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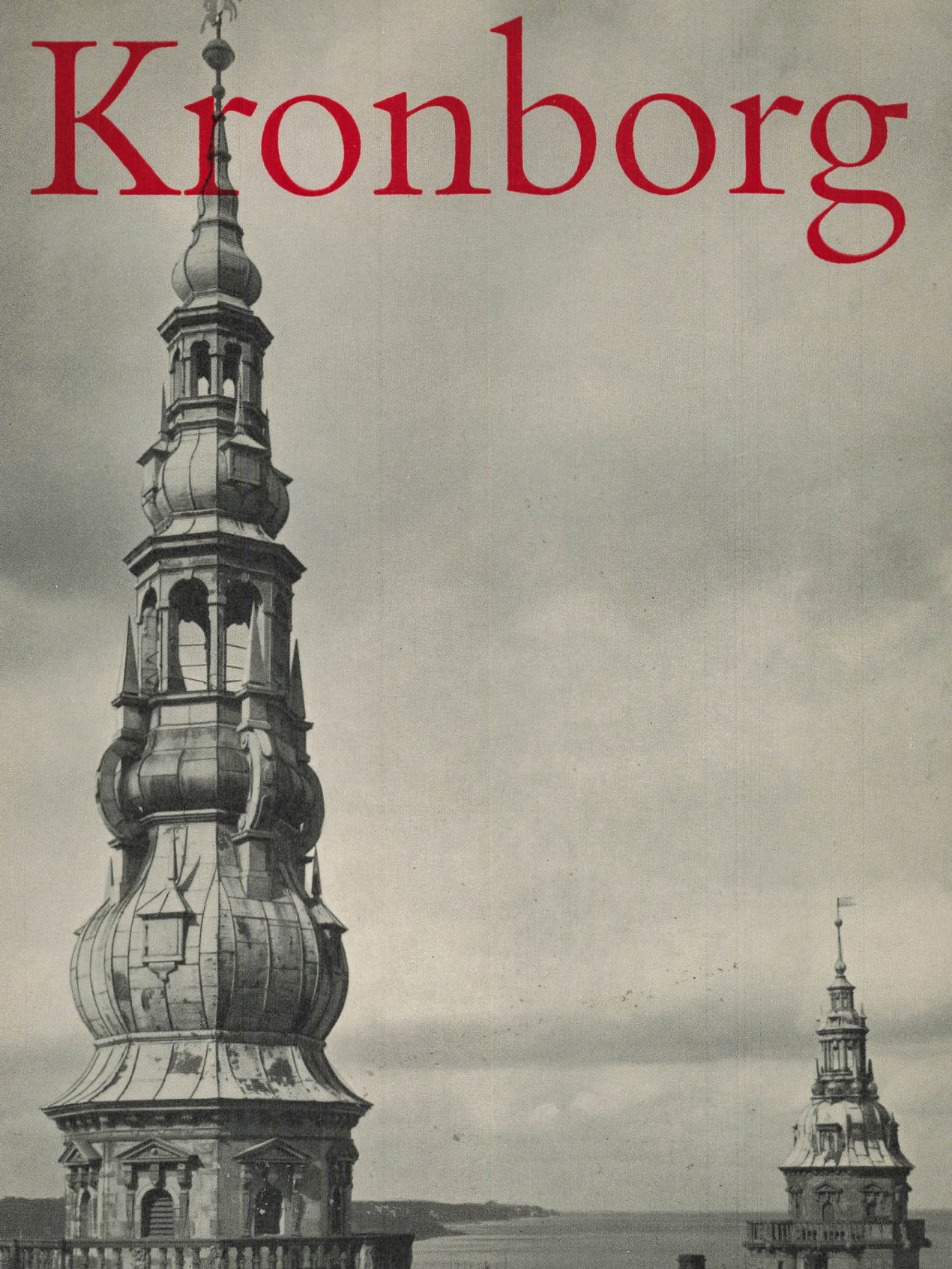
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Kronborg



KRONBORG er som bekendt Skandinaviens og Nordeuropas mest betydningsfulde arkitekturværk, og der har i lang tid været savnet en smuk Krønborg-bog, der var tilgængelig for enhver.

Bogen indeholder 40 store helsides billeder, der sidder på højresider; på venstresiderne overfor er der korte tekster på dansk og engelsk. Endelig indeholder bogen et forord, også på dansk og engelsk, samt tidstavle, grundrids etc.

Teksten er skrevet og billederne er udvalgt af museumsinspektør, dr. phil. Otto Norn, der er vor førende ekspert på området Renaissancearkitektur. Billederne er af en helt usædvanlig kvalitet; ingen af dem har været offentliggjort tidligere.

Billederne gengiver naturligvis alle de kendte partier, såvel af det ydre som af det indre Krønborg. Men desuden er der en lang række billeder fra de dele af slottet, som ikke er tilgængelige for publikum, og der er også taget billeder i vinkler, hvorfra besøgende ellers ikke har adgang til at se Krønborg.

KRONBORG

KRONBORG

OTTO NORN

KØBENHAVN

DET SCHØNBERGSKE FORLAG

1954

KRONBORG er et mageløst Slot uden hermed være sagt, at dets arkitektoniske Værdier overgaar alle andre Renaissance-Slotte. Tager man den strenge Maalestok, navnlig den med de klassiske Alen frem, er det let at finde Fejl ved Frederik II's Bygning. Men enestaaende er den alligevel – i sig selv, ved sin Beliggenhed og sin Historie.

Ethvert stort Kunstværk har som Udspring en Idé, og er denne blevet fastholdt fra først til sidst og klart formet i stort som i smaat, er Kunstværket helt lykkedes. Men saadant hænder kun yderst sjældent. Mange forskellige indre og ydre Omstændigheder hindrer almindeligvis den fuldkomne Realisation af en kunstnerisk Idé. I det her foreliggende Tilfælde – hvad Kronborg angaar – eksisterede Kunstværkets Idé ikke som det primære; under Arbejdets Gang ændrede Bygherren Planer og skiftede Arkitekt. Bygningen blev til lidt efter lidt og i Brudstykker, men da den endelig stod færdig, var et Under fuldbyrdet. Kronborg *var* blevet et stort Kunstværk.

Det vilde være et mærkeligt gammelt Kongeslot, som ikke rugede over en Hemmelighed. Kronborg har naturligvis ogsaa sin, men det er hverken Holger Danske dybt nede i Kasematternes Mørke eller Hamlets Faders Genfærd paa evig Nattevandring i Bastionerne. Man forliger sig i øvrigt lidt vanskeligt med den Kendsgerning, at Slottet var splinternyt, da Shakespeare lod det spøge her. Nyt, ja – tilsyneladende, for dulgt bag Renaissanceslottets prunkende Sandstens-Klædning findes en middelalderlig Borg, hvad den store engelske Digter næppe har vidst. Netop dette er Kronborgs Hemmelighed, og hvem der ikke har set den afsløret, vil daarligt kunne vurdere Slottet som Arkitektur, forstaa dets kunstneriske Idé.

Kronborgs Bygherre Frederik II var 40 Aar gammel og nygift, da han iværksatte Ombygningen af sine Forfædres faste Hus »Krogen«, der havde sit Navn efter den Odde Nord for Helsingør, hvor det laa og vogtede Indsejlingen til Sundet. Kongen havde nylig afsluttet en lang og forødende Krig uden Vinding, men dog med Æren og Riget i Behold. Det var Opgangstider for Landets Økonomi, og dets aandelige Liv blomstrede. Udsigterne til en lang Fredsperiode gav Optimisme, Muserne fik atter Mæle.

Kongens Fader havde været en streng Mand uden megen Sans for fyrstelige Fornøjelser, Jægerens og Bygherrens Glæder. Først i sin Regerings sidste Aar havde han tilladt sig at ofre lidt paa sine Opholdssteder, moderniseret et Par skumle Middelalderborge, saa de var til at udholde at bo i; men det var sket uden videre Hensyntagen til rent kunstneriske Krav. Christian III havde ikke efterladt sin Søn eet eneste Slot, som fuldt ud kunde tilfredsstille en Renaissancefyrstes Behov for Bekvemmelighed og Trang til at give sin Person en glimrende Baggrund.

Som Ungkarl havde det ikke generet Frederik II at bo under beskedne og gammel-dags Forhold, og saa længe Krigen rasede, maatte Kronens Indtægter gaa til Hær og Flaade. Jagten, som var Kongens store Lidenskab, fik ham til at foretrække Borgene i de udstrakte nordsjællandske og østjydske Skove, og da han fik Raad og Ro til fredelig Syssel, tænkte han først paa at modernisere Frederiksborg og Skanderborg.

Rent privat havde de danske Konger længe kunnet nyde godt af Tolden fra de fremmede Skibe, som passerede Øresund, og under Krigen var Afgiften forøget meget betydeligt. En stærk Fæstning ved Sundets smalleste Sted var den bedste Sikkerhed for at opretholde denne Indtægtskilde, og da Beliggenheden ikke blot var strategisk, men ogsaa landskabeligt fremragende, tjente Kongen saavel Rigets som sit eget personlige Behov ved at bygge et befæstet Slot her. For Sundtoldens Indtægter kunde han gøre det ganske uafhængigt af, hvad Rigsraadet maatte mene.

Gennem Øresundstolden blev Kronborg betalt af fremmede og ved indkaldte Kunstnere og Haandværkere skabt af fremmede, og dog er dette Slot fremfor alle andre blevet ophøjet til et nationalt Symbol. Dette, som ved første Tanke maa forekomme paradoxalt, bliver helt naturligt ved en Afsløring af Kronborgs Hemmelighed, under Paavisning af Bygningens Idé.

Kong Erik af Pommerns Borg paa den øde Odde, som fra Sjællands nordøstre Hjørne skyder sig langt ud i Sundet frem mod Skaanes Kyst, var et gotisk Kastel, hvis Ringmur dannede et Kvadrat, stort nok til at omslutte et betydeligt Kontingent af Lejetropper. Op til Ringmuren, i Hjørnerne af den rummelige Gaard, laa forskellige Huse: i det nordøstlige Hjørne, lige inden for Porten, Kongens Kammer, overfor, i det sydøstlige, et andet Stenhus og endelig i det sydvestlige en Salsbygning, Palatiet, som var den største af dem alle.

Af disse tre Bygninger eksisterer endnu betydelige Rester i Kronborgs to nederste Etager, hvilket enhver besøgende paa Slottet kan konstatere, og først var det blot Kongens Hensigt at forandre og udvide de forskellige Huse, samtidig med at Borgen fik moderne flankerende Værker, Bastioner, som kunde holde et moderne Belejningsartilleri paa tilbørlig Afstand. Nogen Plan for en fuldstændig Ombygning fandtes saaledes ikke paa Forhaand.

Allerede under Ombygningens første Fase, da Arkitekten Hans van Paeschen havde den tekniske og kunstneriske Ledelse, begyndte Frederik II at føje de forskellige Huse sammen, nøjagtig paa samme Maade, som hans Moder, Enkedronningen, nylig havde gjort det paa sit Slot Sønderborg. Ingen af de to Steder opnaaede man imidlertid hverken dengang eller senere nogen fuldstændig Helhed og Harmoni. Paa Kronborg

vedblev Kongen og Dronningen at bebo Nordfløjens første Etage, her havde de hver for sig to Rum: en daglig Opholdsstue og et Soveværelse. Saa beskedent havde det længe været selv fyrstelige Personers Skik at bo her i Norden. I Forlængelsen af de kongelige Gemakker blev Plads for Kancellierne, de ministerielle Kontorer. I Stenhuset vis à vis Boligen indrettede Kongen en Kirke og i Vestfløjen Gæstlejligheder. Denne næsten tilfældigt fremkomne Disposition blev bibeholdt, indtil Kronborg stod helt færdig, og den stillede sig hindrende i Vejen for en Gennemførelse af en strengt kunstnerisk betonet Planlægning af Slottets Indre og Ydre.

Saaledes som Byggeskikken havde været hidtil, skabtes nu ogsaa Kronborg indefra og stykkevis. At Resultatet alligevel blev kunstnerisk værdifuldt, skyldes den talentfulde unge Arkitekt, som Kongen i 1578 lod følge efter Hans van Paeschen. Han hed Antonius van Opbergen og var fra Malines.

Da Frederik II i 1577 døbte sit kun halvfærdige Slot Kronborg, var det vel nærmest en Fæstning med visse – om end temmelig indskrænkede – Muligheder for en kortere Tid at huse et Fyrstehof.

Under den nye Arkitekts Ledelse blev Kronborg i Løbet af de følgende syv Aar et Slot omgivet af helt tidssvarende Udenværker. Her paa dette strategisk vigtige Sted vilde Kongen ikke give Afkald paa Forsvarsindretninger, men Artilleriets Udvikling havde ført med sig, at disse ikke længere behøvede at indvirke paa Boligens Udformning. Befriet for Hensyn til Forsvaret lod selve Bygningen sig forvandle fra Borg til Slot, og gennem dets mange og store Vinduer – navnlig i Gaardfaçaderne – kunde Lys og Luft trænge ind alle Vegne. I øverste Etage og oven over Skyttegangen – nu et fredeligt Promenoir – slog Renaissancen sig for Alvor løs i et festligt, fantasifuldt Sammenspil mellem Gavle og Spir.

Under Antonius van Opbergens Kunstnerhaand smeltede de forskellige Bygninger saa nært sammen, at der skal et skarpt Øje til at se Støberandene; men Hensynet til de middelalderlige Huse bandt Arkitekten paa mange afgørende Punkter og stillede hans Talent paa haarde Prøver. Han overvandt dem mesterligt og fik trods alle Besværligheder skabt en kunstnerisk Helhed, maaske mere fuldenendt Dekoration end Arkitektur.

Oprindeligt har Antonius van Opbergen forestillet sig Slottets Disposition efter moderne fransk Mønster (Ducerceau). Det var hans Tanke at orientere Bygningen mod Øst. Den smalle Østfløj skulde have været een Etage lavere end Slottets øvrige og udgjort en Terrasse mellem Nord- og Sydfløj. Denne Idé kunde dog aldrig være blevet konsekvent udformet, da Portens Plads og Beliggenheden af de kongelige Værel-

ser i Nordfløjen paa Forhaand var givet. Kronborg kom aldrig til at aabne sig imod Sundet, hvad i øvrigt næppe havde været til Helse for Hoffet, naar Østenvinden satte ind. Anlæggets centrale Rum er den lukkede Slotsgaard, og ved den kostbare, sindrige Vandkunst krydsedes alle Færdselslinier mellem de mange Indgange til Trappetaarne og Kælderhalse. Alene Kongen kunde ad sin hemmelige Gang under Volden forlade Slottet uden at betræde Gaarden.

Alligevel vender Kronborg sig fortrinsvis mod Øst og præsenterer sig i sin største Festivitas for de Skibe, som passerer Sundet, og som alle – Kongens egne indbefattet – ærbødigt strøg Topsejlet, naar de sejlede forbi. Da Østfløjen var langt smallere, maatte dens Tag og Gavle blive lavere end de øvrige Fløjes, og i hele sin Udstrækning flankeres Huset til denne Side af de to næsten ens Karnaptaarne, Kakelborg og Dronningens Taarn. Der er i disse Forhold en Genklang af den oprindelige Tanke. Alene Sydfløjen har en fri Gavl; den vender imod Øst og er en Pragtdekoration beregnet paa Fjernvirkning. Men stort set har Kronborg ingen Hovedfacade, Bygningen er levende formet med Hensyn til, hvorledes den vilde virke under alle Synsvinkler fra nær og fjern.

Med Undtagelse af det franske Motiv, som svagt er anslaaet i Planen, tilhører Kronborg helt den nordiske Renaissance. I Kraft af sin overdaadige Rigdom paa Taarne, Spir og Gavle, sin hele dekorative Stil, er det et af den flamske Arkitekturs allerypperste Værker. Man vil dog forgæves lede efter Kronborgs Sidestykke i Stilens Hjemland. Her fandtes ingen Fyrste, som kunde stille en saadan Opgave, ej heller Omgivelser, hvis landskabelige Værdi kunde maale sig med Øresunds skovklædte Kyster.

Det var et Sammentræf af heldige Omstændigheder, som gjorde Kronborg til saa vellykket et Bygningsværk.

Spaniolernes Undertrykkelse af Flandern, der navnlig gik ud over de mange evangelisk sindede Haandværkere i den store Havneby Antwerpen, var kulmineret, kort forinden Frederik II i Aaret 1577 besluttede sig til at skifte Arkitekt og at fuldføre Ombygningen af Krogen efter nye, mere storslaaede Planer.

Danmark havde allerede længe forinden knyttet snævre kunstneriske Forbindelser med Flandern, specielt Antwerpen. Det danske Kongehus og den danske Adel hørte saaledes til den berømte Billedhugger Cornelis Floris' bedste Kunder, og enkelte flamske Kunstnere havde fundet Arbejde i Landet, men nu strømmede de i Hobetal hertil. Samtidig var Antwerpen ogsaa paa andre Maader indstillet paa Export ikke blot af Kunst og Kunstnere, men af tekniske og kunstneriske Ideer. Byens Fæstningsværker og Spaniolernes forladte Citadel udgjorde Nordeuropas vigtigste Studiemark for Fæstningsexperter. Her hentede Antonius van Opbergen sine Ideer til en Moderni-

sering af Kronborgs Bastioner, af hvilke den nye, vældige Ridder Postej (Frederik IV's Bastion) med sine Kasematter i to Etager maa regnes for et af Tidens betydeligste og bedst bevarede Exempler paa Militærarkitektur.

Kronborgs Bastioner, hvis klare og simple Bygnings-Legemer danner en æstetisk virkningsfuld Kontrast til selve Slottets lette og levende Silhouet, dets Skulptur, som rigest udfolder sig omkring Portaler, paa Vægtergange, Taarne og Gavle, alt sammen har sin Oprindelse i Flandern, hvor Cornelis Floris, Vredeman de Vries og andre Kunstnere udgav deres Ornamentstik til Glæde for Stenhuggere og Snedkere i det ganske Nordeuropa.

