the stucco-and-wood ornamentation that has been found in Samarra dating from the 9th and 10th centuries. The Samarra style spread rapidly, and judging by the strictness of the ornamentation and the bell-shaped design of the flask it is reasonable to place it early in the relatively small group of Islamic overlay glass.



17/1970 Moskélampe
Persien, Mesopotamien? 10. århundrede
Bronze. Højde uden kæde:26, Diam. foroven 40

Den typiske moské er et stort, åbent rum uden meget inventar og med et tæppebelagt gulv, hvorpå de troende samles i bøn fem gange om dagen. De lyskilder, der er brug for udover den naturlige, nedhænges derfor fra lofter og nicher.

Moskélamper findes i flere forskellige udformninger, men den klassiske består af et mere eller mindre kugleformet korpus forsynet med ophæng, en udadskrånende krave foroven og en fod eller bund af varierende højde. Materialet kan være metal, glas og endda keramik. Den afbildede lampe har indeholdt en glasbeholder med olie og væge, og lyset er strømmet ud gennem de perforerede vægge efterladende den enkle kufi-skrift i silhouet: »*Bism Allah – I Guds navn*«.

Datering og geografisk placering af museets lampe er i nogen grad usikker. Den minder mest i udformning om et lampefragment i Art Institute, Chicago, som skønsomt dateres til 9.-10. århundrede, men en noget senere datering kan ikke afvises i vort tilfælde. Persien er et muligt ophavsland, idet man har udgravet en række lampefragmenter af lignende type nær Rayy. De tre kædeophæng er ikke til nogen umiddelbar hjælp, da de nok er nogenlunde samtidige med lampen, men ikke oprindeligt samhørende med denne.

Usikkerheden tildrods er lampen vel den bedst bevarede af den helt tidlige type, som siden skulle blive berømt gennem Mamlukkernes emaljerede glasamper.

17/1970 Mosque lamp
Persia, Mesopotamia (?) 10th century
Bronze. Height without chain:26, Diam. at top 40

The typical mosque is a large, open room with little furnishing and a carpeted floor on which the believers gather in prayer five times a day. The sources of light that are necessary apart from natural ones are therefore suspended from ceilings and niches.

Mosque lamps are to be found in many different forms, but the classical type consists of a more or less spherical shape provided with a means of suspension, an outward sloping collar at the top and a foot or base of varying height. The material can be metal, glass and even ceramics. The lamp illustrated has had an oil-well of glass and the light has shone forth through the pierced walls leaving the simple Kufic lettering in silhouette: "Bism Allah" (In God's Name).

The dating and geographical placing of the Museum's lamp are to a certain extent uncertain. The design is very similar to a fragment of a lamp in the Art Institute in Chicago that can be roughly dated to the 9th or 10th century, but in our case a somewhat later dating cannot be dismissed. Persia is possibly the country of origin, because a number of lamp fragments of similar type have been excavated near Rayy. The three suspensory chains are not of any immediate help. Although more or less contemporary with the lamp, they did not originally belong to it.

Despite elements of uncertainty this lamp is probably the best preserved of the very early type that later was to become famous through the enamelled glass lamps of the Mamelukes.



22/1974 Skål

Nordøstlige Persien, 10. århundrede

Rødlig lerskærv dekoreret under glasuren med hvid, brun og rød begitning. H:10, Diam:26,5

I det nordøstlige Persien fremstilledes i det 9. og 10. århundrede keramik af en enkel kraft og skønhed, som næppe er set siden. På skåle og fåde dækket af en hvid begitning malede pottemagere fra egnen omkring Nishapur og Samarkand mønstre, som primært bestod af den arabiske kufiskrift. Noget kunne tyde på, at de helt enkle dekorationer i mørkebrunt er de ældste, mens mere elaborerede skrifttyper, som på den afbildede skål med bladværk og flere farver, er lidt senere. Der findes i øvrigt også variationer, hvor en mørkebrun begitning er baggrund for hvide dekorationer, ligesom grønne farvenuancer forekommer.

Indskrifterne på denne type keramik, som er yderst velrepræsenteret i museet, er svære at læse på grund af den stiliserede form. Den er i dette tilfælde tydet som: »Den der tror på pagten med Gud er gavmild mod sine undergivne«. At sætningerne er udført i en meget svært opfattet kufisk kalligrafi sandsynliggør, at aftagergruppen har været den arabisktalende overklasse; de lokale kunne næppe glæde sig over andet end den unægtelig pragtfulde grafiske virkning.

22/1974 Bowl

Northeastern Persia, 10th century

Reddish clay body decorated under the glaze in white, brown and red slip. H:10, Diam:26.5

Pottery of a simple vigour and beauty was made in northeastern Persia during the 9th and 10th centuries the like of which has hardly been seen since. On bowls and dishes covered with a white slip, potters from the region around Nishapur and Samarkand painted patterns based primarily on the Arabic Kufic script. It would appear that the very simple decorations in dark brown are the oldest, while the more elaborate types of script – as on the bowl illustrated and incorporating foliage and several colours – are a little later. Variants are also known in which a dark brown slip forms the background for white decorations, and greenish nuances also occur.

Inscriptions on this type of pottery, which is well represented in the Museum, are difficult to read on account of the stylized form. In this case it has been interpreted as: "He who believes in the covenant with God is benevolent towards his dependants." The fact that the inscriptions are executed in Kufic calligraphy that is very hard to interpret makes it probable that pottery of this kind was made for the Arabic-speaking upper classes. Such pleasure as the local inhabitants derived from it must have been confined to the undeniably splendid graphic effect.



48/1981 Røgelseskar
Persien 11.-12. århundrede
Bronze. H:24,8, L:29

Lige fra den tidligste tid var røgelse og andre former for velduftende stoffer en væsentlig luksusvare i den islamiske verden; ikke i religiøs sammenhæng som i kristenheden, men som et kostbart raffinement, der krydrede den formuende mohammedaners hverdag og fest.

Da røgelse kun afgiver sin duft, når den bringes i kontakt med et brændende eller glødende materiale, måtte der skabes kar af en passende beskaffenhed, og blandt disse udgjorde kar i skikkelse af forskellige dyr en temmelig stor gruppe. Davids Samling ejer fem af typen, som normalt tilskrives det østlige Persien, to fugle og tre løver. Dyrene kan virke ret stive og må også snarere betragtes som sene efterklange af achæmenidisk og sassanidisk skulptur end som udsprunget af den relativt billedfjendske islamiske kunsttradition.

Løven på modstående side udmærker sig ikke så meget ved sine indgraverede dekorationer og genembrydninger som ved sin både elegante og kraftfulde form. Det udtryksfulde hoved med det store gab, markerede knurhår, vagtsomme ører og vældige tænder sidder på en stærk hals. Den brede forkrop bliver smallere bagtil for at ende i en flot svungen hale med rovfuglehoved. En imponant løve, hvor andre i betænkelig grad minder om overfodrede hunde.

48/1981 Incense burner
Persia 11th-12th century
Bronze. H:24.8, L:29

Ever since the earliest times, incense and other forms of fragrant substances were an important luxury article in the Islamic world, not in a religious context as in Christianity, but as a costly refinement that spiced the wealthy Mohammedan's everyday life as well as his festivities.

As incense only releases its fragrance when brought into contact with burning or glowing material, vessels of a suitable form had to be made, and among these, containers in the shape of various animals constituted quite a large group. The David Collection owns five of the type that is normally ascribed to eastern Persia: two birds and three lions. The animals create a somewhat stiff impression and should also be regarded rather as a late echo of Achaemenid and Sassanid sculpture than as springing from the Islamic artistic tradition, which is relatively hostile to imagery.

The lion on the opposite page excels not so much by its engraved decorations and pierced work as by its both elegant and vigorous form. The expressive head, with its big jaws, whiskers, alert ears and huge fangs, is placed on a strong neck. The body, broad in the forepart, becomes slenderer towards the rear and ends in a splendidly swung tail whose tip is in the form of a bird of prey. This is an impressive lion – unlike some which, disturbingly, can be more reminiscent of overfed dogs.



50/1966 Fad

Rayy, Persien, 12. århundredes sidste fjerdedel
Hvidlig, hårdtbrændt skærv dekoreret med gul-
brun lustre og blå stænk over en opak hvid glasur;
bagsiden blåglaseret. H:10, Diam:47,5

Store dele af den islamiske keramik har deres eget præg i dekorativ henseende, men også på det tekniske område har de muslimske pottemagere markeret sig. Det var således dem, der omkring det 9. århundrede først fandt på at dekorere de een gang brændte, hvidglaserede lergenstande med metalteglasurer, som ved den anden og reducerede brænding fremstod som det tynde, metalglinsende lag, der kaldes *lustre*. Opfindelsen blev formodentlig gjort i Mesopotamien og spredte sig til Egypten; herefter kom den i det 12. århundredes slutning til Persien, hvor teknikken til gengæld udvikledes til en aldrig siden overgået perfektion.

Den persiske produktion startede i Rayy med en stil, som blandt andet var karakteriseret af relativt monumentale figurer udsparede i lustrefonden, og sine 25 figurer tiltrods, må museets store fad tilskrives denne by. Senere, i det 13. århundrede, blev det lidt sydligere beliggende Kashan centrum for fremstillingen af lustrekeramikken.

Motivet illustrerer formodentlig Layla og Majnuns skolegang og første forelskelse: optakten til et yndet og umådelig tragisk folkeeventyr, som fik fornyet kraft ved den persiske digter Nizamis berømte gendigtning i 1180'erne. De to børn lidt til venstre over den strenge lærers hoved er dramaets hovedpersoner.

50/1966 Dish

Rayy, Persia, last quarter of 12th century
Whitish, hard-burned body decorated with yellow-
brown lustre and blue splotches over an opaque white
glaze. Reverse blue-glazed. H:10, Diam:47.5

Large sectors of Islamic pottery have their own distinctive forms of decoration, but the Muslim potters have also left their mark in the technical field. Thus it was they who, around the 9th century, first devised the idea of decorating the once-fired, white-glazed clay objects with metallic oxide glazes which, during the second and reduced firing, emerged as the thin, shiny metallic layer that is called lustre. The invention was probably made in Mesopotamia and spread to Egypt, whence, at the end of the 12th century, it came to Persia, where the technique was finally developed to a degree of perfection that has never been surpassed since.

The Persian production started in Rayy with a style that was characterized by, amongst other things, relatively monumental figures left open in the lustre ground, and despite its 25 figures the Museum's large dish must be ascribed to this town. Later, in the 13th century, the town of Kashan, a little further south, became the centre for the production of lustre pottery.

The motif probably illustrates Layla's and Majnun's schooldays and first infatuation, the prelude to a popular and immensely tragic folk tale that acquired new vigour through the Persian poet Nizami's famous re-telling of the story in the 1180s. The two children just to the left above the stern teacher's head are the protagonists in the drama.



1/1984 Fragment af skrin

Persien 1200-1201

Bronze indlagt med kobber og sølv

H:4,4, B:23,5, Samlet dybde:18,5

Mens de eksakte videnskaber fristede en noget kummerlig tilværelse i middelalderens vestlige Europa, så trivedes disse i Islams lande.

Særlig astronomien sattes højt, og det er da også en astrolabmager, der har konstrueret det skrin med kombinationslås, som museet for nylig har erhvervet – desværre som et fragment. På låget kan man læse: »Et arbejde af Muhammad b. Hamid al asturlabi al Isfahani i året 597«, hvilket svarer til 1200-1201 efter vor tidsregning. Muhammad kom fra en velkendt instrumentmagerfamilie, og fra hans hånd kender vi i dag fire astrolaber ligesom det er sandsynligt, at han har konstrueret det skrin der befinder sig på Museum of Fine Arts i Boston; det ligner vort meget og er dateret 1197.

Fragmentet, som har udgjort skrinets låg, var ved den bageste plade fæstnet til skrinets øvrige del, mens pladen med kombinationslåsen var til at åbne. En nærmere beskrivelse af låsens funktion skal ikke gives her, men nævnes skal det, at de 2×4 skiver med 16 mulige indstillinger hver giver mulighed for ikke mindre end 4.294.967,296 kombinationer, som kunne forandres, hvis koden skulle blive afsløret. Kombinationslåsen svarer i næsten alle detaljer til den, der er beskrevet i al-Jazari's berømte manuskript: »Kompendium om de mekaniske kunsters teori og praksis« som blev skrevet omkring år 1200; blot har al-Jazari's endnu flere kombinationsmuligheder.

1/1984 Fragment of casket

Persia 1200-1201

Bronze inlaid with copper and silver

H:4.4, W:23.5, depth in all:18.5

Whereas the development of the exact sciences in Europe during the Middle Ages was somewhat sluggish, it was much livelier in the Islamic countries.