Saaledes som i Middelalderen Kunstnere og Haandværkere drog ud fra Katedralernes store Byggeværksteder til mindre Arbejder paa Landet, spredte, efter at Kronborg var fuldført, Muremestre og Stenhuggere den flamske Renaissances Form-sprog til fjerne Egne, hvor jævne Folk tilegnede sig det, og hvor det længe stod højt i Yndest.

Den store klassiske Arkitektur har hos os aldrig ret kunnet trives uden for Hoffets snævre Kred. Selv Folk af Formue og Adel manglede som Regel Kendskab til Søjleordenerne og lod sig nøje med Huse, der var blevet til paa middelalderlig Vis, indefra, mere eller mindre festligt udsmykkede Boliger. De svungne, vælske Gavle, der første Gang vandt Danskernes Hjerte paa Kronborg, blev sent glemt. Deres Former lod sig let overføre i Teglsten og anvende til Pryd for et nordisk Hus med stejle Tage. Man finder endnu saa sent som i Slutningen af det 18. Aarhundrede hist og her ægte Efterkommere efter Kronborgs Spir og Gavle.

Kronborgs Historie som Slot blev langt kortere end dets Skæbne som Fæstning, og kun to danske Konger, Bygherren Frederik II og hans Søn Christian IV, har faaet deres Navne knyttet hertil. Udviklingen gjorde hurtigt Slottet umoderne og inden længe helt ubeboeligt.

Endnu inden Byggearbejderne var afsluttet, tog Frederik II Kronborg i Brug. Det var saaledes her, at han i August 1582 modtog det engelske Gesandtskab og fik overrakt Hosebaandsordenens Insignier, som kan betragtes i de danske Kongers kronologiske Samling paa Rosenborg. Men kun i tre Aar levede Frederik II efter Fuldførelsen af det Værk, som mere end nogen anden af hans Livs Bedrifter har kastet Glans over hans Kongenavn.

Christian IV vilde ikke lade sig nøje med Faderens Slot ved Sundet, men skabte sig sit eget: Frederiksborg, et større, mere pragtfuldt og moderne, men ikke værdifuldere Bygningsværk end Kronborg.

At Kronborg allerede dengang blev betragtet som en Pryd for Riget, viste sig efter Brandkatastrofen i 1629. Ved denne Lejlighed blev Slottet næsten total Ruin, og skønt Rigsraadet i Betragtning af Landets finansielle Nød var imod dets Genopførelse, tvang Kongen den igennem, og Kronborg genopstod næsten i eet og alt, som det forhen havde været. Ledelsen af den store Restaurering betroede Kongen til sin første Arkitekt Hans van Steenwinckel, hvis Fader havde været blandt de flamske Murermestre, som i 1578 blev indkaldt til Opførelsen.

Christian IV viste sin Faders Værk stor Pietet og ønskede ikke at sætte sit eget personlige Præg paa Bygningen. De Forandringer, som fandt Sted, skyldtes næsten alle praktiske Aarsager eller beroede paa den naturlige Stiludvikling. For den ydre Virkning blev det temmelig afgørende, at man opgav de upraktiske, aabne Vægtergange og trak Tagene ud herover. Dermed mistede Huset sin lidt spidse – gotiske – Silhouet, og da Gavlkvistene samtidig blev forhøjede og flyttet ud i Flugt med Façaderne, fik Slottet en Svulmen, som var dets oprindelige Karakter fremmed. At det indre Udstyr nu blev præget af den hollandske Barok, maatte nødvendigvis følge af Smagens Nyorientering.

Christian IV havde genskabt Kronborg, hvad Danmark maa være ham evig Tak skyldig for, men kort efter ophørte Slottets Betydning som Kongebolig. Enevældens Monarker har næppe yndet Udsigten til den tabte Provins hinsides Sundet, i øvrigt krævede de en stor Residens med en stærkt differentieret Rumfordeling som Ramme om et indviklet Hofceremoniel og et bekvemt Landslot til Hvile i den korte danske Sommer. Ingen af disse Krav kunde Kronborg tilfredsstille. Slottet blev forladt af sit Herskab, stod en Overgang tomt for siden at blive indrettet til Kaserne. Denne Tilstand ophørte først fuldstændig i 1925.

Til Trods for det Misbrug, som Kronborg i en lang Periode var udsat for, blev dets Betydning som nationalt Symbol stedse respekteret, og igennem hele det 17. og 18. Aarhundrede lod de skiftende Konger Bygningens Ydre vel vedligeholde. Hofarkitekterne underkastede sig paa dette Sted fuldstændig Renaissancens Krav, uanset om de vanligt udtrykte sig i Rokokoens eller Klassicismens Formsprog.

Efter Svenskerne's Okkupation i 1659, da det kostbare Springvand i Gaarden og Bordhimmelen fra den store Sal blev bortført, lod Kong Christian V Slottet indeslutte i den vældige Ring af Volde og Grave, »Kronværket«, som først et moderne industrialiseret Samfund har vovet at angribe. Et Skibsbyggeri ved Helsingør Havn blev Gøgeungen i Reden. Vel kan Kontrasten mellem et moderne Skibsværfts Larm og Stilheden paa et historisk Sted gøre et tankevækkende Indtryk, dog lader Virk-

ningen heraf sig overdrive. Kronborg ses efterhaanden vanskeligt fra Helsingør, og lykkes det at faa et Glimt, syner det lille ved Sammenligningen med de himmelhøje Kraner. Men ud til Søen ligger det endnu frit og beviser, at det i Virkeligheden er stort. Det folder sig ud for vort Øje, suverænt beherskende sine naturlige Omgivelser, det straalr med sine lysende, grønne Tage og gyldne Vindfløje som et ædelt Diadem, et Rigens Klenodie.

KRONBORG castle is unique, although its architectural merits cannot be said to be superior to those of all other Renaissance castles. Measured by strictly classical standards, it would be easy to point out shortcomings in the work of Frederick II. Nevertheless, Kronborg is unique in its situation and its history.

Every great work of art is originally based on an idea, and perfection can only be achieved if such an idea is carried through and clearly brought out in every detail. But such fulfilment is rare. Many different circumstances, internal and external, generally prevent the supreme realization of an artistic conception. In the case of Kronborg, there was no primary intention forming the basis of the work; in the course of construction the builder changed his plans and his architects. The building proceeded gradually and fragmentarily, but at its completion, a miracle had been achieved. Kronborg emerged as a great work of art.

It is difficult to imagine an old royal castle without a secret and Kronborg, of course, has its own too, although it is neither Ogier the Dane down in the darkness of the casemates, nor the ghost of Hamlet's father on its perpetual nightly wanderings on the ramparts. Incidentally, it is somewhat difficult to realise that the castle was barely finished at the time when Shakespeare made it the haunt of ghosts. However, it was only apparently new, because behind the splendid sandstone facing of the Renaissance building was a medieval castle, a fact hardly known to the great English poet. That is the secret of Kronborg, and no one who has not seen it revealed can fully appreciate the castle from an architectural point of view, or understand its artistic idea.

The builder of Kronborg, Frederick II, was forty years old and newly-married when he commenced the restoration of the stronghold of his forefathers, "Krogen", so called after the point north of Elsinore, where the old castle was guarding the entrance to the Sound. The King had just ended a long and devastating war with no gain, but with his honour and country intact. The national economy was improving and there was a revival of cultural life. The prospects for a long period of peace inspired optimism, and the arts again flourished.

The King's father had been a Spartan not given to the princely pleasures of hunting and building. Only during the last years of his reign did he spend money on residences by modernizing a few of his bleak medieval castles so as to make them habitable, but the alterations were made with no special regard to purely aesthetic claims. Christian III did not leave his son a single castle which fully satisfied the demands of a renaissance prince for comfort and his desire to provide a brilliant background for his own person.

As a bachelor, Frederick II did not resent living under modest and old-fashioned conditions, and during the war all the revenues of the crown were swallowed up by the army and navy. The King was an ardent huntsman and preferred to stay at the castles amidst the forests of North Sealand or East Jutland, so when the time came for peaceful pursuits he first contemplated the modernization of Frederiksborg and Skanderborg.

The Privy Purse of the Danish Kings had for many years benefited from the dues payable by foreign vessels that passed the Sound, and during the war these had been increased considerably. A strong fortress at the narrowest point of the Sound was the best means of enforcing this source of revenue, and the situation being ideal, not only strategically but also as regards scenery, the King served his own purposes and those of his country by erecting a fortified castle in this place. Moreover, the costs were defrayed by the Sound Dues so that he was quite independent of his Privy Council.

Thus Kronborg was built with foreign money and by foreign artists and craftsmen, and yet this castle, above all, has come to be cherished as a national symbol. This idea, apparently a paradox, seems quite natural upon the disclosure of the secret of the castle, that is, the idea underlying its creation.

The stronghold of King Eric of Pomerania situated on the desolate spit – stretching far into the sea from the northeasternmost corner of Sealand towards the coast of Scania, was a Gothic citadel, the enceinte of which formed a quadrangle, big enough to hold a considerable contingent of mercenaries. Built into the enceinte, in the corners of the spacious courtyard were different houses: in the north-east corner, right inside the gate, was the King's chamber; opposite, in the south-east corner was another stone house, and finally, in the south-west corner was a hall, the Palatium, the largest of the structures.

Parts of the original walls of these buildings still remain in the two lower storeys of Kronborg and can be seen by the visitor to the castle. Originally, the King intended only to alter and extend the various houses, while modern flanking works, bastions, were erected to hold a modern siege artillery at a respectful distance. Initially, there was thus no plan for a complete rebuilding of the fortress.

Already during the first period of reconstruction, when the architect Hans van Paeschen was technical and artistic supervisor, Frederick II began to link up the various structures exactly in the same manner as had been done by his mother, the Dowager Queen, at her Castle of Sønderborg. But neither at that time nor later was any harmonious whole achieved. At Kronborg, the King and Queen still had their apartments

on the first floor of the north wing, where they each occupied two rooms, a sitting-room and a bedroom. In the northern countries it had long been the custom even of royalty to live under such modest conditions. In continuation of the royal apartments were rooms occupied by the Chancelleries, the government offices. In the stone house opposite the royal rooms the King built a chapel, and in the west wing suites of rooms were set aside for guests. This rather haphazard arrangement was maintained right up to the completion of Kronborg, and proved an obstacle to the carrying through of a purely artistic planning of the exterior and interior of the castle.

Thus the building of Kronborg proceeded along the lines hitherto followed, that is from within and by stages. That the final achievement is of such great artistic value is due to the talented young architect appointed by the King in 1578, as successor to Hans van Paeschen. His name was Antonius van Opbergen, and he came from Malines.

When in 1577 Frederick gave his castle, as yet uncompleted, the name of Kronborg, it was more like a fortress with certain, rather limited, facilities for the accommodation of a royal court for short periods.

Under the supervision of the new architect, and in the course of seven years, Kronborg became a castle surrounded by quite up-to-date outworks. At this important strategic point the King insisted upon the defensive works, but owing to the developments in gunnery these works no longer had to be taken into account in the construction of the residential parts. Thus, irrespective of the defence works, the fortress could be converted into a castle, and the insertion of numerous large windows – particularly in the walls facing the courtyard – permitted light and air to penetrate everywhere. On the top floor and the part above the Watch Gallery – now a peaceful passage – the true Renaissance style indulges in a gay interplay of gables and spires.

Antonius van Opbergen's master hand created a unity out of the medley of buildings, so that a sharp eye is needed to detect the joins. However, the architect was tied down in many ways on account of the existing medieval buildings, and his talent was sorely tried. Still his genius overcame all difficulties, and he created a genuine artistic entity, though perhaps of more decorative than architectural value.

Antonius van Opbergen's original intention was to build the castle according to modern French design (Du Cerceau). His idea was to site the building towards the east. The narrow east wing was planned one storey lower than the other three, and intended as a terrace between the north and south wings. However, this plan could never have been properly carried through, as the position of the gateway and the royal apartments in the north wing was already fixed. Kronborg was never to lie open to

the sea, which would hardly have been a healthy proposition when the east wind was blowing. The central part of the edifice is the closed courtyard, and from the costly ingenious fountain in the middle, radiate all paths to the many entrances to stair turrets and cellars. The King alone, through his secret passage, could leave his castle without entering the courtyard.

All the same, Kronborg is mainly orientated towards the east, and appeared in all its splendour to the ships, all of which – including the King’s own – respectfully dipped their topsails in salute as they sailed past. The east wing being much narrower, its roof and gables were of necessity much lower than those of the others, and in its full length the structure facing this side is flanked by two complementary bay towers, “Kakelborg” and the “Queen’s Tower”. These aspects reflect the original idea. Only the south wing has a free gable; facing the east, it is a sumptuous ornament designed to give effect from a distance. But generally speaking, Kronborg has no principal facade, the building has been freely designed with due regard to its possible effects from all angles, and viewed from a short or long distance.

Apart from the French motif, vaguely indicated in the plan, Kronborg is a work of pure northern Renaissance. By virtue of its abundant wealth in towers, spires, and gables, its general decorative style, it is a superb example of Flemish architecture. And yet it has no rival in the native land of its style, where no prince was found to cope with such a task, and where no surroundings were available to match the wooded shores of the Sound.

The success of Kronborg as a work of architecture is due to a coincidence of fortunate circumstances.

The suppression of Flanders by the Spaniards, directed particularly at the Protestant handicraftsmen in the big port of Antwerp, culminated shortly before 1577 when Frederick II decided to appoint a new master builder and to complete the restoration of Krogen according to new and more grandiose plans.

Already long before this time Denmark had been in close touch with artists in Flanders, especially in Antwerp. Danish royalty and nobility were patrons of the famous sculptor Cornelis Floris, and Flemish artists used to find employment in this country, but now they came in their hundreds. Besides this export of art and artists, Antwerp was interested in spreading technical and artistic ideas. The fortifications of the city, and the citadel deserted by the Spaniards, were the most important goals in northern Europe for experts on fortress building. Here Antonius van Opbergen obtained his ideas for modernizing the Kronborg bastions, of which the new stupendous

“Ridder Postej” (now the bastion of Frederick IV), with its casemates rising two stories high, must be considered as one of the most significant and best preserved examples of military architecture of that age.

The bastions, whose clean-cut and simple elements form an aesthetically spectacular contrast to the graceful and light silhouette of the castle itself, the various sculptures of Kronborg, most richly manifest around the portals, at Watch Galleries, towers and gables, all these are features originating from Flanders whence ornamental designs published by artists like Cornelis Floris, Vredeman de Vries, and others, were received with enthusiasm by master masons and joiners throughout northern Europe.

Just as the artists and craftsmen of the Middle Ages migrated from the large building schools of the cathedrals to smaller communities in the country, so did the master masons and stone carvers employed at Kronborg leave the castle upon its completion, to settle down in remote places where the common people adopted the style of the Flemish Renaissance, and where it was greatly favoured for a long time.

In this country, the great classical architecture has never flourished outside the narrow court circles. Even men of fortune and the nobility, generally speaking, knew nothing of the Orders of columns, and were content with houses that had been built from within in the medieval way, i.e. dwellings more or less richly decorated. The curved Italian gables introduced at Kronborg became a favourite with the Danes, and persisted for a long time. Their style could easily be executed in brick, and the devices proved a fine ornament for a northern house with steep roofs. Right up to the end of the eighteenth century, imitations of the spires and gables of Kronborg can still be traced in some places.

The history of Kronborg as a royal residence covers a much shorter period than its existence as a fortress, and only two Danish monarchs, its builder Frederick II and his son Christian IV, have resided here. Progress quickly rendered the castle old-fashioned and, indeed, unfit for habitation.

Already before completion of the building operations, Frederick II used Kronborg as a residence. Thus in August 1582 he received the English ambassador here and was presented with the insignia of the Order of the Garter, which may be seen in the chronological collection of the Danish Kings at Rosenborg. However, Frederick II lived for only three years after the completion of the work which perhaps more than any other of his life's achievements has cast a glory over his royal name.

Christian IV was not to be content with his father's castle by the Sound, but created his own: Frederiksborg, a larger, more magnificent and modern building than Kronborg.

The fact that already then Kronborg was considered a national treasure was proved after the fire in 1629. By this disaster the castle was almost totally destroyed, and although the Privy Council was against its reconstruction owing to the financial distress of the country, the King compelled its consent, with the result that Kronborg again arose almost entirely in its former splendour. The King entrusted the comprehensive restoration to his chief architect Hans van Steenwinckel, whose father was one of the Flemish master masons to be engaged for the erection of the castle in 1578.

Christian IV showed great veneration for his father's grand work and did not allow his personal taste to dictate the building. Nearly all the alterations made were due to practical considerations or to a natural development of style. It became of rather decisive importance to the aspect of the castle that the unpractical open Watch Galleries were abandoned and the roofs carried over the gallery. The building thereby lost its somewhat pointed – Gothic – silhouette, and as simultaneously, the dormer gables were increased in height and built in alignment with the facades, the castle acquired a bulging appearance quite out of keeping with its original character. A natural consequence of the new development in taste was the Dutch Baroque which now was to dominate the furnishings and fittings of the castle.

Christian IV created a new Kronborg for which his country is forever indebted to him, but shortly afterwards the castle lost its importance as a royal residence. The absolute monarchs probably never relished the sight of the lost provinces on the other side of the Sound, and besides, their requirements demanded a large residence with a more differentiated distribution of rooms as a setting for the elaborate court ceremonies, and a convenient smaller place for recreation during the short northern summer. Neither of these claims could be satisfied at Kronborg. The castle was deserted by royalty and stood empty for some time, although later it was used as a barracks. Its function as such did not come to an end until 1925.

In spite of the disuse the castle had fallen into over a long period, its importance as a national treasure was ever cherished, and throughout the seventeenth and eighteenth centuries the various Kings saw that the exterior of the edifice was kept in good repair. Here the royal architects followed the demands of the Renaissance in every respect, even though the usual style of their age was the Rococo, or Neo-classicism.

After the Swedish occupation in 1659, when the grand fountain in the courtyard and the canopy of the great hall had been carried off, King Christian V had the castle surrounded by enormous ramparts and moats, the so-called “Kronværk” (crown-work).

These have remained unaltered until our industrial age, when a shipbuilding yard in the port of Elsinore has become the intruder.

It is true that the contrast between the clanging noises of a modern ship-yard and the venerable silence of an historical place may give rise to many thoughts, though the effect has been somewhat overrated. Year by year it becomes more difficult to see Kronborg from Elsinore, and if we do catch a glimpse of it, it seems dwarfed in comparison with the sky-high cranes. But fortunately, the aspect from the sea is still free and shows the castle in its true grandeur. Here Kronborg reveals itself to our eyes, supremely dominating its natural surroundings, in its radiant splendour of verdigris copper roofs and gilded vanes, like a precious gem, a rare treasure of the realm.

TIDSTAVLE CHRONOLOGICAL TABLE

Kong Erik af Pommern indfører Øresundstolden og lader bygge en Borg »Krogen« ved Helsingør.	c. 1425	King Eric of Pomerania introduces the Sound Dues, and commences the erection of a castle "Krogen" at Elsinore.
Kong Christian III lader den sachsiske Arkitekt Hans von Dieskau projektere to Bastioner ved Krogen.	1558-59	King Christian III approves the project by the Saxon architect, Hans von Dieskau, for two bastions at Krogen.
Kong Frederik II paabegynder med Hans van Paeschen som Arkitekt en Ombygning af Krogen og en Opførelse af bastionære Udenværker.	1574	King Frederick II begins the rebuilding of Krogen and the erection of bastioned outworks, with Hans van Paeschen as architect.
Kongen bestemmer, at Krogen herefter skal hedde Kronborg, og Hans van Paeschen forflyttes til Bohus. I hans Sted antages Antonius van Opbergen.	1577	The King proclaims that from now on the name of Krogen is to be Kronborg, and Hans van Paeschen is transferred to Bohus. In his place, Antonius van Opbergen is appointed.
Antonius van Opbergen rejser til Nederlandene for at studere og antage Murermestre og andre Haandværkere.	1577-78	Antonius van Opbergen goes to the Netherlands on a study tour, and engages master masons and other craftsmen.
Antonius van Opbergen projekterer en Modernisering af Fæstningsværkerne og fortsætter Slottets Ombygning.	1578	Antonius van Opbergen projects a modernization of the fortifications, and continues the rebuilding of the castle.
Kongen beslutter at beklæde Slottets Mure med skaansk Sandsten og dets Tage med Kobberplader.	1580	The King decides to have the walls of the castle faced with Scanian sandstone, and its roofs covered with copper plates.
Østfløjen paabegyndes. Maleren Hans Knieper slutter Kontrakt angaaende Udførelsen af en Serie vævede Tapeter til den store Sal.	1581	The east wing is commenced. The painter Hans Knieper signs a contract for the production of a series of woven tapestries for the "Banqueting Hall".
Slotskirken bliver taget i Brug. Kongen modtager Høsebaandsordenens Insignier paa Slottet.	1582	The Chapel is consecrated. The King receives the insignia of the Order of the Garter at the castle.
Billedhuggeren Georg Labenwolfs store Fontaine opstilles midt i Slotsgaarden.	1583	The large fountain by the sculptor Georg Labenwolf is set up in the middle of the courtyard.
Kongen slutter Kontrakt med Antonius van Opbergen angaaende Slottets Fuldførelse.	1584	The King concludes a contract with Antonius van Opbergen for the completion of the castle.
Antonius van Opbergen faar sin Afsked og drager til Danzig.	1585	Antonius van Opbergen is discharged, and goes to Danzig.
Natten mellem den 24. og 25. September bliver Kronborg ødelagt ved en Brand.	1629	The night of the 24th September, Kronborg is ravaged by fire.

Christian IV lader sin Arkitekt Hans van Steenwinckel istandsætte Kronborg efter Branden.	1631-37	Christian IV orders his architect Hans van Steenwinckel to restore the castle after the fire.
Svenske Tropper belejrer og erobrer Kronborg. Slottet plyndres, Fontainen føres bort.	1658	Swedish troops besiege and capture Kronborg. The castle is plundered, and the fountain carried off.
Christian V lader opsætte Portalen omkring Porten i »Kronværket«, Slottets nye ydre Befæstning mod Landsiden.	1690	Christian V causes the erection of the portal of the gateway in "Kronværket" (the crown-work), the new salient fortification landward.
Fæstningsværkerne udvides.	1713	The fortifications are extended.
Slottet undergaar en Hovedreparation under Arkitekten Cornelius Kriegers Ledelse. Store Dele af Skulpturen fornyes. Kronværksporten bliver forhøjet.	1728-33	The castle undergoes extensive repairs under the supervision of the architect Cornelius Krieger. Large parts of the sculpture are renewed. The gateway of the "Kronværk" is increased in height.
Trompetertaarnets Spir brænder ved Lynild og fornyes af Arkitekten C. F. Harsdorff.	1774	The spire of the "Trumpeter's Tower" is struck by lightning, and renewed by the architect C. F. Harsdorff.
Kronborg indrettes til Kaserne.	1785	Kronborg is used as a barracks.
Slotskirken genindvies efter Arkitekten M. G. Bindsbølls Restaurering.	1843	The castle chapel is re-consecrated after restoration directed by the architect M. G. Bindsbøll.
Slottets Ydre bliver istandsat.	1866-97	The exterior of the castle is restored.
Handels- og Søfartsmuseet paa Kronborg indvies.	1915	The Maritime and Commercial Museum at Kronborg is opened.
Kronborg ophører med at være Kaserne.	1925	The garrison is removed from the old castle wings.
Slottet underkastes en gennemgribende Restaurering under Ledelse af Arkitekten J. Magdahl-Nielsen.	1925-37	The castle undergoes a thorough restoration under the supervision of the architect J. Magdahl-Nielsen.
Første internationale Opførelse af »Hamlet« i Kronborgs Slotsgaard.	1937	First international performance of "Hamlet" in the courtyard of the castle.

FOTOGRAFIER / PLATES

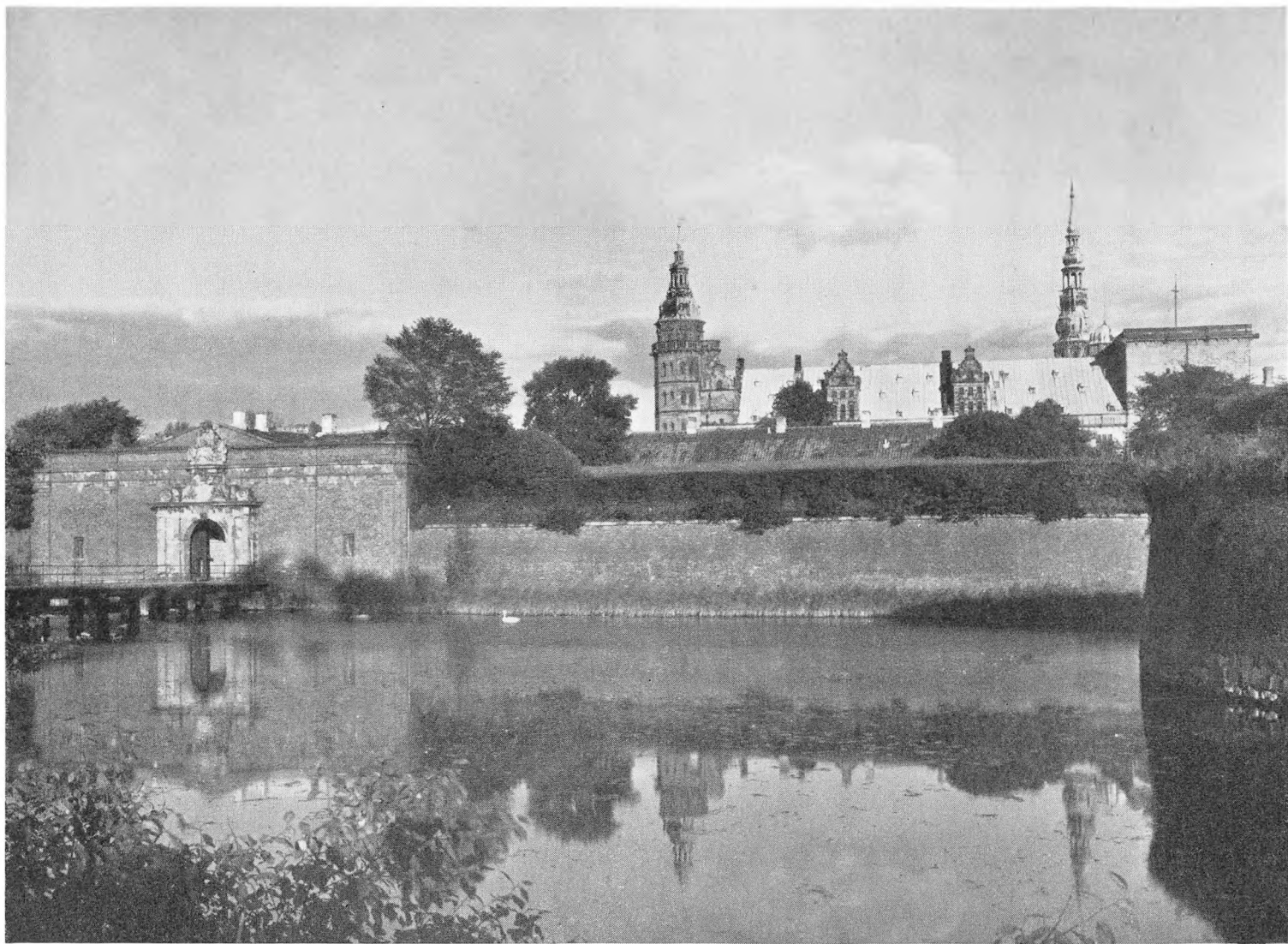
KRONBORG set fra Prins Ferdinand af Würtenbergs Ravelin med Kongens Karnap til venstre og det store Taarn til højre i Billedet.

Kronborg seen from the ravelin of Prince Ferdinand of Wurtemberg with the “King’s Tower” on the left, and the “Great Tower” on the right.



KRONBORG set fra Prins Ferdinand af Würtenbergs Ravelin med Kronværksporten til venstre. Som en straalende Juvel i en enkel Indfatning ligger Slottet bag de murklædte Voldes røde Ringe.

Kronborg seen from the ravelin of Prince Ferdinand of Wurtemberg with the "Kronværk" (crown-work) gateway on the left. Like a brilliant gem in a simple setting the castle is seen encircled by the red brick ramparts.



KRONVÆRKSPORTEN, Lambert van Havens Værk fra 1690, er den første af de fire monumentale Porte, som den besøgende skal passere, før han staar i Slottets Gaard. Det er Barokkens Version af en Fæstningsport, ligesom Mørkeport er Renaissancens. Saaledes som Bygningen præsenterer sig indrammet af Portbuen, vilde Barokken at det gamle Slot skulde ses – monumentalt og effektfuldt som Thomas Kingos berømte Vers paa Indskriftpladen under Enevolds-Kongens kronede Navneciffer.

The “Kronværk Gateway”, built by Lambert van Haven in 1690, is the first of four monumental gates which the visitor has to pass through before arriving in the inner castle courtyard. It is the Baroque version of a fortress gate, while the portal of the “Dark Gateway” is a Renaissance feature. In the days of the Baroque it was desired that the old castle should appear enframed by the gateway arch – as impressive and spectacular in effect as the famous inscription in verse on the tablet below the royal cipher of the autocratic king.



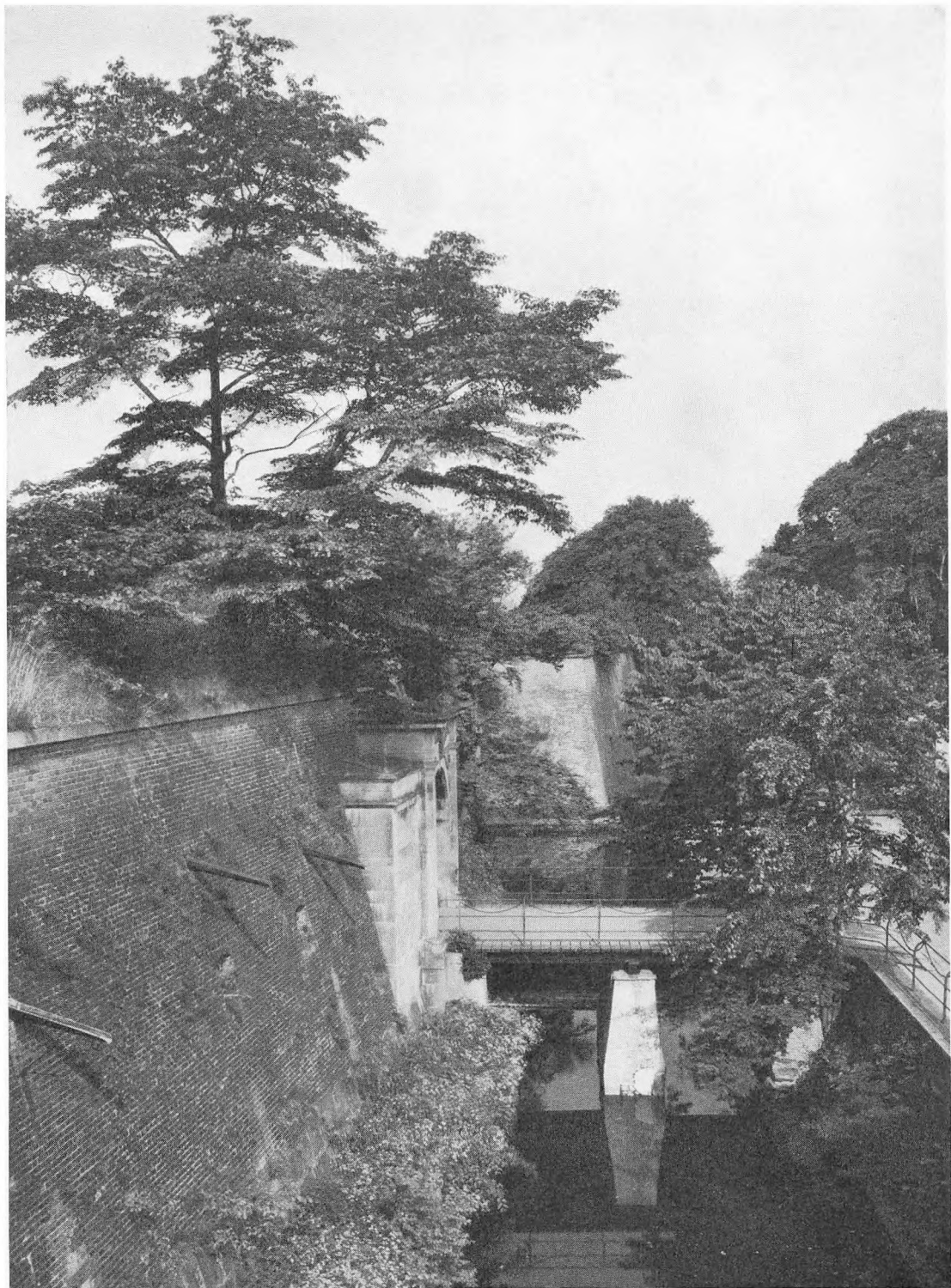
KONGENS KARNAP eller Drejertaarnet paa Slottets Nordvesthjørne er større og mere rummeligt end Kronborgs øvrige Karnapper. Her havde Frederik II en Række store og lyse Kamin-Rum, blandt andre sit Drejerværksted. Den lille Gavl i Billedets Forgrund bærer Aarstallet 1585 og Kongens kronede Navneciffer midt i en Rigdom af ornamentale Detailler i Vredeman de Vries Manér.

The “King’s Tower”, or the “Turner’s Tower”, at the northwest corner, is bigger and more spacious than the other bay towers of the castle. Here Frederick II had a number of large, light rooms with fireplaces, and also his turner’s workshop. The small dormer gable in the foreground of the picture has the year 1585, and the King’s royal cipher set in the midst of a wealth of ornamental details in the style of Vredeman de Vries.