Astronomy in particular was highly esteemed, and it was also an astrolabe-maker that constructed the casket with a combination lock recently acquired by the Museum – unfortunately as a fragment. The lid bears an inscription reading: "A work of Muhammad b. Hamid al asturlabi al Isfahani in the year 597", which corresponds to 1200-1201 by our calendar. Muhammad came from a well-known family of instrument makers, and we know today of four astrolabes from the hands of this master; it is moreover likely that he constructed the casket now in the Museum of Fine Arts in Boston, which is very similar to ours and is dated 1197.

The fragment, which formed the lid of the casket, was fastened to the upper part of the casket by the rearmost plate, while the plate carrying the combination lock could be opened. A closer description of the function of the lock will not be attempted here, but it must be mentioned that the two sets of four dials, each with sixteen possible adjustments, gave the possibility of no fewer than 4,294,967.296 combinations that could be changed if the code should be revealed. The combination lock corresponds in nearly all details to that described in al-Jazari's famous manuscript A Compendium on the Theory and Practice of the Mechanical Arts which was written around the year 1200; al-Jazari's merely has even more combination possibilities.



38/1973 Dørhammer

Østlige Anatolien, 13. århundredes begyndelse
Støbt og ciseleret bronze. H:27,5, B:24,5

Omkring 1210 fik hovedmoskeen i Cüre – Ulu Cami – nye døre, og på disse var anbragt to dørhammer udformet som et par drager flankerende en spiger i form af et løvehoved. Den ene dørhammer er i dag i Davids Samling, mens den anden og de to spigere er i Museet for tyrkisk og islamisk Kunst i Istanbul.

Mens den tidligere omtalte al-Jazari arbejdede for Artukide-herskeren Nasir-al-din Mahmud i Diyarbakr, konstruerede han en lignende dørhammer til kongeslottets port, og han afbildede den i sit »Kompendium om de mekaniske kunsters teori og praksis«, der blev forfattet omkring år 1200. Over Aleppo-porten i samme bys mure ses dragerne også, og det har været foreslået, at de har fungeret som Artukidernes personlige slægtseblem. Cüre og Diyarbakr ligger under alle omstændigheder så tæt ved hinanden, at en sammenhæng forekommer rimelig.

Drager ses ret ofte i islamisk middelalderkunst, ikke mindst hos seldjukerne, som synes at have tilskrevet dem visse lykkebringende egenskaber. Modsat har nogle forskere betragtet dragen som et truende væsen, og andre har anskuet den som et astronomisk symbol.

Når man ser bort fra dragernes symbolske og historiske betydning, danner de i kraft af deres sikre formgivning en så fuldendt helhed, at dørhammeren alt andet lige må betragtes som et mesterværk indenfor den islamiske småskulptur.

38/1973 Door-knocker

Eastern Anatolia, beginning of 13th century
Cast and chased bronze. H:27.5, B:24.5

Around 1210 the principal mosque in Cüre – Ulu Cami – had new doors installed, and on these were placed two door-knockers in the form of a pair of dragons flanking a spike in the form of a lion's head. One of these door-knockers is now in the David Collection, while the other and the two spikes are in the Museum of Turkish and Islamic Art in Istanbul.

While the learned al-Jazari was working for the Artuqid ruler Nasir-al-Din Mahmud in Diyarbakr he designed a similar door-knocker for the gate of the royal palace, and he reproduced it in his Compendium on the Theory and Practice of the Mechanical Arts, which was written around the year 1200. The dragons can also be seen over the Aleppo Gate in the walls of the same town, and it has been suggested that they functioned as the personal family emblem of the Artuquids. At all events Cüre and Diyarbakr are so close that a link would seem reasonable.

Dragons are seen quite often in mediaeval Islamic art, particularly in that of the Seljuqs, who seem to have ascribed certain auspicious qualities to them. On the other hand some scholars have regarded the dragon as a threatening creature, and others again have seen it as an astronomical symbol.

Leaving the symbolic and historical significance of the dragons aside it must be observed that by virtue of their confident design they constitute such a perfected whole that the door-knocker, other things being equal, must be regarded as a masterpiece in the field of minor Islamic sculpture.



3/1962 Kande

Persien, 13. århundredes første halvdel
Gråhvid, hårdtbrændt skærv dekoreret med rødt,
hvidt og guld over en opak turkis glasur.
H:28,5, Diam:18

Det er et begrænset udvalg af farver, som kan tåle de høje temperaturer ved en glasurbrand. Men omkring slutningen af det 12. århundrede kom persiske pottemagere uden om problemet ved også at dekorere over den een gang brændte glasur, en fremgangsmåde, som de kendte fra lustreteknikken, men som de aldrig havde anvendt til andre farver. Denne type keramik, der er velrepræsenteret i Davids Samling, kaldes *minai* (emalje) og er præget af en indtil da ukendt farvepragt og af en ofte figurrig dekoration, der kan vække minder om samtidigt bogmaleri.

Den viste kande, hvis form klart er afledt af samtidige metalkander, er ret enkel i sin farveholdning men til gengæld udstyret med en relieffrise med forskellige firbenede dyr samt en kæde af 14 individuelt udformede danserinder ligeledes i relief og accentueret med overglasurfarver.

På trods af Koranens forbud mod afbildninger af levende væsner findes disse helt tilbage i den tidlige islamiske historie, dog altid i verdslige sammenhænge: på brugsgenstande, i fyrsternes slotte eller i disses illuminerede manuskripter.

Den rigt udsmykkede minaikeramik var kostbar, og den blev i samtidige kilder omtalt i sammenhæng med effekter af guld og sølv.

3/1962 Jug

Persia, first half of 13th century
Grey-white, hard-fired body decorated with red, white
and gold over an opaque turquoise glaze.
H:28.5, Diam:18

Only a limited selection of colours can tolerate the high temperatures necessary for glaze firing. But towards the end of the 12th century, Persian potters got round the problem by decorating over the once-fired glaze, a procedure which they knew from the lustre technique but which they had never used for other colours. This type of pottery, which is well represented in the David Collection, is called *minai* (enamel) and is characterized by a wealth of colour hitherto unknown and by a style of decoration that is rich in figures and reminiscent of contemporary miniature painting.

The jug shown here, whose shape derives from metal jugs of the same period, is fairly simple in its colouring but on the other hand is furnished with a relief frieze depicting various four-legged animals and a chain of fourteen individually delineated dancing girls, likewise in relief and accentuated by overglaze colours.

Despite the Koran's law against representations of living creatures, these are to be found right back to the earliest period of Islamic history, though always in a secular context: on articles of everyday use, in the palaces of princes, or in the illuminated manuscripts of such palaces.

This richly decorated *minai* pottery was costly, and in contemporary sources it is referred to in conjunction with items of gold and silver.