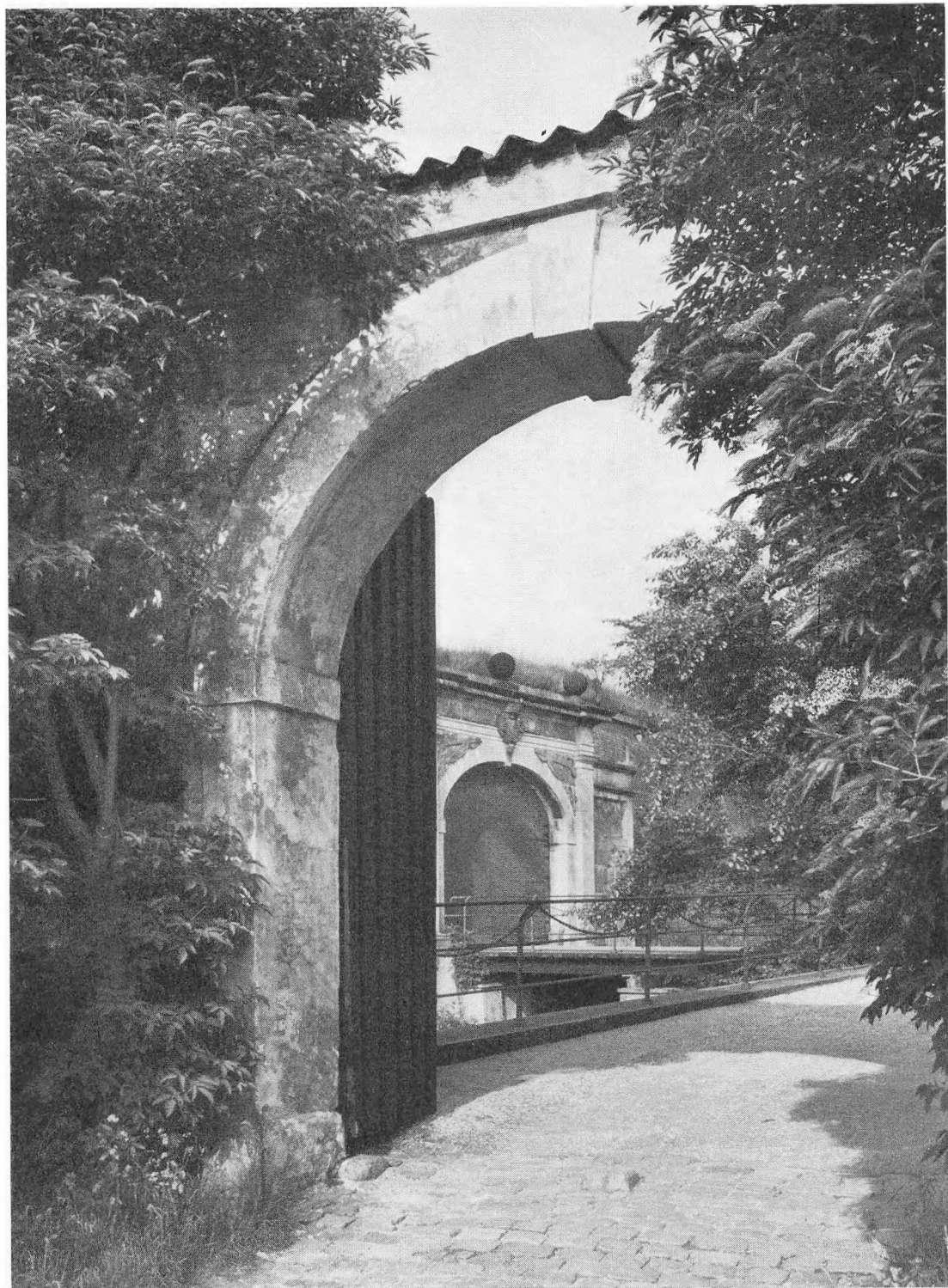
BROEN over nordre Fæstningsgrav og ydre Slotsport set fra Flagbastionen. Ved Sommertide tilslører en yppig Vegetation nu mange Steder Fæstningen Kronborgs strenge Linier. Hvad engang var blodig Alvor, er forvandlet til en smilende Tornerose-Idyl.

The bridge spanning the north moat, and the outer castle gate as seen from the flag battery (or bastion). In summer the severe lines of the old fortress are now in many places concealed by a lush vegetation. Once the scene of grim combats, it has now changed into a picturesque idyl.



YDRE SLOTSPORT set gennem østre Port i den foranliggende Ravelin.

The outer castle gateway seen through the eastern gate of the ravelin in front.



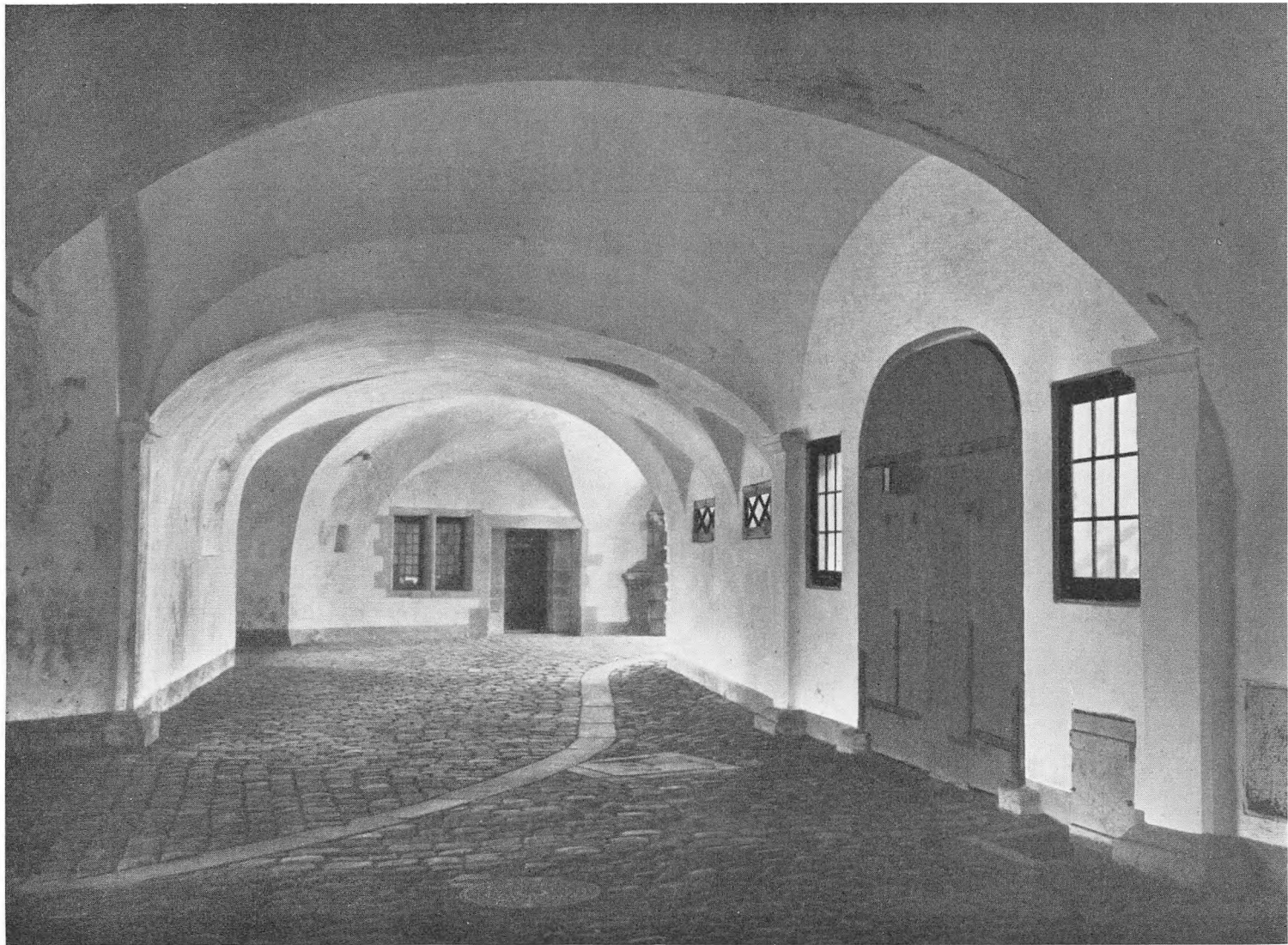
YDRE SLOTSPORT fra 1664, hvorfra Vejen til Slottet gaar gennem en Del af det hvælvede Galleri i Ridder Postej. Da den inderste Ring af Volde og Bastioner fra Frederik II's Tid havde mistet sin Betydning ved Opførelsen af Kronværket, flyttede man Indgangen fra sin gamle Plads nær Bastionens Spids hertil og undgik derved den lange og besværlige Passage gennem hele Bastionens mørke Indre. I Bruskværkskartouchen over Buens Toppunkt findes Frederik III's og Dronning Sophie Amalies Navnetræk, paa Slutstenen Frederik IV's.

The portal of the outer castle gateway dating from 1664, which the visitor passes to reach the castle through part of the vaulted gallery in the "Ridder Postej" (the Knight's Bastion). As the innermost ring of ramparts and bastions from the time of Frederick II had lost its importance after the construction of the "Kronværk", the entrance was moved from its former place near the extreme point of the bastion to its present position, thus avoiding the long and cumbrous walk through the dark interior of the whole bastion. In the cartouche over the crown of the arch are seen the royal ciphers of Frederick III and Queen Sophie Amalie, and on the keystone that of Frederick IV.



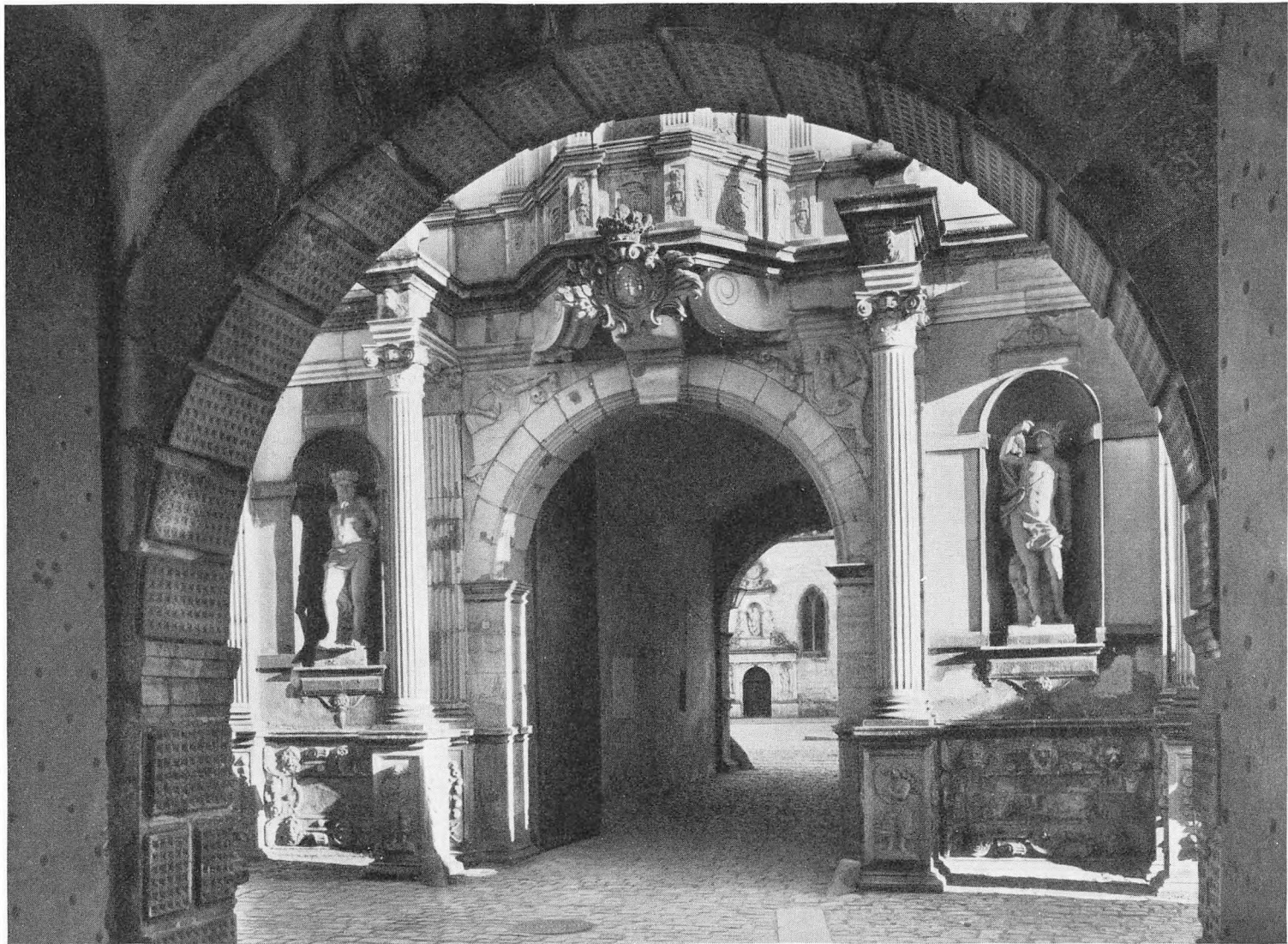
DEN S-SVUNGNE GANG eller Hvælving gennem Frederik IV's Bastion (oprindelig Ridder Postej), som fra ydre Slotsport fører til Mørkeport. I Begyndelsen laa Porten nær ved Bastionens Spids, og den besøgende paa Kronborg maatte færdes et langt Stykke Vej i Galleriets Mørke, før han naaede frem til Slotsgaarden.

The s-shaped passage or archway through Frederick IV's bastion (originally the "Ridder Postej"), leading from the outer castle gateway to the "Dark Gateway". Originally, the entrance was near the extreme point of the bastion, and the visitor to Kronborg had to walk quite a distance in the darkness of the archway or gallery before reaching the castle courtyard.



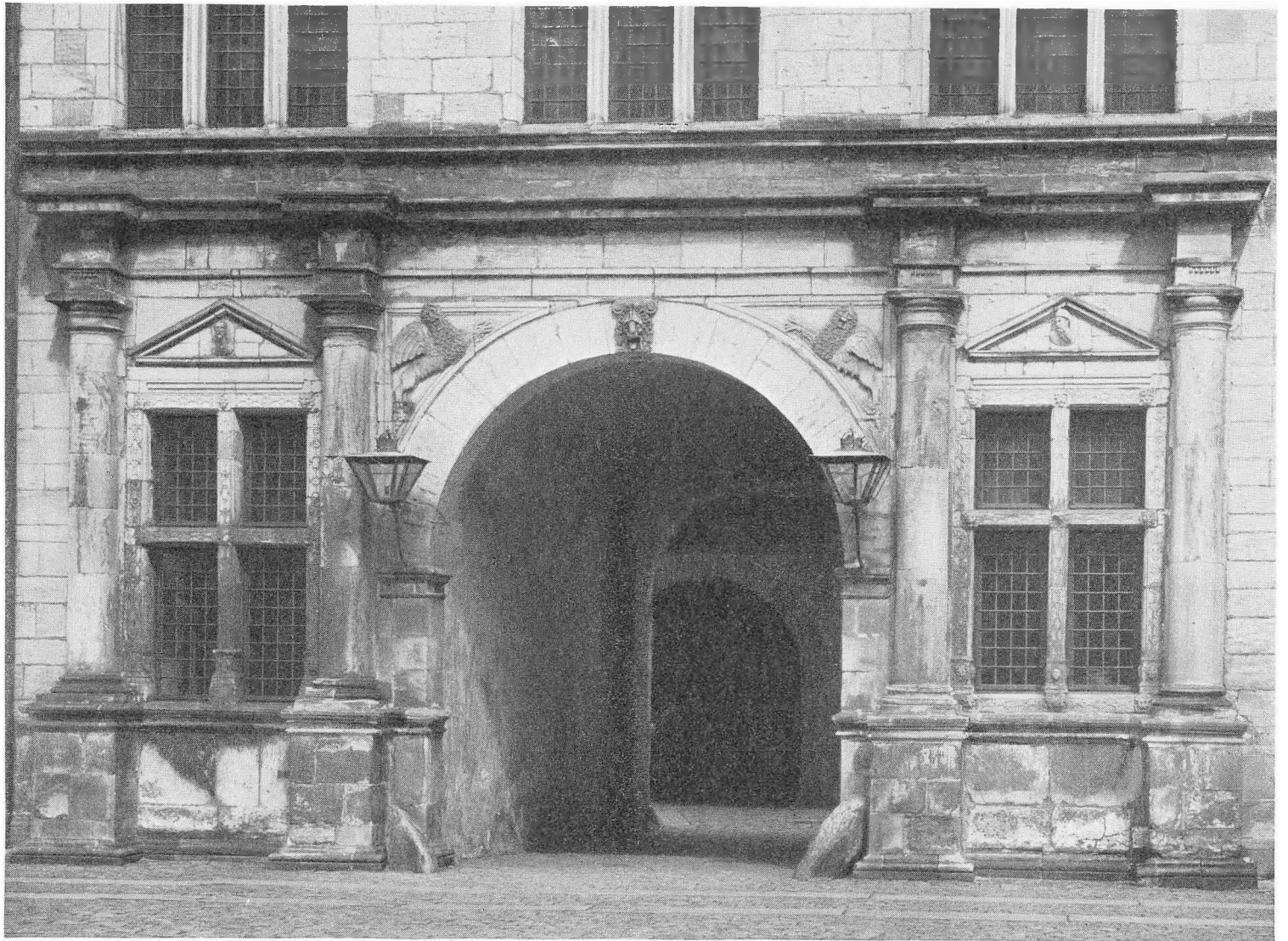
SLOTTETS HOVEDPORTAL indrammet af Mørkeports indre Bue. Den er med sin Skulptur og Frisøjler – de første i Landet, som siden romansk Tid er anvendt paa denne Maade – Kronborgs største og rigest udsmykkede. Portalen udførtes af Stenhuggeren Gert van Groningen og var oprindelig bestemt for Skanderborg Slot, men i 1576 blev den overflyttet hertil. De to Figurer i Nicherne er ikke oprindelige. Den kronede Kartouche under Karnappen, som hører til Kongens Kammer, bærer Christian VI's Spejlmonogram.

The main portal of the castle, framed by the inner arch of the “Dark Gateway”. With its sculpture and detached columns – the first to be used in this country since Romanesque times – the portal is the largest and most lavishly embellished at Kronborg. The portal was executed by the sculptor Gert van Groningen, and was originally intended for Skanderborg Castle, but in 1576 it was removed to this place. The two figures in the niche are not original works. The cartouche surmounted by a crown below the oriel of the King's chamber has Christian VI's cipher, reversed as seen in a mirror.



PORTALEN, som indrammer Slottets Port paa Gaardsiden, er fra 1577 og hører saaledes til Kronborgs ældste Stenhuggerarbejder. Det klassiske Triumfbuemotiv med de fire Søjler af den toskanske Orden har oprindeligt, da Slottets Mure var røde, gjort sig langt kraftigere gældende.

The portal framing the castle gateway to the courtyard, dates from 1577, and is thus one of the oldest stone carvings at Kronborg. The classical motif of the triumphal arch with the four columns of the Tuscan order must originally – when the walls of the castle were red – have produced a far more powerful effect.



SLOTSGAARDENS NORDØSTRE HJØRNE med Dronningens Trappe, som fører op til Kongens og Dronningens Kamre. I Slotsgaarden bereder Kronborg sin Gæst den største Overraskelse. Da Antonius van Opbergen i Begyndelsen af 1580'rne fornyede Slotets Udenværker, lod han det meste af Bygningens nederste Etage dække af Jordfylden fra Fæstningsgravene, saaledes at den udefra kun synes at omfatte to Stokværk, men træder man ind gennem Slotsporten, rejser Kronborgs fire Fløje sig tre Etager højt.

The north-east corner of the courtyard with the Queen's staircase leading up to the private rooms of the King and Queen. The visitor to Kronborg will have his greatest surprise on entering the courtyard. When in the early 1580's Antonius van Opbergen reconstructed the outworks of the castle, he had the greater part of the ground floor of the building covered with earth from the moats, so that seen from the exterior the castle seems to have two stories only, while the visitor coming through the castle gateway finds all four wings to consist of three full stories.



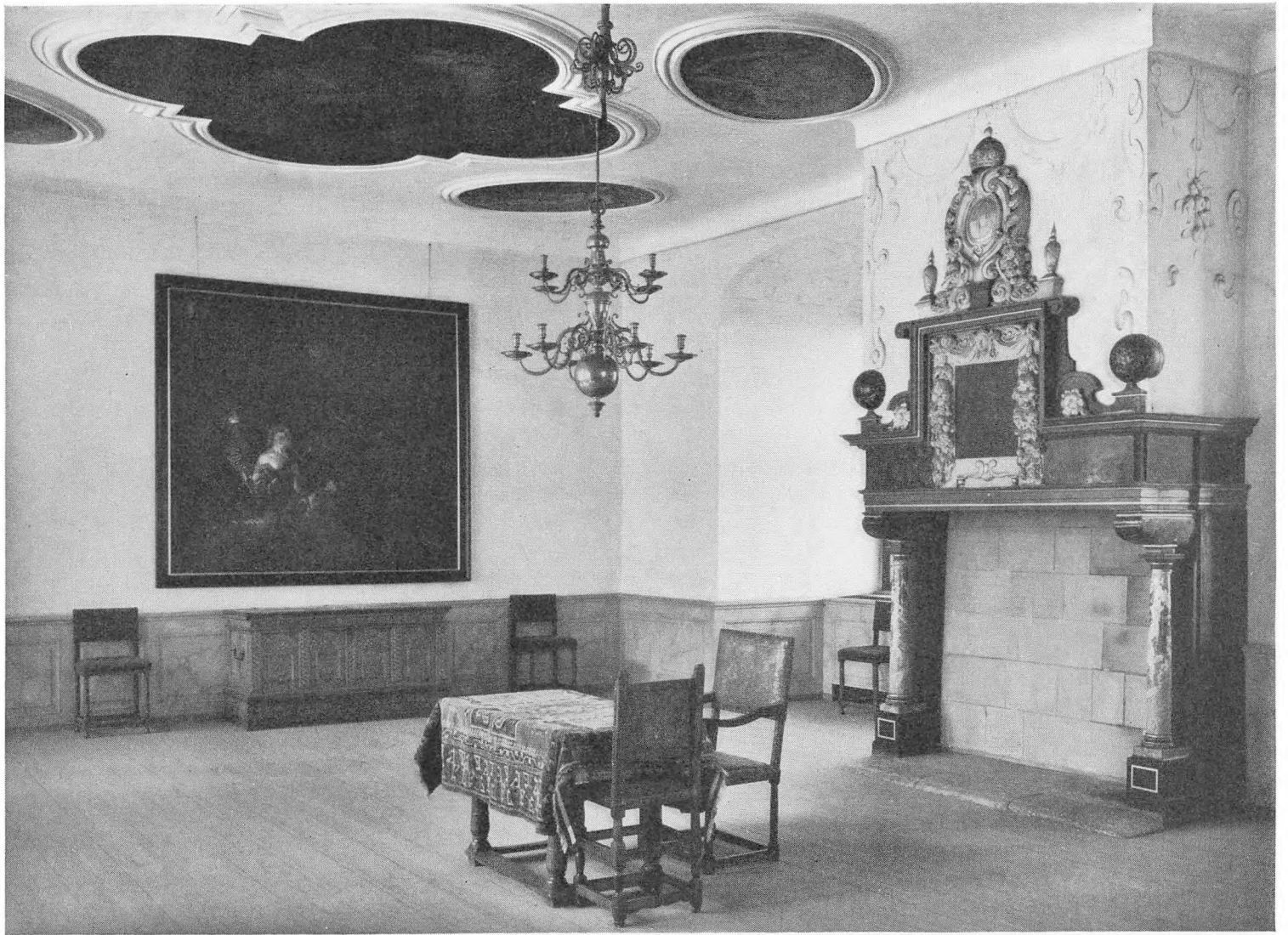
HVÆLV i Kongens Trappe. Alle Slottets Trapperum er overdækket af elegante Grathvælv, som bæres af spinkle Smaasøjler eller Balustre; herpaa breder de mangedelte Hvælvingskapper sig ud ligesom Blomsten paa sin Stængel.

Vaulted roof in the King's staircase. All the stair-wells are covered with graceful, groined vaultings supported by slender shafts or balusters, from which the multipartite compartments spring forth like a flower on its stem.



DRONNINGENS KAMMER i Nordfløjens Østende (2. Etage) blev efter Branden 1629 Christian IV's. Kongen gav det sit endnu bevarede Udstyr, ti Loftsmalerier af Morten van Steenwinckel, forestillende Planeterne, Solen (Apollo), Maanen (Diana), Morgenrøden, Natten og Neptun, og den store Marmorkamin, som rimeligvis er nederlandsk.

The Queen's Chamber in the east end (second story) of the north wing was taken over by Christian IV after the fire in 1629. The King gave it the furnishings which are still extant, namely ten paintings on the ceiling by Morten van Steenwinckel, representing the planets, the sun (Apollo), the moon (Diana), dawn, night, and Neptune, and the large marble chimney-piece, presumably Dutch work.



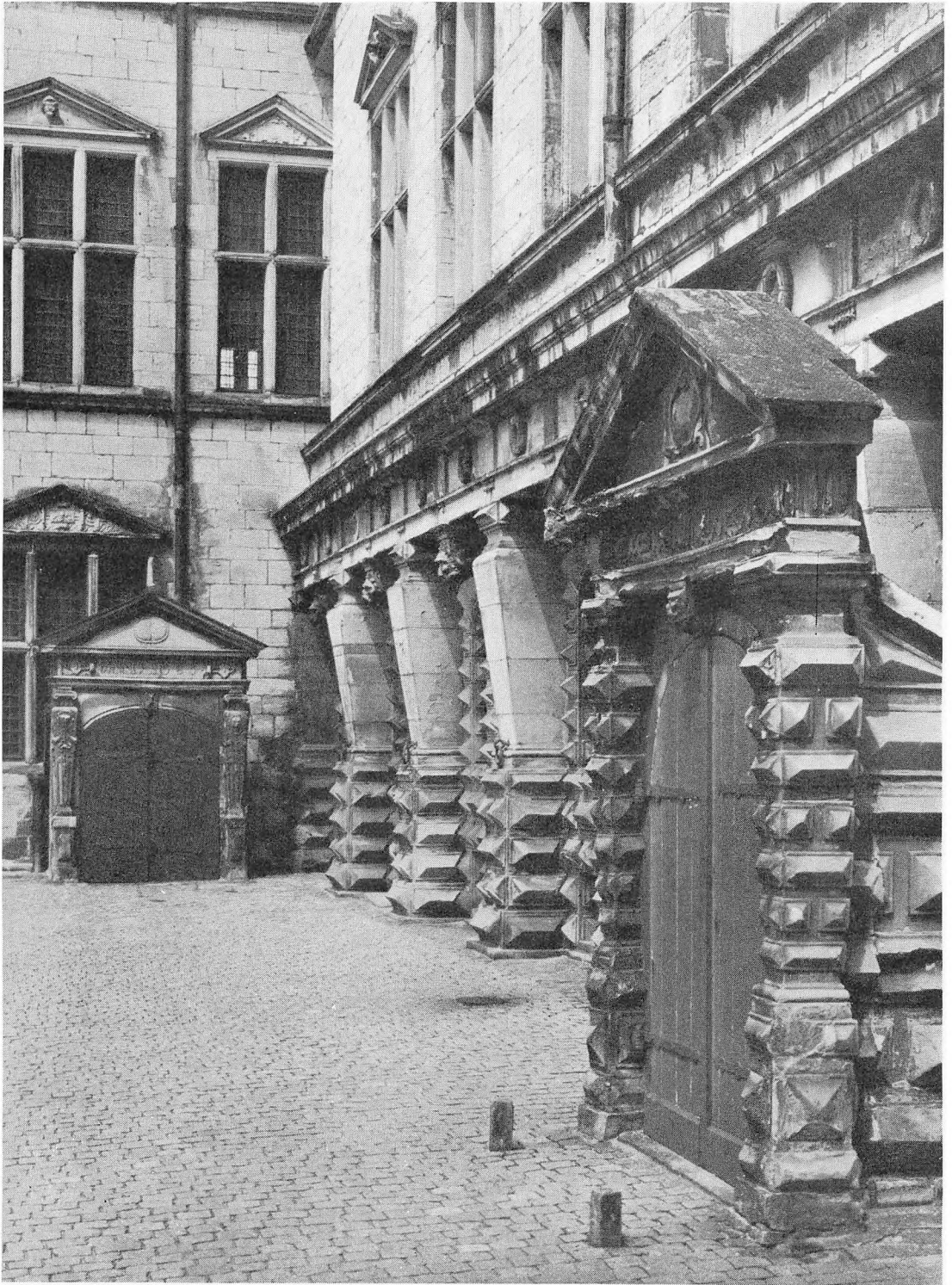
»DRONNINGENS GANG« i Østfløjens øverste Etage forbandt Kongefamiliens daglige Opholdsrum i Nordfløjen med den lange Sal i Sydfløjen, som var Rammen om alle større Festligheder paa Slottet.

The "Queen's Gallery" in the upper story of the east wing, formed the communication between the royal domestic apartments in the north wing and the long hall in the south wing, where all the great festivals at the castle were held.



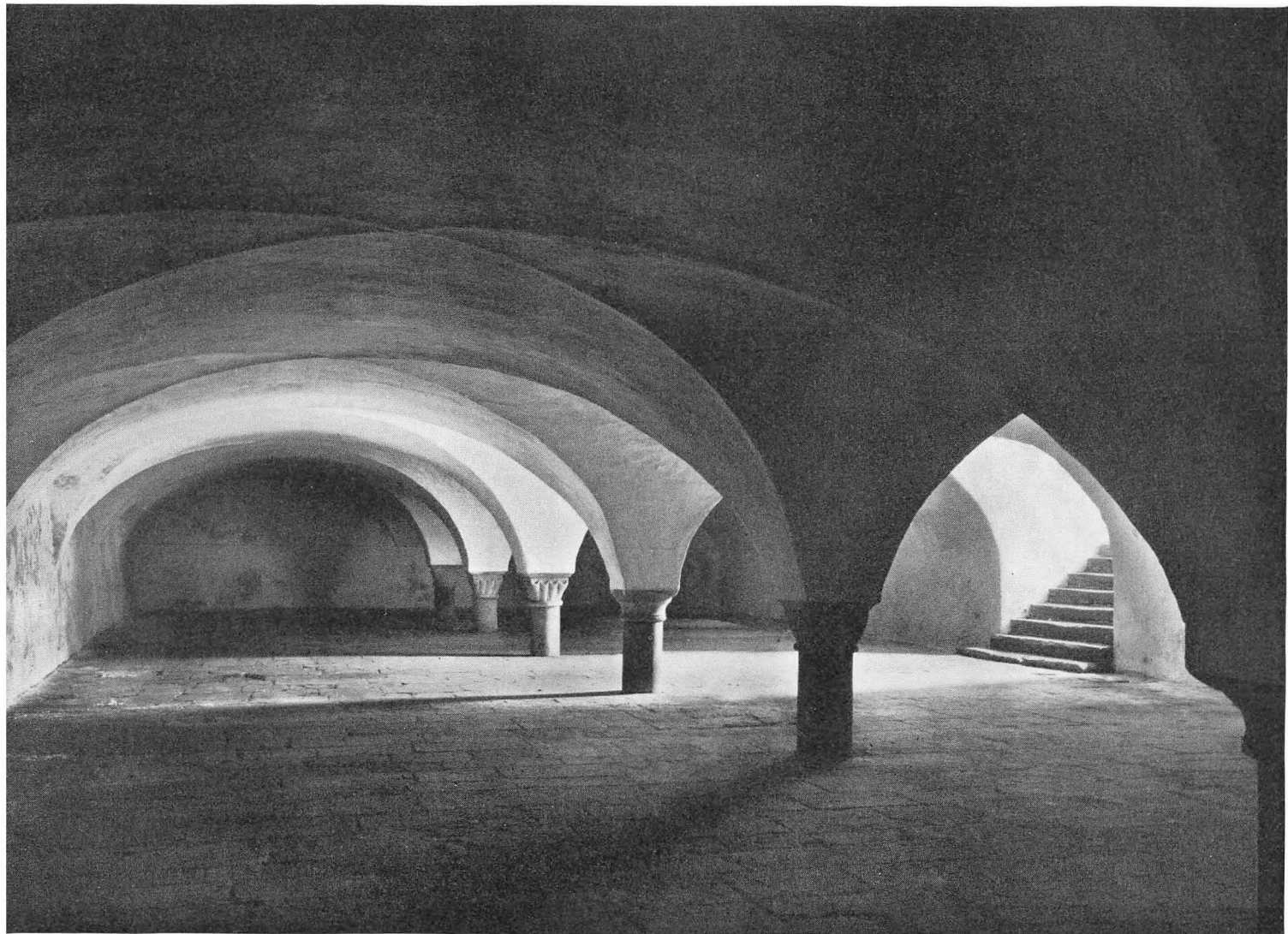
SLOTSGAARDENS NORDØSTRE HJØRNE. I 1581 skabte Antonius van Opbergen Forbindelse mellem Dronningens Gemak i Nordfløjen og Kirken i Sydfløjen lige overfor ved Opførelsen af en smal Bygning, som lukkede Slotsgaarden mod Øst. Af Hensyn til Udsigten fra Vinduerne i Vestfløjens øverste Etage ud over Sundet var Østfløjen oprindelig kun to Etager høj, men praktiske Hensyn sejrede, og hurtigt kom en tredje til. I underste Etage bestaar Façaden af facethugne Kvadre og solide Piller, som bærer det stærkt fremspringende Bjælkeværk. Antonius van Opbergen har her med Mesterhaand formet et Stykke Arkitektur i italiensk Manér.

The north-east corner of the castle courtyard. In 1581, Antonius van Opbergen established connection between the Queen's apartments in the north wing and the chapel in the south wing opposite, by erecting a narrow structure which closed the courtyard to the east. In order to obtain a fine view of the sea from the windows of the upper story of the west wing, the east wing was originally only two-storied, but for practical reasons a third was soon added. On the ground floor the façade consists of diamond-shaped ashlar and massive pillars supporting the boldly projecting entablature. Antonius van Opbergen's master hand has here created an architectural work in the Italian style.



DET STORE KÆLDERRUM under Sydfløjens vestligste Del mellem Kirken og det store Taarn blev udgravet 1578 og tjente siden som Slottets Vinkælder. De brede, men spændstige Krydshvælv hviler paa korte Søjler, hvis normanniske Foldeværks Kapitæler er røvet fra en eller anden af de mange sakrale Bygninger, som Reformationen havde gjort overflødig.

The large cellar under the westernmost part of the south wing, between the chapel and the "Great Tower", was excavated in 1578, and subsequently became the wine cellar of the castle. The broad, yet resilient groined vaults rest on short columns, the Norman scalloped capitals of which have been pillaged from one of the numerous religious establishments rendered superfluous by the Reformation.