26/1976 Kenotaf
Anatolien ca. 1340
Valnød. H:50 & 36,5, B:35 & 30, L:139

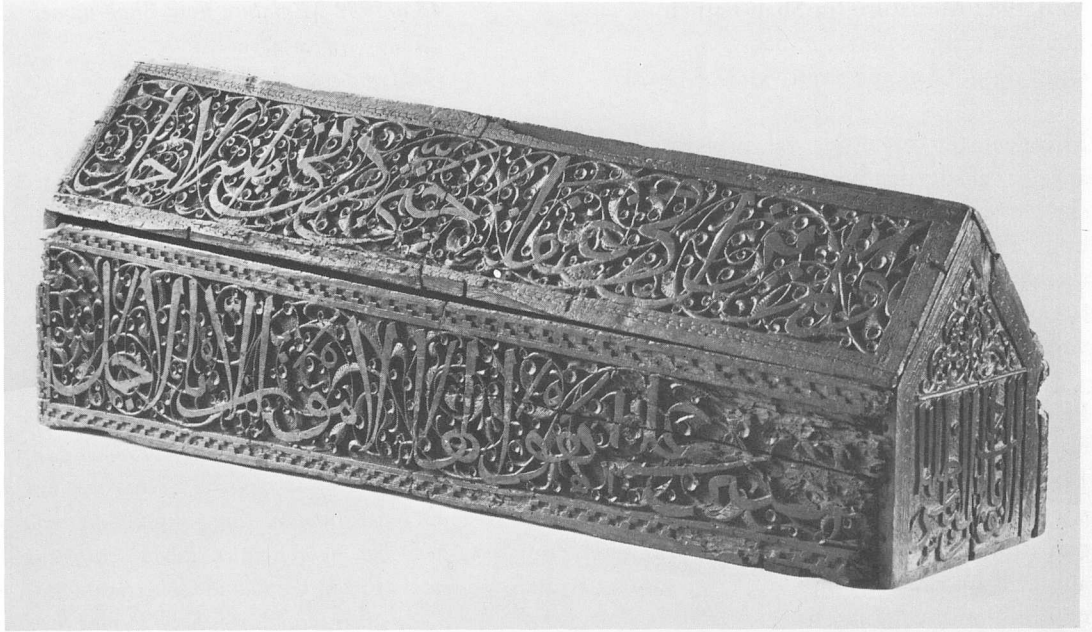
Efter mange års omflakken har den overfor afbildede kenotaf (tabut) nu fundet sin blivende plads i Davids Samling. Den har oprindeligt stået på en lige så rigt udskåret, kasseformet underdel (sanduq) og stammer fra Mahmud Kairani's mausoleum i Akshehir nær Konya. På fotografier taget før år 1900 ses vor tabut endnu på sin sanduq i mausoleet sammen med to andre af samme art. Disse er i dag i Museet for tyrkisk og islamisk Kunst i Istanbul tillige med den til vor tabut hørende sanduq. Denne bærer navnet Sayyidi Ali b. Muhammad b. Mahmud men ingen dato. Sayyidi Ali døde imidlertid omkring 1340, hvilket synes at være en rimelig datering af kenotafen. De to andre kenotaffer, som minder meget om vor, er dateret 649 og 667 a.h., altså omkring 90 år før, men om vor tabut er udført i en bevidst arkaiserende stil, eller om de to andre snarere kan henføres til tiden omkring 1340 efter vor tidsregning får indtil videre stå hen i det uvisse.

Den spidsgavlede tabut er overalt dækket af en overdådig planteornamentik i højt relief, og ind imellem denne, der består af vinløvs- og lotusarabesker, snor sig arabiske sentenser skåret i naskhi- og thuluthskrift. Alle har de med døden og livet efter denne at gøre. En af dem lyder: »Graven er en port, og folkene mødes der«.

26/1976 Cenotaph
Anatolia ca. 1340
Walnut. H:50 & 36.5, W:35 & 30, L:139

After wandering about for many years the cenotaph (tabut) illustrated on the opposite page has found a permanent resting-place in the David Collection. It has originally stood on an equally richly carved, box-shaped lower section (sanduq) and stems from Mahmud Kairani's mausoleum in Akshehir near Konya. On photographs taken before the year 1900 our tabut can be seen still on its sanduq in the mausoleum together with two others of the same kind. These are now in the Museum of Turkish and Islamic Art in Istanbul along with the sanduq that belonged to our tabut. This bears the name Sayyidi Ali b. Muhammad b. Mahmud but no date. However, Sayyidi Ali died around 1340, which would seem to be a reasonable date for the cenotaph. The two other cenotaphs that resemble ours are dated 649 and 667 AH, in other words about 90 years earlier, but whether our tabut was executed in a deliberately archaized style or whether the two others can rather be ascribed to the time around 1340 AD must for the moment be left open to conjecture.

The pointed gable tabut is covered all over by sumptuous plant ornamentation in high relief, and in between this, which consists of vineleaf and lotus arabesques, wind sentences carved in the Naskhi and Thuluth alphabets. They are all concerned with death and life after death. One of them reads: "The grave is a gateway and people meet there."



45 o/1982 Miniature fra Shah-nameh
Shiraz, Persien omkring 1560
Guld og gouache på papir. H:27,8, B:23

Malerkunsten opnåede, vel primært af religiøse årsager, aldrig den betydning i de muhammedanske lande, som den havde i Vesten. Det islamiske bogmaleri er dog en undtagelse: sjældent stort i format, men sjældent raffineret og intenst i fremtoning, har dette forlængst sikret sig en plads i verdenskunsten.

Mest berømt blandt de malende nationer var Persien, og herfra udgik inspiration til stormogulernes Indien og til det osmanniske rige. Fra det 14.-17. århundrede var Shiraz et af de vigtige centre for bogmaleriet i Persien, og herfra stammer den afbildede miniature. Den er een ud af 23, som alle er i Davids Samling, og som sammen med nogle få andre miniaturer har udgjort illustrationerne til et *Shah-nameh* manuskript. *Shah-nameh* – Kongebogen – bygger på legender om de præislamske, sassanidiske konger, og de blev samlet i digterisk form omkring år 1000 af Abu'l Kassim Firdawsi. Det kolossale digt blev forfattet på *farsi* og er at regne for Persiens nationaldigt, selv om det også blev skattet højt i resten af den islamiske verden.

Miniaturen illustrerer følgende episode: Den indiske konge har sendt et ukendt spil – skak – til Shah Nushirvan; hvis han kunne udregne dets regler på en uge ville kongen betale ham tribut. Efter mange forgæves forsøg løser vismanden Busurgmir gåden og opfinder backgammon spillet, som sendes til Indien på samme vilkår – inderne måtte »naturligvis« give tabt.

45 o/1982 Miniature from Shah-nameh
Shiraz, Persia about 1560
Gold and gouache on paper. H:27.8, W:23

The art of painting never attained the same significance in the Islamic world as it did in the West, no doubt primarily for religious reasons. However, Islamic miniature painting is an exception. Seldom large in format, but exceptionally refined and intense in appearance, it has long since secured itself a place in the art of the world.

Most famous among the painting nations was Persia, and from here inspiration spread to the India of the Great Moguls and to the Ottoman Empire. From the 14th to the 17th century, Shiraz was one of the important centres of miniature painting in Persia, and it is from here that the miniature shown here stems. It is one of a total of 23 in the David Collection which, together with a few other miniatures, have formed the illustrations for a Shah-nameh MS. The Shah-nameh, or Book of Kings, is based on legends about the pre-Islamic, Sassanid kings, and they were collected in a literary form around the year 1000 by Abu'l Kassim Firdawsi. The tremendous poem was written in Farsi and is regarded as Persia's national poem even though it was also highly revered in the rest of the Islamic world.

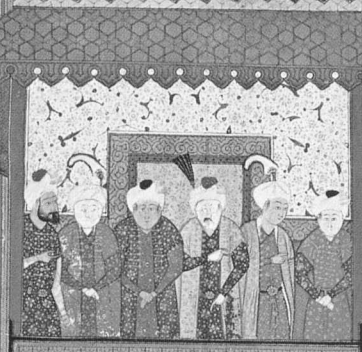
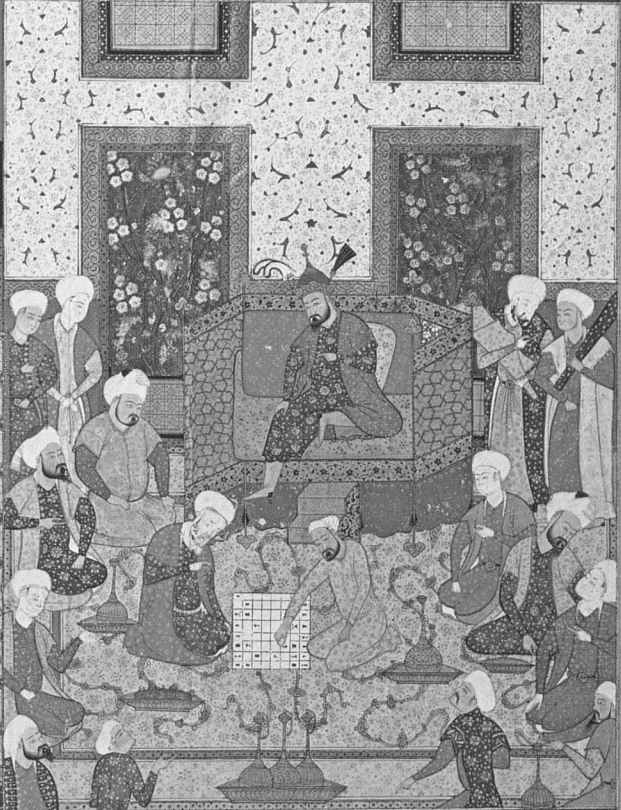
The miniature illustrates the following episode: The Indian king has sent an unknown game – chess – to Shah Nushirvan: if he can work out its rules within a week, the king will pay him a tribute. After many vain attempts the wise man Busurgmir solves the riddle and invents the game backgammon, which is then sent to India on the same conditions – the Indians “naturally” had to give up.

کرامت شاه باغی باغی باغی
دگر شاه و فرستادگان
بنامیکه نوها جز با ما نیست
برکت آن شاه پدید آید

بر پسته پدید آوردن
نبار دگر روشن بنامیکه
درین آیدش جان نامانیا
پیاورد و نه با شطرنج

سماز رود و دگره و با رو بود
بدانش بود شکر مار آید
چو پسته دل و راتی با کسینا
چند گشت با ما جان بود

مهر پسته تیم چند اندک و ایروما
نه از کج همه و آنی طبع
فره نوز پسته نیز کسینا
کرای پاکدل نامور پسته



نم کوش آید گشتارای
مشهور و دستور گشتار
سبا که اسب گشته ز جوی
چو ز جهرا آن سپه دارانند

عده رای سالار گشتارای
بزم اندر گشتار گشتار
بدرست چو پسته بر چا چو
نم آید گشتار گشتار

سپه دار است و نامانی گشتار
چو در است گشتار گشتار
وز بر بر اسپان گشتار
نمین گشتار گشتار

بفتاب مزون ما گشتارای
سپاه و در پیش اندر گشتار
بدان تاکه آید سالای
ما گشتار گشتار

11/1971 Flaske

Iznik, Tyrkiet, 16. århundredes sidste del
Hvidlig, hårdtbrændt skærv dekoreret under gla-
suren med sort, grønt, blå og rødt på en hvid
begitning. H:44, Diam:20

Fra slutningen af det 15. århundrede og et godt stykke ind i det 17. blomstrede en bemærkelsesværdig keramisk industri i den lille by Iznik – oldtidens Nicæa – ikke langt fra Istanbul. Herfra kom de farvestrålende, næsten porcelænsagtige fliser, som smykkede de tyrkiske sultaners og stormænds bygninger, og som den dag i dag vækker beskerens beundring. Ovnene i Iznik leverede også andre varer f.eks. fade, bowler, krus, kander, lamper og høje, langhalsede flasker som den overfor afbildede.

Flasken er blandt andet udsmykket med skibe af tyrkisk form. De hvide, sort konturerede og elegant svungne latinersejl danner en effektiv kontrast til det blågrønne hav, den lavendelblå himmel og de røde klippe- eller tangornamenter. Den røde farve – bolus – holdt sit indtog i Iznik omkring 1550. Det er en leropslemning, der er så tyk, at den fremtræder som et lavt relief, hvilket yderligere levendegør overfladen.

Det var ikke blot lokale skibstyper, der inspirerede de tyrkiske keramikere, men de afbildede også de store europæiske handels- og krigsskibe, som var alvorlige konkurrenter til de osmanniske flåder. I Davids Samling kan man se to tallerkener, hvis spejl er udfyldt af sådanne imponerende karaveller, der for fulde sejl farer henover havet.