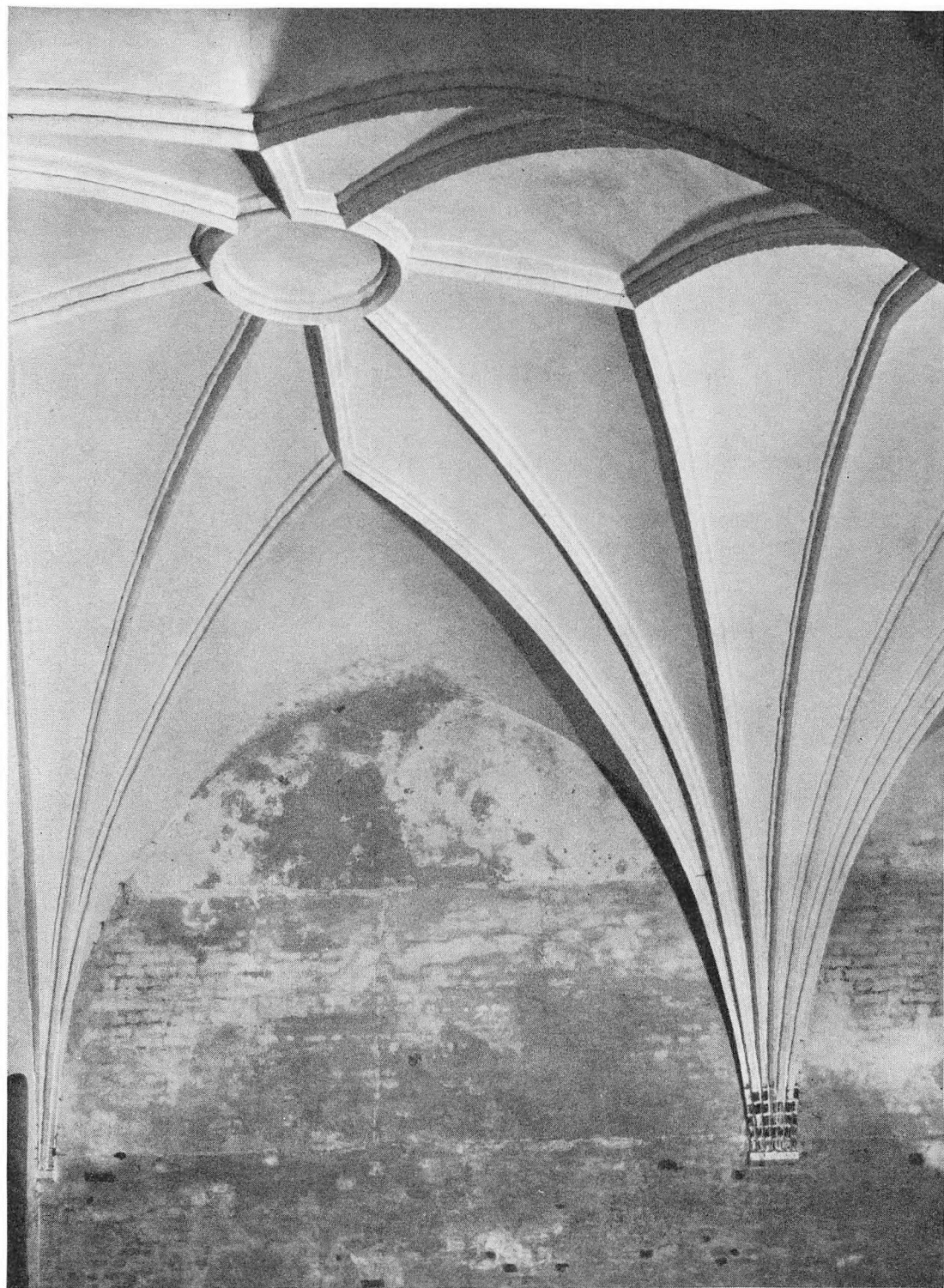
PORTAL omkring Kælderdør i Vestfløjen. Tønden, som pryder Gavlfeltet, har givet et Fingerpeg om, hvad man kunde vente at finde oplagret under de gotiske Hvælv.

Portal round a cellar doorway in the west wing. The barrel adorning the pediment served to indicate what might be stored under the Gothic vaultings.



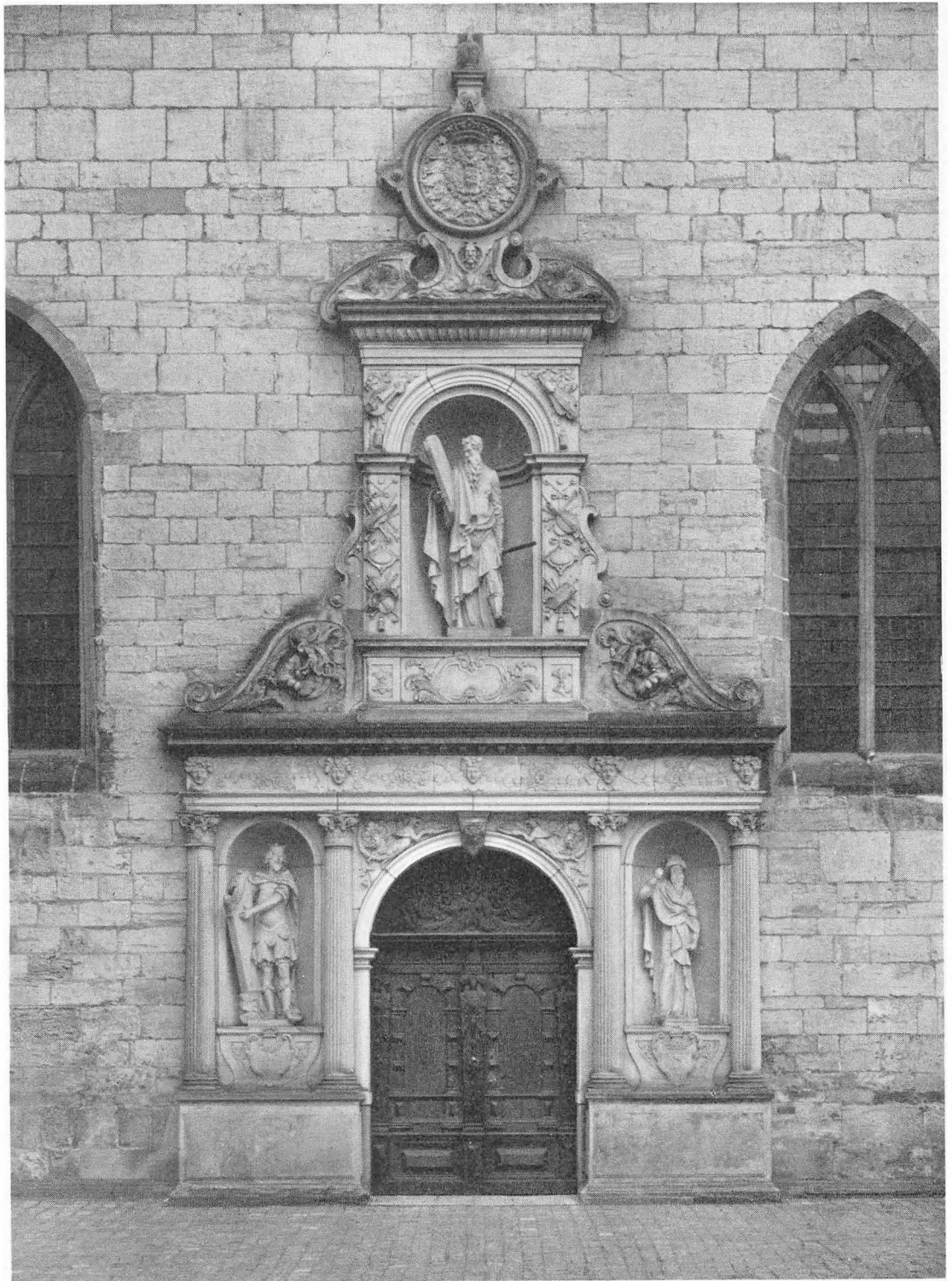
I DET STORE TAARNS INDRE har man under Slottets Restaurering 1924–32 rekonstrueret et Par af de elegante gotiske Hvælv fra Salen i Kongens Palatium. Erik af Pommerns »Krogen« fra o. 1425 var stærkt beslægtet med den prøjsiske Ridderordens Borge, der sjældent manglede store festligt overhvælvede Sale af samme Type som Kong Eriks paa Krogen.

During the restoration of the castle in 1924–32, a couple of the elegant Gothic vaults from the hall of the king's palatium have been reconstructed in the interior of the "Great Tower". Eric of Pomerania's "Krogen" dating from c. 1425, was in close affinity with the castles of the Prussian Knights, where large magnificently vaulted halls of similar types as those of King Eric's at Krogen are frequently found.



PORTALEN omkring Døren til Kirken er fra 1584 eller 85; men dens Figurer, Moses, David og Salomon, er fornyet flere Gange. Den rige Ornamentik præges stærkt af Cornelis Floris italisierende Stil. Vinduernes spidse Buer er derimod Vidnesbyrd om, at man holdt fast ved Gotikken, naar det gjaldt kirkelig Arkitektur.

The portal round the doorway of the chapel dates from 1584 or 1585, while its figures Moses, David and Salomon have been renewed several times since then. The rich ornamentation is strongly influenced by the Italianized style of Cornelis Floris. The pointed arches of the windows, on the other hand, bear witness that for ecclesiastical purposes, the Gothic style was preferred.



KIRKERUMMET set fra Øst. Slotskirken paa Kronborg blev indviet i 1582, og beskyttet af Stenhvælvene undgik dets Træ-Inventar, som først fuldførtes 1586-87, Branden i 1629. Prædikestol, Stolestader og Pulpiturer udførtes under Ledelse af Slottets Snedker Jaspar Mathiesen. Altertavlen fra 1586 skyldes Billedhugger Thomas Frantzen, Orgelet og Kongestolen blev opsat af Christian IV. Trods sin Rigdom paa ornamentale Detailler formaar Inventaret ikke at svække den Styrke og Kraft, som Antonius van Opbergen har givet sit Rum.

The chapel interior seen from the east. The chapel of Kronborg was consecrated in 1582, and its rich furniture and fittings, which were not completed until 1586 or 87, escaped destruction by the fire in 1629 thanks to the protection of the stone vaults. The pulpit, the pews, and galleries were executed under the supervision of Jaspar Mathiesen, the castle joiner. The reredos from 1586 is the work of the sculptor Thomas Frantzen; the organ and the royal pews were installed by Christian IV. In spite of the wealth in ornamental details the furnishings do not diminish the impression of strength and grandeur which Antonius van Opbergen gave to the chapel.



KARYATIDE fra Stolestadegavl i Kirken, o. 1582. Tilsyneladende ganske ubesværet bærer den slanke unge Pige sin Byrde, idet hun blufærdigt, halvt ubevidst søger at skjule sine Yndigheder for Kirkegængerne.

Caryatid from a pew in the chapel, c. 1582. Apparently quite unconcerned, the slender young girl carries her burden, modestly, almost unconsciously, hiding her charms from the churchgoer.



SLOTSGAARDENS SYDVESTRE HJØRNE og Trompetertaarnet set fra Dronningens Taarn. Trompetertaarnet er betydningsfuldt i Kraft af sin Størrelse og sin Placering; det knejser over de andre Trappetaarne midt paa Sydfløjen vis à vis Porten, og dets Spir er højere end noget andet paa Slottet. Gennem Taarnets rummelige Indre var Adgang til Festsalen, og fra dets Galleri højt oppe over Gaarden lød Trompeternes Fanfarer ved de fyrstelige Gæsters Indtog paa Kronborg.

The south-west corner of the castle courtyard and the "Trumpeter's Tower" seen from the "Queen's Tower". This tower is impressive both by virtue of its size and its position; it soars above the other stair towers in the middle of the south wing opposite the gateway, its spire being the highest of all. Through its spacious interior access was gained to the "Banqueting Hall", and from its gallery high above the yard sounded the fanfares of the trumpets upon the arrival of royal guests to Kronborg.

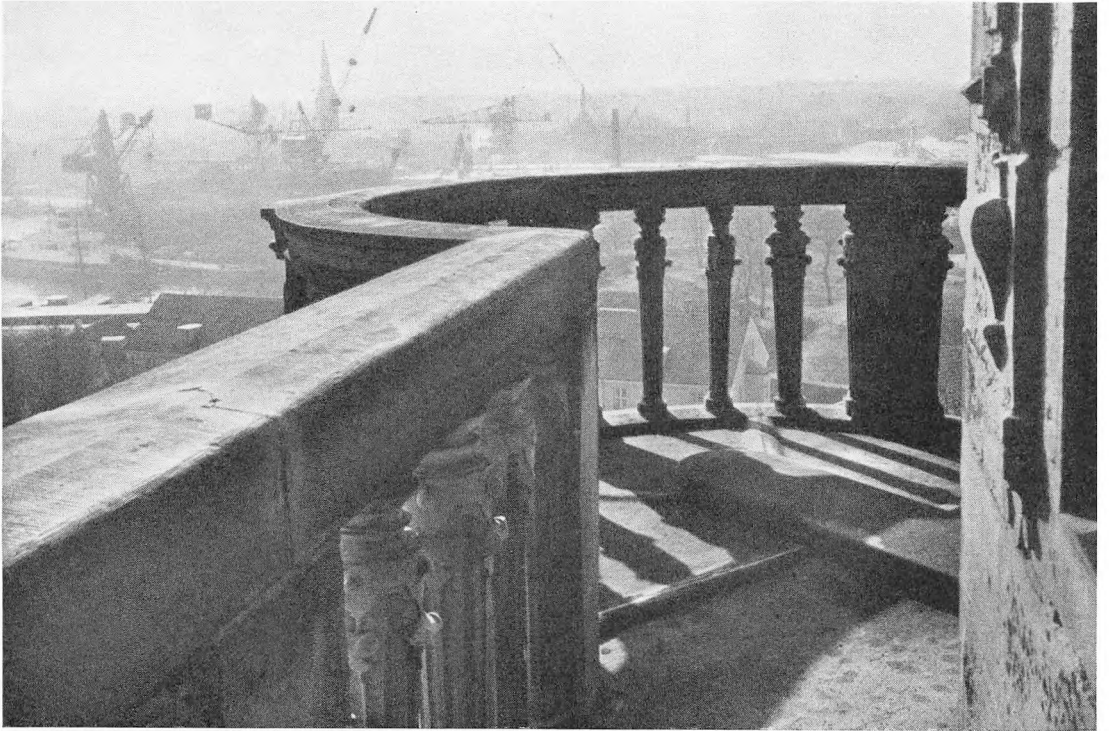


UDSIGT fra Klokketaarnets Trompetergalleri mod Vest over Skibsværftets Kraner. Balustraderne i Galleriets Brystværn tegner elegante Silhouetter imod Solen.

View from the gallery of the "Trumpeter's Tower" towards the west, showing the cranes of the shipyard. The balusters of the parapet of the gallery appear as fine silhouettes against the sun.

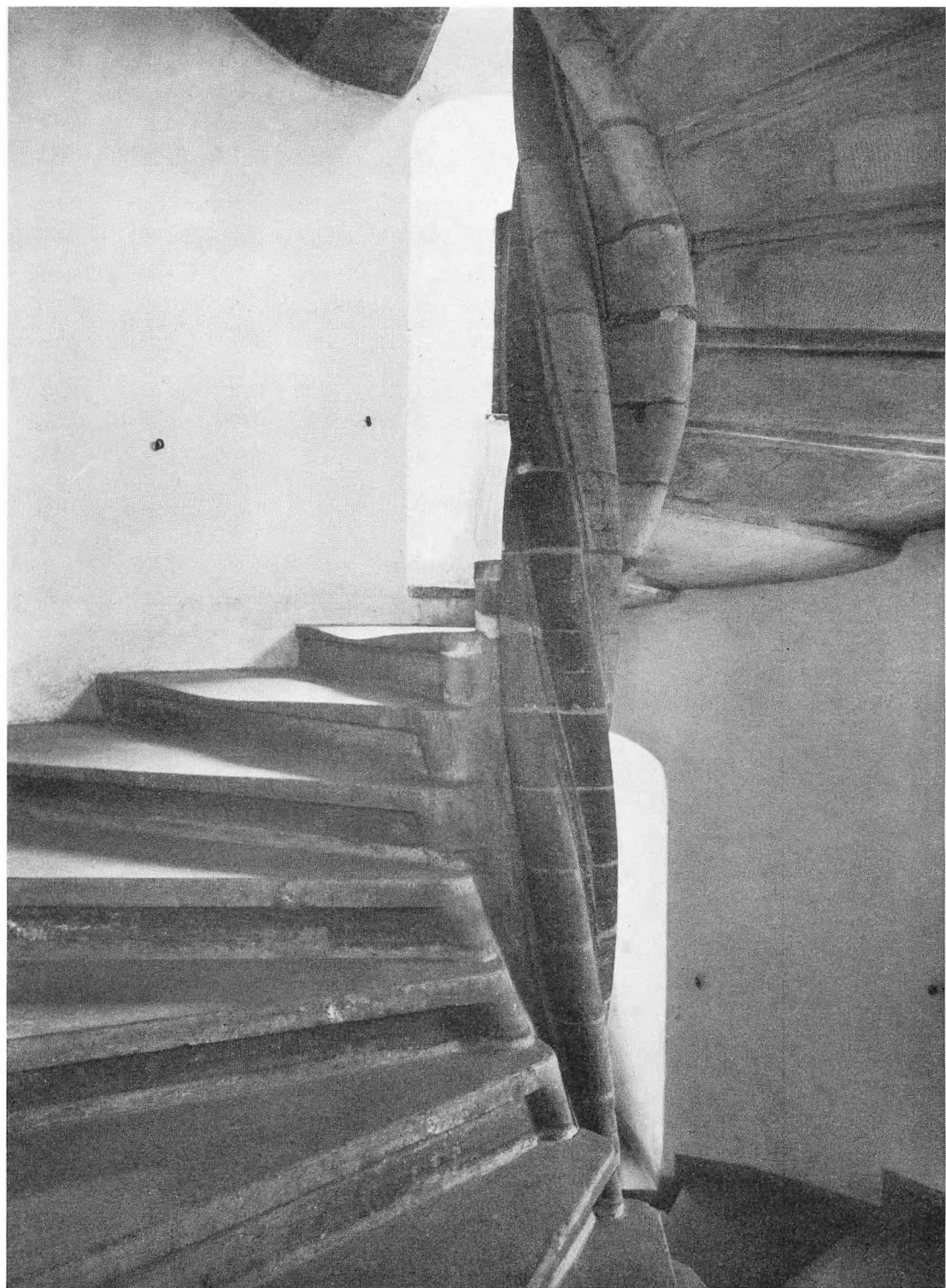
KRONBORG set fra Helsingør. Byen havde ingen kunstig Havn, da Slottet blev opført, det laa helt isoleret, men paa Helsingørs Rhed og under Kronborgs Kanoner ankrede de mange Skibe op for at erlægge Sundtold; i Dag sejler de forbi Toldstedet, og kun enkelte søger Havn dér for at gaa i Dok paa Værftet, hvis Virvar af Kraner og Skibskrog er blevet Kronborg en malerisk, men lidt nærgaaende Nabo.

Kronborg seen from Elsinore. There was no harbour at the time when the castle was erected; it stood quite isolated, but thousands of vessels used to ride at anchor on the roads of Elsinore beneath the guns of Kronborg in order to pay the Sound Dues; to-day they sail past the Custom-house, and only a few put into port to dock at the shipyard, which has become a picturesque, though rather aggressive neighbour to the castle.