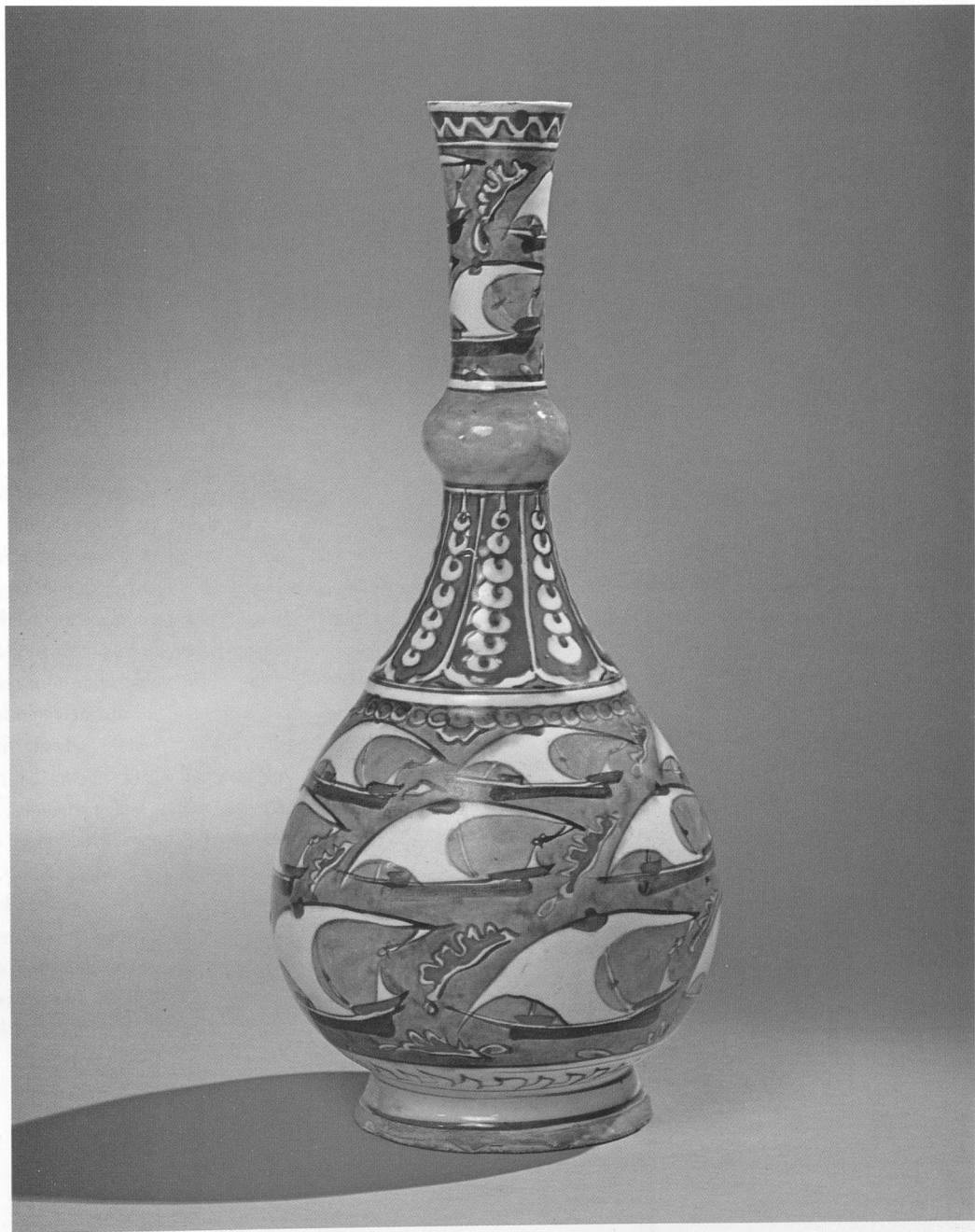
11/1971 Bottle

Iznik, Turkey, last half of 16th century
Whitish, hard-fired body decorated under the glaze in
black, green, blue and red on a white slip. H:44,
Diam:20

From the end of the 15th century and a good way into the 17th, a remarkable ceramic industry flourished in the little town of Iznik – formerly Nicaea – not far from Istanbul. From here came the brilliantly coloured, almost porcelain-like tiles that embellished the buildings of the Turkish sultans and wealthy citizens and which to this day arouse the admiration of the beholder. The kilns in Iznik also supplied other wares such as dishes, bowls, mugs, jugs, lamps and tall, long-necked bottles like the one illustrated on the opposite page.

The decoration on the bottle includes ships of Turkish form. The white, black-outlined and elegant lateen sails provide an effective contrast to the blue-green sea, the lavender-blue sky and the red rocks – or seaweed ornaments. The red colour – bolus – was first used in Iznik about 1550. It is a clay slip, so thick that it appears as a low relief, which enlivens the surface even more.

It was not only local types of ship that inspired the Turkish potters, for they also depicted the big European merchantmen and men-o'war, which were serious competitors of the Ottoman fleets. In the David Collection can be seen two plates decorated with impressive caravels of this type, sweeping across the sea with billowing sails.



15/1980 Miniature fra Akbar-nameh
Indien, moghul hofskole omkring 1590
Gouache og guld på papir
Miniature: H:29,5, B:19; Album: H:43,5, B:29,5

I 1526 erobrede Babur, en ætling af Djengis Khan og Timur, Delhi og grundlagde hermed moghuldynastiet, som skulle underlægge sig og regere over Indien i århundreder. Akbar, Baburs sønnesøn, var opvokset under sin fars midlertidige landflygtighed og kunne af samme grund hverken læse eller skrive. Det tilkom derfor den lærde Abu'l Fazl at beskrive denne navnkundige stormoghuls bedrifter i værkerne Akbar-nameh og A'in-i Akbari, hvilket skete inden kejseren døde i 1605.

I A'in-i Akbari skildres de forskellige jagttyper og kejserens forhold dertil. Som ældre skulle Akbar ikke have brudt sig om jagt, og allerede som ung holdt han sig til mere ædle former, mens de yndede klapjagter var ham imod. For Akbar, skriver Abu'l Fazl, var jagt ligeså meget en lejlighed til at udforske naturen og til uanmeldt at inspicere landet.

Miniaturen må nærmest betragtes som en kompilation af forskellige jagtformer. Udover de leoparder, som kejseren er ved at fælde, ses også ræve, lossere, harer, gazeller og agerhøns. Til at jage disse er medbragt hunde, falke, en jagtleopard – cheetah – og en elefant, som mest brugtes til tigerjagt. Bag Akbar ses en hofmand med en ekstra luntebøsse, een med hans sværd i en rød pose, een med hans bue og pilekogger og en viftebærer, mens resten vel er et udtryk for malerens fortælleglæde og med for at understrege, at der er tale om en syntese – jagt i al dens mangfoldighed.

15/1980 Miniature from Akbar-nameh
India, Mogul court school about 1590
Gouache and gold on paper
Miniature: H:29.5, W:19; Album: H:43.5, W:29.5

In 1526 Babar, a descendant of Ghengis Khan and Tamerlane, conquered Delhi and thereby founded the Mogul dynasty that was to subjugate and rule over India for centuries. Akbar, Babar's grandson, grew up during his father's temporary exile and for this reason could neither read nor write. It thus fell to the learned Abu'l Fazl to describe this famous Mogul's exploits in two major works, Akbar-nameh and A'in-i Akbari, which were completed before the emperor died in 1605.

A'in-i Akbari contains descriptions of the various forms of hunting and the emperor's attitudes to them. In his later years Akbar was apparently disinterested in hunting, and even as a young man he had restricted himself to the nobler forms, experiencing distaste for the popular battues. For Akbar, writes Abu'l Fazl, hunting was just as much an opportunity to explore nature and inspect the countryside unannounced.

The miniature must almost be regarded as a compilation of various hunting forms. Apart from the leopards the emperor is about to kill can be seen also foxes, lynxes, hares, gazelles and partridges. To hunt these, dogs, falcons, a cheetah and an elephant (used mostly for tiger-hunting) have been brought along. Behind Akbar is a courtier with an extra matchlock, one with his sword in a red bag, one with his bow and quiver, and a fan-bearer, while the rest are no doubt an expression of the painter's narrative delight and meant to emphasize that what we have here is a synthesis – hunting in all its multiplicity.



22/1983 Opbevaringskiste

Gujarat, Indien, ca. 1610

Ostindisk træsort, lak, perlemor samt forgyldt messing. H:54, L:109, B:53

Skrivekabinetter, spillebrætter, småborde og kister af træ indlagt med perlemor i sort lak var så almindelige i det 17. århundredes Indien, at en europæisk rejsende kunne skrive: »...at der næsten ikke er et eneste sted i disse lande, hvor de ikke er«. De gjorde sig dog også som eksportvarer og Abu'l Fazl skriver i sin A'in-i Akbari, at de ofte var udført efter persiske, tyrkiske og europæiske forbilleder, samt at fyrstendømmet Gujarat var centrum for tilvirkningen.

I dag er »lakarbejder« fra den omtalte periode dog uhyre sjældne. Det skiftende indiske klima har været hårdt mod træ og lak, og perlemoret er ofte sprunget af, således at de bedst bevarede eksemplarer af denne type kunsthåndværk er dem, der for århundreder siden eksporteredes til Europa.

Kisten i Davids Samling indeholder et europæisk bakkessystem, men ellers er det indre intakt med enkle dekorationer malet på rød bund. Kistens ydersider er dækket af et ensartet mønster bestående af stiliserede blomster og bladslyng, og låget er en friere og endnu med fantastisk variation af dette.

En baldakin over Shaikh Nizamuddin Auliya's grav i Delhi minder så meget om vor kiste, at det er rimeligt at henføre de to til samme tid og oprindelsessted. Baldakinen er dateret 1608-9, og givneren Shaikh Farid Bukhari var på den tid kejser Jahangir's guvernør over Gujarat, hvor baldakinen uden tvivl er forfærdiget.

22/1983 Storage chest

Gujarat, India ca. 1610

East Indian wood, lacquer, mother-of-pearl and gilt brass. H:54, L:109, W:53

Writing cabinets, game boards, small tables and chests of wood inlaid with mother-of-pearl in black lacquer were so common in 17th century India that an European traveller was able to write that "there is hardly a place in this country where they are not to be found". They also proved successful as export articles, and Abu'l Fazl writes in his A'in-i Akbari that they were often executed after Persian, Turkish and European models, likewise that the kingdom of Gujarat was the centre for their production.

Today, lacquer-work of the period in question is unusually rare: the variable Indian climate has been hard on wood, and lacquer and mother-of-pearl has often flaked off, with the result that the best preserved examples of this type of craftsmanship are those which were exported to Europe centuries ago.

The chest in the David Collection contains a European tray system, but otherwise the interior is intact and has simple decorations on a red ground. The external surfaces of the chest are covered by a uniform pattern consisting of stylized flowers and intertwining foliage, and the lid carries a freer and even more fantastic variation on this theme.

A canopy over Shaikh Nizamuddin Auliya's tomb in Delhi is so similar to our chest that it is reasonable to ascribe both of them to the same period and place of origin. The canopy is dated 1608-9, and the donor, Shaikh Farid Bukhari, was at that time Emperor Jahangir's governor of Gujarat, where the canopy was undoubtedly made.



During the first half of the 17th century, it was the
most popular form of furniture. The first half of the
century, however, was dominated by the box form,
which was the basis of the chest, a combination
of the two styles. The chest form was also the
most popular for furniture of the period, because
it was the most

and the most popular form of furniture. The chest
form was the most popular form of furniture,
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because it was the most popular form of furniture,
because it was the most popular form of furniture,

2/1981 Turbansmykke
Indien, 18. århundrede
Guld, ædelsten og emalje. H:17,5, B:5,6

David's Samling har i de seneste år erhvervet en ret stor samling indiske pretiosa. Det drejer sig om fingerringe, hals- og armbånd, diademer, turban-ornamenter, vifte- og stokkehåndtag, betelæsker, rosenvandsspredere, pragtvåben m.m., alle udført i guld, ædelstene og emalje.

Slige kostbarheder har altid spillet en vigtig rolle i Østen, ikke mindst under stormoghulerne i Indien. Fyrster og stormænd demonstrerede deres magt gennem smykker og pragtvåben, og det var kutyme at stormoghulen modtog rige gaver af denne art fra undersåtter og udsendinge. Til gengæld uddelte han også selv præsent, der betragtedes som hæderstegn i lighed med Vestens ordner.

Den franske guldsmed J. B. Tavernier udgav 1675 sine rejseberetninger fra Persien og Indien og skrev her om moghulkejsernes enorme skatte. Det slog ham, at inderne i højere grad lagde vægt på stenedes farve og størrelse end på deres renhed, og han studsede over deres slibning eller rettere mangel på samme; facetslibning, der yndedes i Europa, var sjældent. Turbansmykker af den fjeragtige form, som det overfor afbildede, synes at være kommet frem i første halvdel af det 17. århundrede, hvis man anvender miniaturemaleriet som kilde. Forsiden er indlagt med rubiner, smaragder og diamanter, der overvejende er glatslebne, mens bagsiden er forskønnet med farvestrålende emalje. Her ses også fem små øskener til fastgørelse af smykket samt en holder til fjer.