TRAPPEN i Trompetertaarnet. Elegant og mageligt bevæger det brede Trappeløb sig omkring den snoede Spindel. Trin og Spindel er hugget i eet, mageløst præcist Stenhuggerarbejde. Vindeltrapper og Etagespir var den nordiske Renaissancearkitekturens Yndlingsmotiver, som med Stædighed blev fastholdt langt op i 1600'erne.

The staircase of the "Trumpeter's Tower". Elegantly and conveniently the broad flight of steps winds around the twisted roll of the newel; steps and newel are cut in one, a unique and skilful piece of stone carving. Spiral stairs and timber spires were favourite devices of the northern Renaissance architecture, and persistently recurred for the greater part of the 17th century.



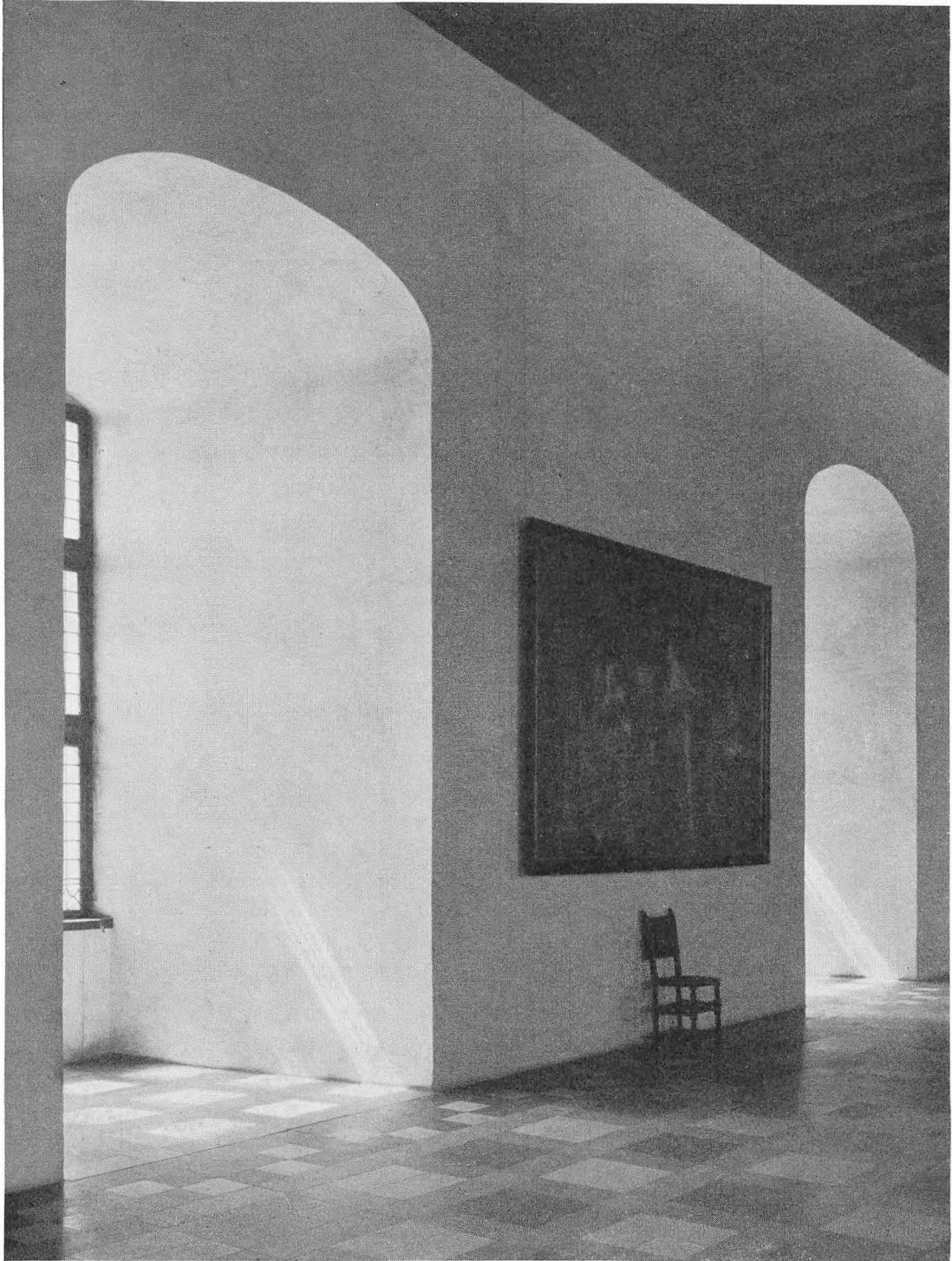
»DEN STORE SAL« udfylder hele Sydfløjens tredje Etage fra det store Taarn i Slottets sydvestre Hjørne og indtil Kirkegavlen i Øst, 62 × 11 m, Højden er nu lidt større end oprindelig, da Christian IV efter Branden i 1629 lod Loftet hæve en Smule. I sig selv har det vældige Rum ædle Forhold og en velafstemt Belysning, men det er i sin nuværende Skikkelse dog kun nærmest en raa Skal. Loftsbjælkerne var oprindelig skjult bag rigt udskaarne, malede og forgylde Paneler, og ved festlige Lejligheder dækkedes Væggene af Kniepers Tapeter. Over Kongens Bord hang den pragtfulde Himmel, som Svenskerne tog som Krigsbytte i 1659, og som nu findes paa Nationalmuseum i Stockholm. De Malerier, der i Dag hænger paa Væggene, er fra Christian IV's Tid ligesom Portalen omkring Døren til Trompettaarnets Trappe. Den hører ikke hjemme her, men i Dronningens Kammer, hvorfra den er flyttet i 1934.

The "Banqueting Hall" takes up the whole of the third story, from the "Great Tower" in the south-west corner of the castle to the chapel gable in the east. It measures 205 by 36 feet, the elevation being somewhat higher now than originally, as Christian IV had the ceiling slightly raised after the fire in 1629. The splendid hall itself is of noble proportions with finely balanced lighting, yet in its present shape it is only a mere shell. The rafters of the ceiling were once hidden behind richly carved, painted and gilded panels, and upon festive occasions the walls were covered with Knieper's tapestries. Over the King's table was suspended the magnificent canopy which the Swedes carried off as booty in 1659, and which is now in the National Museum in Stockholm. The paintings now adorning the walls date from the time of Christian IV, and so does the portal of the doorway to the staircase of the "Trumpeter's Tower". The latter does not belong in here but to the Queen's Chamber, from which it was removed in 1934.



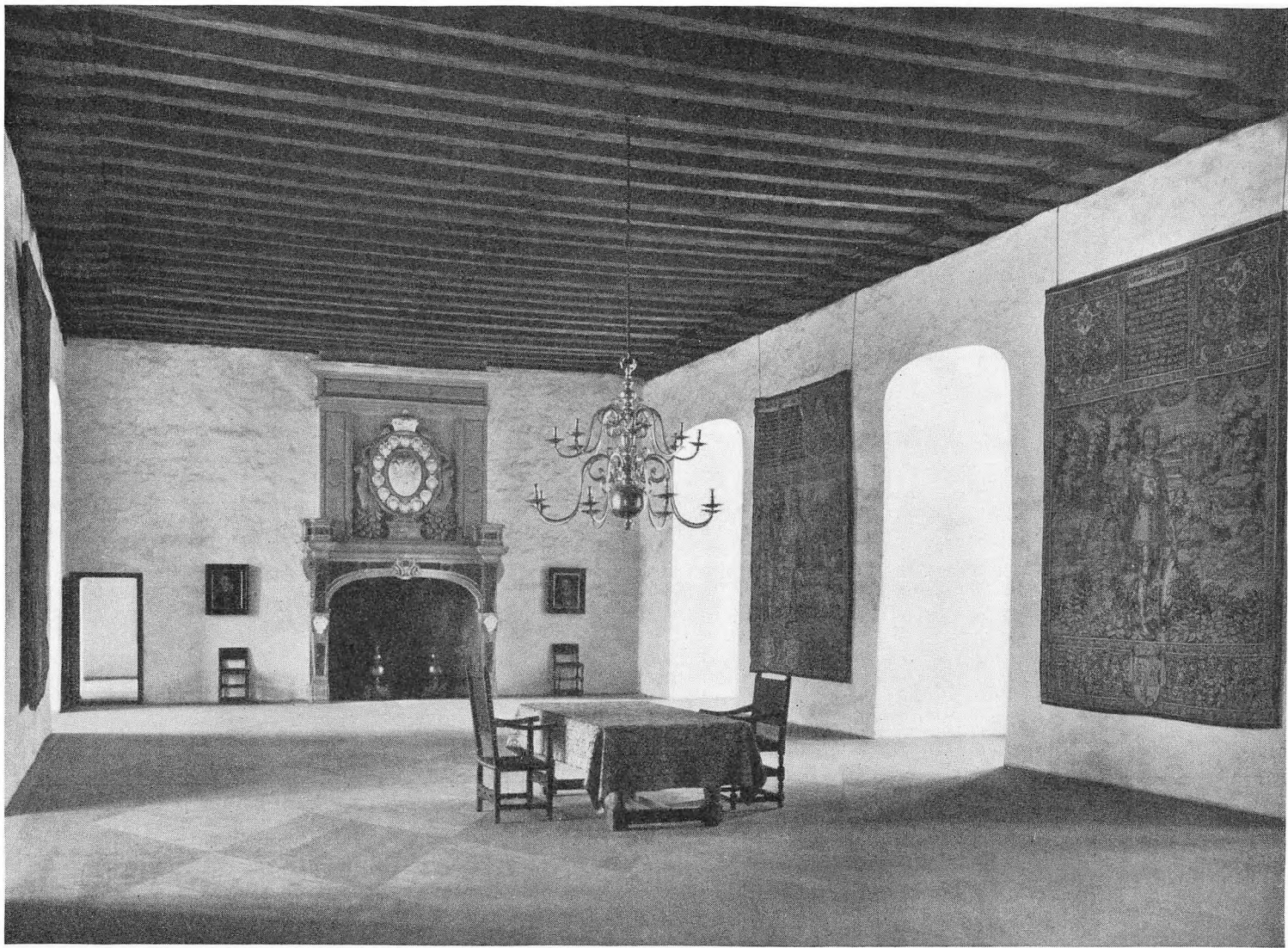
INTERIØR fra Den store Sal. At Vinduesnicherne her er saa dybe, at de næsten virker som selvstændige Rum, skyldes Hensynet til Krogens Ringmur, der mod Syd og Vest er 3 m tyk. Naar Salen var klædt til Fest, dækkede Kniepers kostbare Tapeter ikke blot dens Vægge, men ogsaa Vinduesnicherne og gjorde dem særlig velegnede til intime Samtaler om Stats- og andre Hemmeligheder.

Interior view from the "Banqueting Hall". That the window niches are so deep-set that they almost form alcoves is due to the width of the enceinte of Krogen, which is 10 feet thick towards the south and west. When the hall was decorated for state banquets, the walls were hung with Knieper's costly tapestries; also the niches were covered, which made them specially suitable for intimate talks on state and private secrets.



»DEN LILLE SAL« i Vestfløjens søndre Ende blev oprindelig benyttet som Spisesal ved festlige Lejligheder; den var fint udstyret med fast Inventar; Skænk, vævede Tapeter paa Væggene og kassetteret Loft. Alt Træværket var broget malet. Intet af dette er længere tilbage. Kaminen stammer fra Christian IV's Tid, Loftsbjælkerne ligger nu blottede. Paa de hvidkalkede Vægge er ophængt syv Gobeliner af den berømte store Serie, som Frederik II i 1581 lod fremstille til at drage den store Sal med, naar der skulde festes paa Slottet. Den flamske Maler Hans Knieper komponerede Forlæggene og brugte som Motiver Frederik II selv og hans 111 Forgængere paa Danmarks Trone fra Sagntiden og indtil Faderen Christian III.

The "Lesser Hall" in the south end of the west wing was originally used as a dining hall on state occasions; it had lavish furnishings: sideboard, woven tapestries on the walls, and coffer ceiling. All the woodwork was painted in bright colours. But nothing remains of this splendour. The chimney-piece dates from the time of Christian IV; the rafters of the ceiling are now exposed. The whitewashed walls are hung with seven tapestries of the famous great series which Frederick II ordered for the draping of the big hall on festive occasions. Hans Knieper, the Flemish painter, composed the designs and for motifs he used Frederick II himself, and his 111 predecessors on the Danish throne from legendary times up to Christian III, the King's father.



RUM i Nordfløjens tredje Etage hørende til den Lejlighed, som i 1737 blev indrettet til Fæstningens Kommandant. Det skyldes Hensyn til Sparsommeligheden, at man bevarede Sandstens Kaminen fra Frederik II's Tid. Dens klare Form og skarpe Profiler staar i afgjort Modsætning til de blødt modellerede Væglister og Dørgerichter.

A room on the third floor of the north wing, forming part of the apartment fitted for the commandant of the fortress in 1737. For the sake of economy, the sandstone chimney-piece from the age of Frederick II was preserved. Its plain shape is in direct contrast with the soft mouldings of the walls and the door-frames.



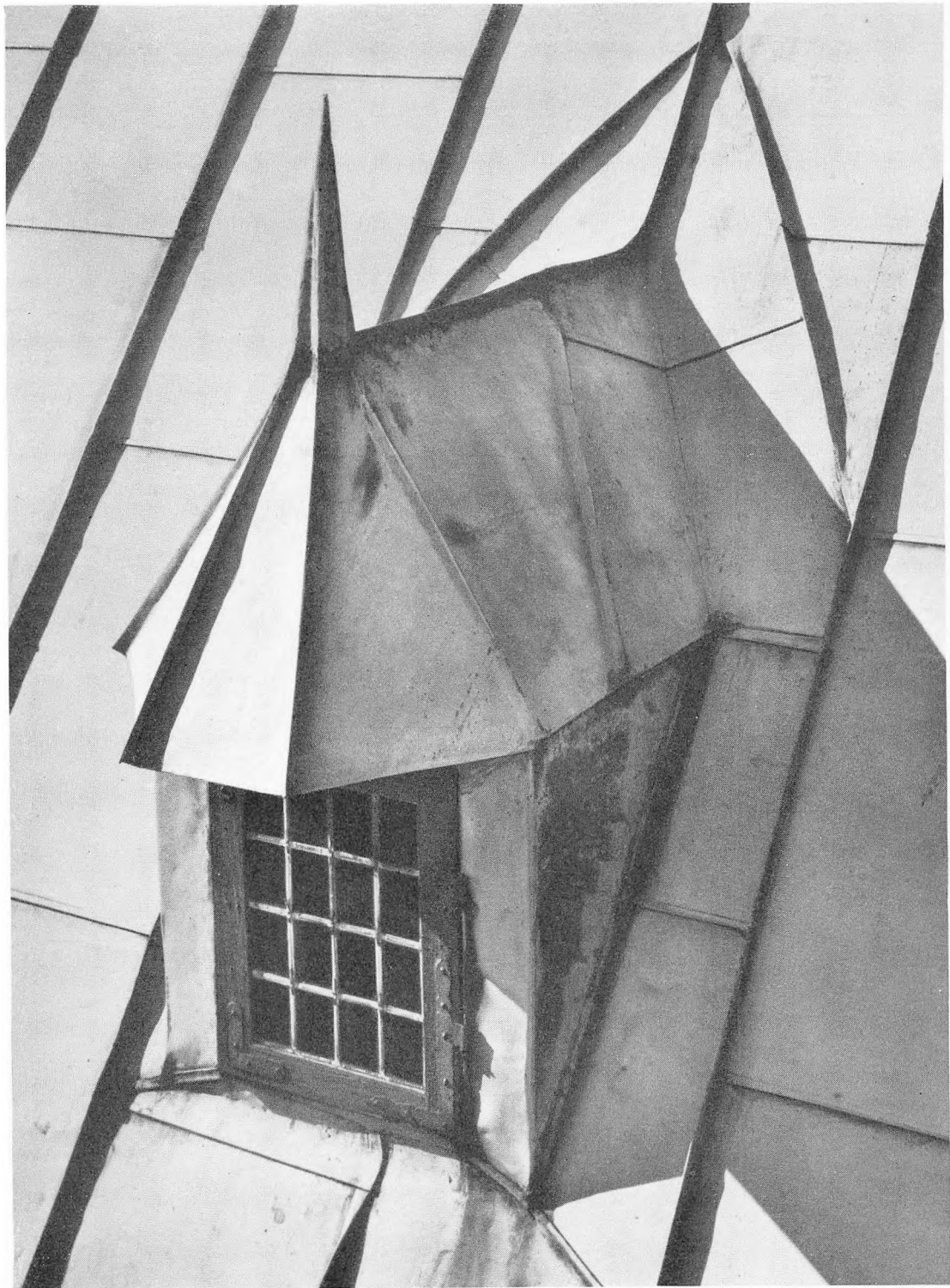
FYRTAARNET set over Østfløjens smalle Tag fra Kakelborg. Disse to Taarne er næsten Penderter og flankerer Slottets Front mod Søen. Fyrtaarnet var tidligere Dronningens, og Kammeret i dets anden Etage stod i direkte Forbindelse med hendes store daglige Opholdsrum. Renaissancens Fyrster yndede i høj Grad saadanne Karnap- og Taarnværelser i intim Tilknytning til deres Dagligstuer; de nød Udsigten fra Vinduerne, og hvilken Udsigt er det ikke her for Kronborgs Vedkommende.

The lighthouse (the "Queen's Tower") seen across the narrow roof of the east wing from "Kakelborg". These two towers are almost complementary, and flank the front of the castle towards the sea. The lighthouse formerly belonged to the Queen, and the chamber on the second floor was in direct communication with her large private living-room. The princes of the Renaissance highly favoured such bay- and tower-rooms in close proximity to their domestic apartments; they used to enjoy the view from the windows, and where do you find a finer view than at Kronborg?