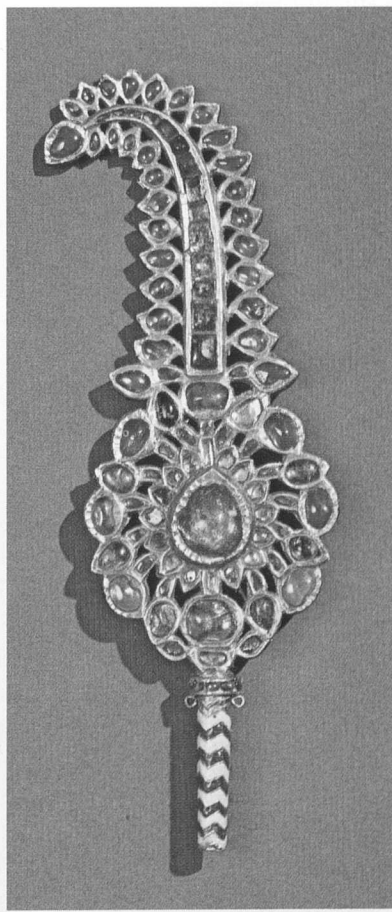
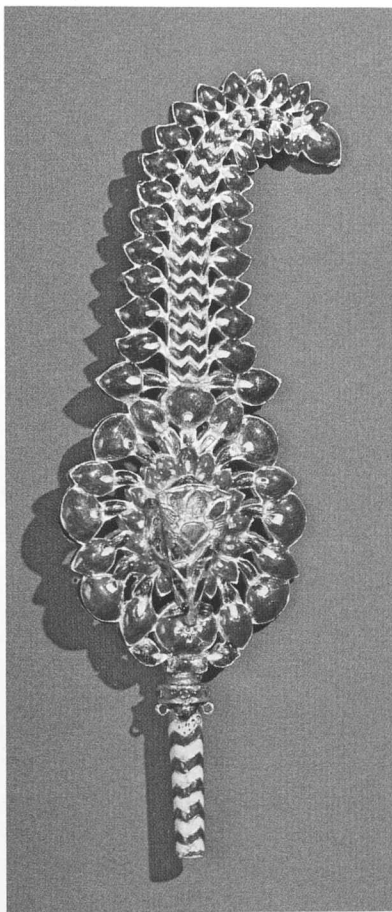
2/1981 Turban ornament
India, 18th century
Gold, precious stones and enamel. H:17.5, B:5.6

In recent years the David Collection has acquired quite a large collection of Indian treasures including finger-rings, necklaces, bracelets, diadems, turban ornaments, fan-handles, walking-stick handles, betel boxes, rose-water sprinklers, splendid weapons, etc., all executed in gold, precious stones and enamel.

Valuables of this kind have always played an important part in the Orient, particularly under the Great Moguls in India. Princes and noblemen demonstrated their power through their jewellery and splendid weapons, and it was the custom for the Great Mogul to receive costly gifts of this kind from subjects and envoys. On the other hand he too presented gifts that were regarded as great honours on a par with the awarding of orders in the West.

In 1675 the French goldsmith J. B. Tavernier published an account of his travels in Persia and India and in this he writes about the great treasures of the Mogul emperors. It struck him that the Indians attached greater importance to the colour and size of the gems than to their purity, and he was puzzled by their condition, namely the absence of cutting; faceting, so popular in Europe, was rare.

Turban jewels in the feather-like form illustrated on the opposite page would appear to have come into being during the first half of the 17th century if one takes miniature painting as a source. The front is inlaid with rubies, emeralds and diamonds that for the most part are polished, whereas the back of the jewel is embellished with brightly coloured enamel. Here can also be seen five small eyelets for fastening the jewel, likewise a holder for feathers.



3/1964 Tæppe

Tyrkiet, 19. århundredes anden halvdel

Uld, silke og metaltråd. L:222, B:160

Dette tæppe, som tilhører samme gruppe som det ofte publicerede Salting-tæppe på Victoria & Albert Museet i London, blev længe betragtet som persisk fra det 16. århundrede. Som resten af gruppen er det velbevaret, meget fint knyttet og utrolig intenst i sin farvepragt og rigt på fine dekorative detaljer.

I 1930'erne rejstes der tvivl om gruppens proveniens, og idag er man stort set enig om, at tæpperne er udført på det tyrkiske hofmanufaktur *Hereke* nær Istanbul mellem 1850 og 1880. Salting-gruppen knytter sig tæt til de persiske tæpper fra det 16. århundrede uden at være egentlige kopier. Om tæpperne har været beregnet til at erstatte nedslidte persiske originaler i Seraillet, eller om de skal betragtes som udtryk for en bevidst historicistisk tankegang får stå hen i det uvisse, dog kan man undre sig over, at man af nationale årsager ikke har valgt tyrkiske forbilleder, hvis det sidste er tilfældet.

Hovedfeltets dyblå bund kontrasteres af centremedaljonens og kartouchernes mørkerøde samt yderborternes grønne nuancer. Lyseblå, orange og gule farver lyser op i arabesker, skyornamenter og blomster, og tæppet forlenes med en ekstra pragt gennem nastaliqskriftens og fønixhalernes sølvbrochering. – Det tyrkiske tæppe må siges at leve op til sine persiske forbilleder.

3/1964 Carpet

Turkey, second half of 19th century

Wool, silk and metal thread. L:222, W:160

This carpet, which belongs to the same group as the often published Salting carpet in the Victoria & Albert Museum in London, was long regarded as being Persian and of the 16th century. Like those in the rest of the group it is well-preserved, very finely knotted and incredibly intense in its wealth of colour and delicate, decorative detail.

*In the 1930s, doubts were raised as to the provenance of this group, and today there seems to be general agreement that the carpets were made at the Turkish court factory *Hereke*, near Istanbul, between 1850 and 1880. The Salting group is closely linked to the Persian carpets of the 16th century without actually being copies. Whether the carpets were intended to replace worn Persian originals in the Seraglio or whether they are to be regarded as the expression of a degree of conscious historicism must be left open to conjecture, but in the event of the latter one cannot help wondering why national interests did not result in the choice of Turkish models.*

The deep blue ground of the main field is contrasted by the dark red nuances of the centre medallion and the cartouches, and by the green ones of the outer borders. Pale blue, orange and yellow shades illuminate the arabesques, cloud ornaments and flowers, and the carpet is given extra magnificence through the silver-brocading in the Nastaliq lettering and the tails of the phoenixes.

The Turkish carpet may be said to live up to its Persian antecedents.