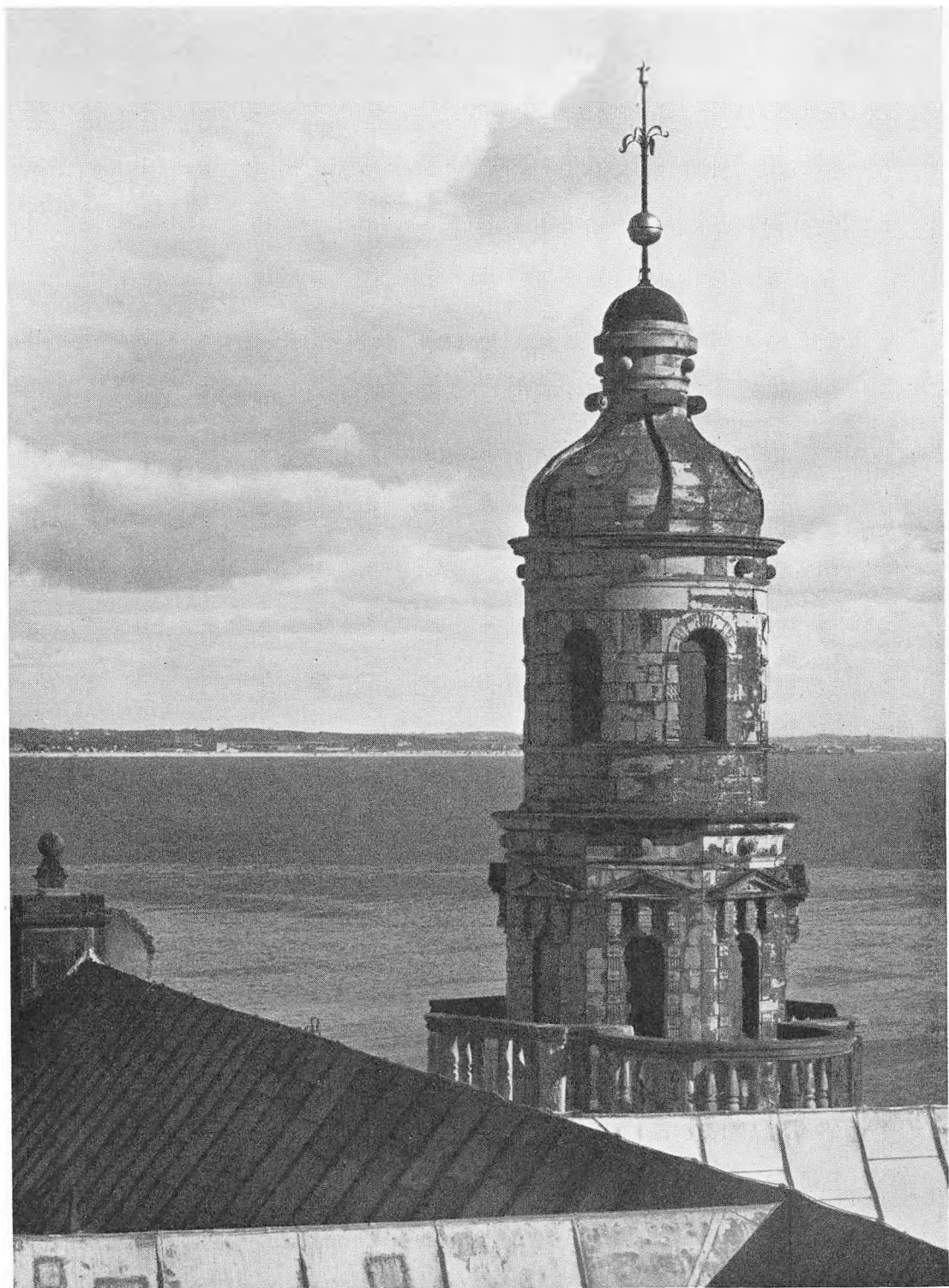
TAGKVIST paa Sydfløjen. De irgrønne Kobberplader er knækket og foldet saa skarpt og omhyggeligt, at det lille Tag paa Kvisten ligner den kækkeste Papirhat. Det var, da Antonius van Opbergen tog Ledelsen paa Kronborg, at Slottet fik de fine Farver. Medens Vejr og Vind hurtigt slettede de brogede Kulører af Sandstenene, gav det til Gengæld Kobbertagene den lysende grønne Farve, som harmonerer saa storartet med Sandstenenes varme gule, Havets og Himmelen blaa. Kronborgs mange Tagkviste maatte alle fornyes efter Branden i 1629.

Roof garret, south wing. The verdigris copper-plates are shaped and moulded so sharply and with such minute care that the small roof of the garret looks like a jaunty paper cap. Kronborg got its fine colourings at the time when Antonius van Opbergen took over the building works at the castle. While the elements quickly effaced the bright hues of the sandstone, the copper roofs, on the other hand, acquired the vivid green colour which harmonizes so splendidly with the warm yellow of the sandstone, and with the blue of the sea and the sky. The numerous roof garrets of Kronborg all had to be renewed after the fire in 1629.



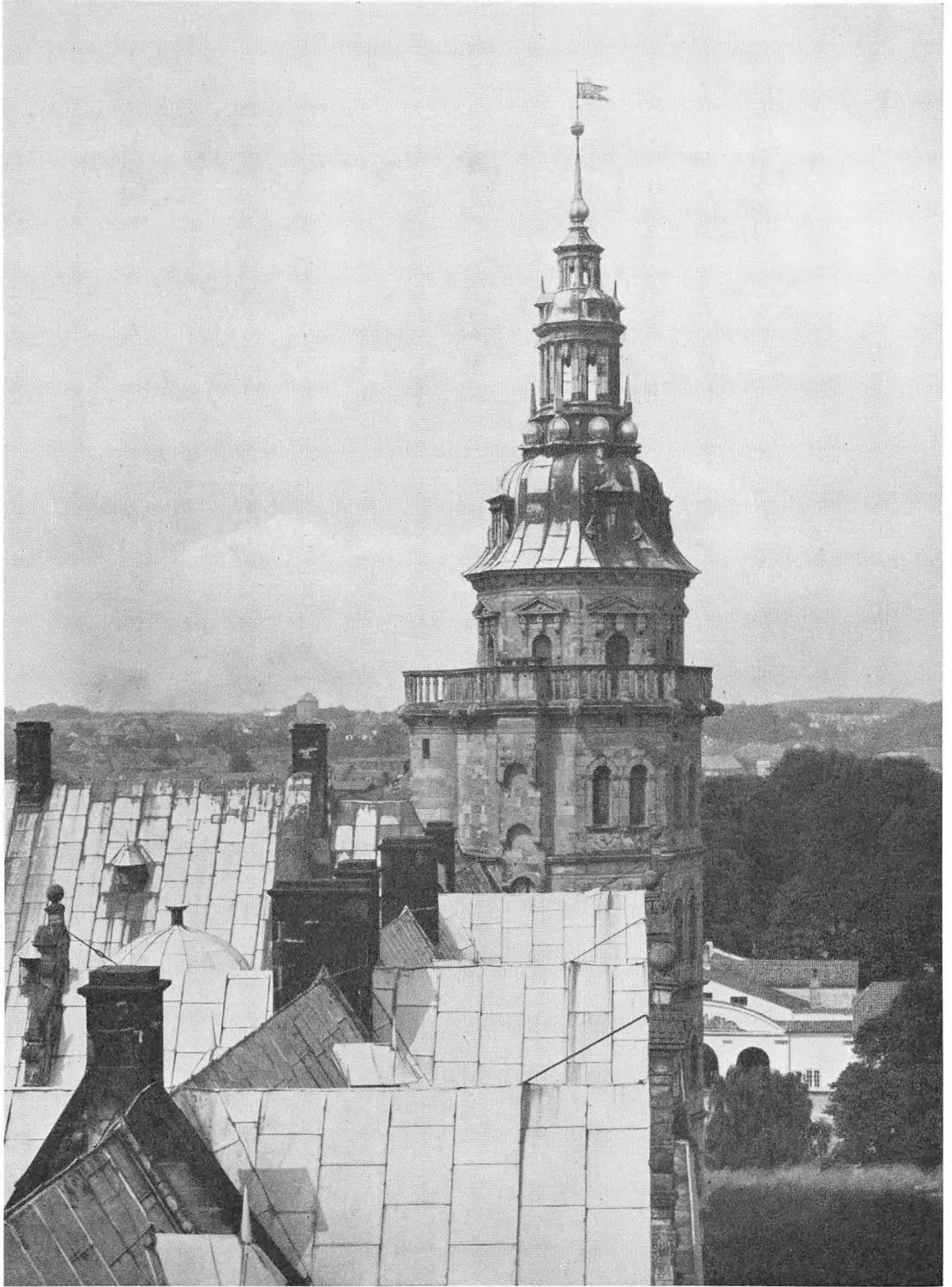
KAKELBORG – her set over Sydfløjens Tag fra Trompetertaarnets Galleri – er det eneste af Slottets Taarne, som har bevaret sit oprindelige Spir, et barokt Mesterværk, klart formet og fuldt af Spænding. Antonius van Opbergen har i dette Tilfælde foretrukket en helt romersk Stenkuppel fremfor et nordisk Tømmerværksspir. Volutterne forstærker Kuplens Skal og udløser Spændingen i dens Top. Kuglerne paa Friserne er saa stærkt fremspringende, at de giver Indtryk af kun at være holdt paa Plads af en i Muren iboende mystisk Magnetisme.

“Kakelborg” – seen across the roof of the south wing from the gallery of the “Trumpeter’s Tower” – is the only one of the towers of the castle which has preserved its original spire, a masterpiece of Baroque work, clearly designed and of great tension. Antonius van Opbergen has here preferred a genuine Roman stone cupola to a northern timber spire. The volutes strengthen the shell of the cupola and relieve the tension at top. The balls on the friezes are so bold in projection that they give the impression of being sustained by a mystical magnetic power embedded in the wall.



KONGENS KARNAP set fra Dronningens Taarn over Nordfløjens Tag er et af Antonius van Opbergens sidste Arbejder paa Kronborg, men dets Tømmerværks Spir maa være blevet fornyet af Hans van Steenwinckel efter Branden i 1629. Det er af en stram og behersket Form; Modsætningen mellem den nederste kuplede Taarnhætte, som sidder saa sikkert og fast paa Muren, og den spinkle Lanterne paa de forgyldte Kugler er ægte barok. Overalt paa Kronborgs Taarne og Tinder svæver Kuglerne let og elegant, vi tæller paa Billedet ikke færre end otte Stykker.

The "King's Tower", seen from the "Queen's Tower" across the roof of the north wing, is one of Antonius van Opbergen's last works at Kronborg, but its timber spire must have been renewed by Hans van Steenwinckel after the fire in 1629. The tower is severe and dignified in form; a true Baroque feature is the contrast between the lower domed superstructure, resting firmly on the wall, and the slender lantern on its gilt balls. Everywhere on the towers and pinnacles of Kronborg the balls seem to be perched gracefully and lightly, in this picture no less than eight can be seen.



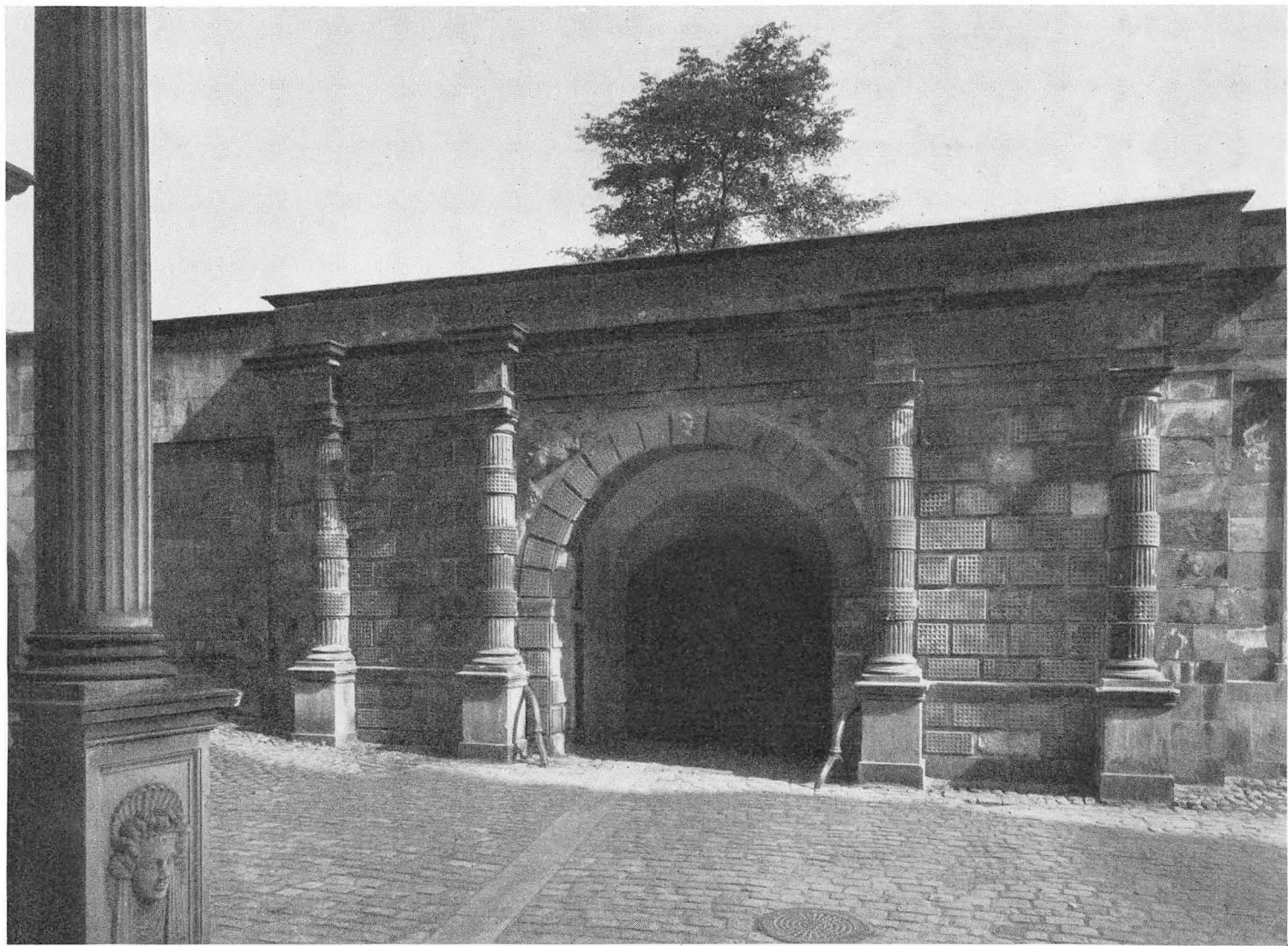
TROMPETERTAARNETS SPIR og i Baggrunden Spiret paa Kongens Karnap, set fra Kakelborg. Der er en karakteristisk Forskel mellem de to Arbejder. Da Hans van Steenwinckel efter Branden 1629 skulde genopføre Spiret paa Kongens Karnap, tegnede han dets Profil klar og skarp over den svulmende, »vælske« Hue. Harsdorff respekterede Slottets oprindelige Stil, da han i 1777 fik til Opgave at forny Trompetertaarnets Spir; men af praktiske Grunde gjorde han det fyldigere end Forgængeren og modellerede det blødt uden bratte Overgange i sin egen Tids blide Aand.

The spire of the “Trumpeter’s Tower”, and in the background the spire of the “King’s Tower”, seen from “Kakelborg”. There is a characteristic contrast between the two structures. When Hans van Steenwinckel reconstructed the spire of the “King’s Tower” after the fire in 1629, he designed its profile in clear and sharply defined lines above the rounded “Italian” superstructure. Harsdorff followed the original style of the castle, when in 1777 he was commissioned to renew the spire of the “Trumpeter’s Tower”, but for practical reasons he built it broader than its predecessor and designed it on softer lines with no abrupt transitions, that is, in the mellow spirit of his age.



MØRKEPORTS PORTAL set fra Slotsporten. Denne Portal fra 1577, hvis Stenhuggerarbejde udførtes af Mester Herman (Gertsen), hører ikke til Slottet, men dets ældste Udenværker, som blev projekteret af Hans van Paeschen. Arkitekten maa have kendt den storslaaede italienske Militærarkitektur, om ikke af Selvsyn saa i det mindste fra dens Efterligninger, Antwerpens berømte Byporte, hvortil Mørkeport slutter sig ret nøje. Frederik II lader den tyske Indskrift over Porten fortælle, at han i 1577 har bygget Slottet og kaldt det Kronborg.

The portal of the "Dark Gateway" seen from the castle entrance. This portal dating from 1577, the carving of which was done by Master Herman (Gertsen), does not form part of the castle but of the oldest outworks projected by Hans van Paeschen. The architect must have been acquainted with the magnificent Italian military architecture, if not directly, perhaps through its imitations, the famous city gates of Antwerp, with which the "Dark Gateway" is in close affinity. In the German inscription above the gate, Frederick II states that he built the castle in 1577, and gave it the name of Kronborg.



NORDFLØJEN set fra Vest, i Forgrunden Kongens Karnap, i Baggrunden Fyrtaarnet. Ved Opgangen til Volden ligger to smaa Vagtbygninger og her imellem, foran Indgangen til Slottet, Gaarden »De fire Porte« kaldet. Under denne Synsvinkel fremtræder Façadens plastiske Virkning fuldt ud, og man forstaar Betydningen af den fremspringende Vægtergang, som kaster sine lange Skygger ned over Muren.

The north wing seen from the west; in the foreground the "King's Tower", in the distance the Lighthouse (the "Queen's Tower"). At the ascent to the rampart are two small guard-rooms and between them, in front of the entrance to the castle, is the courtyard called the "Four Gateways". From this angle the plastic effect of the frontage is set off to full advantage, and the importance of the projecting Watch Gallery throwing its long shadows on the wall is realised.



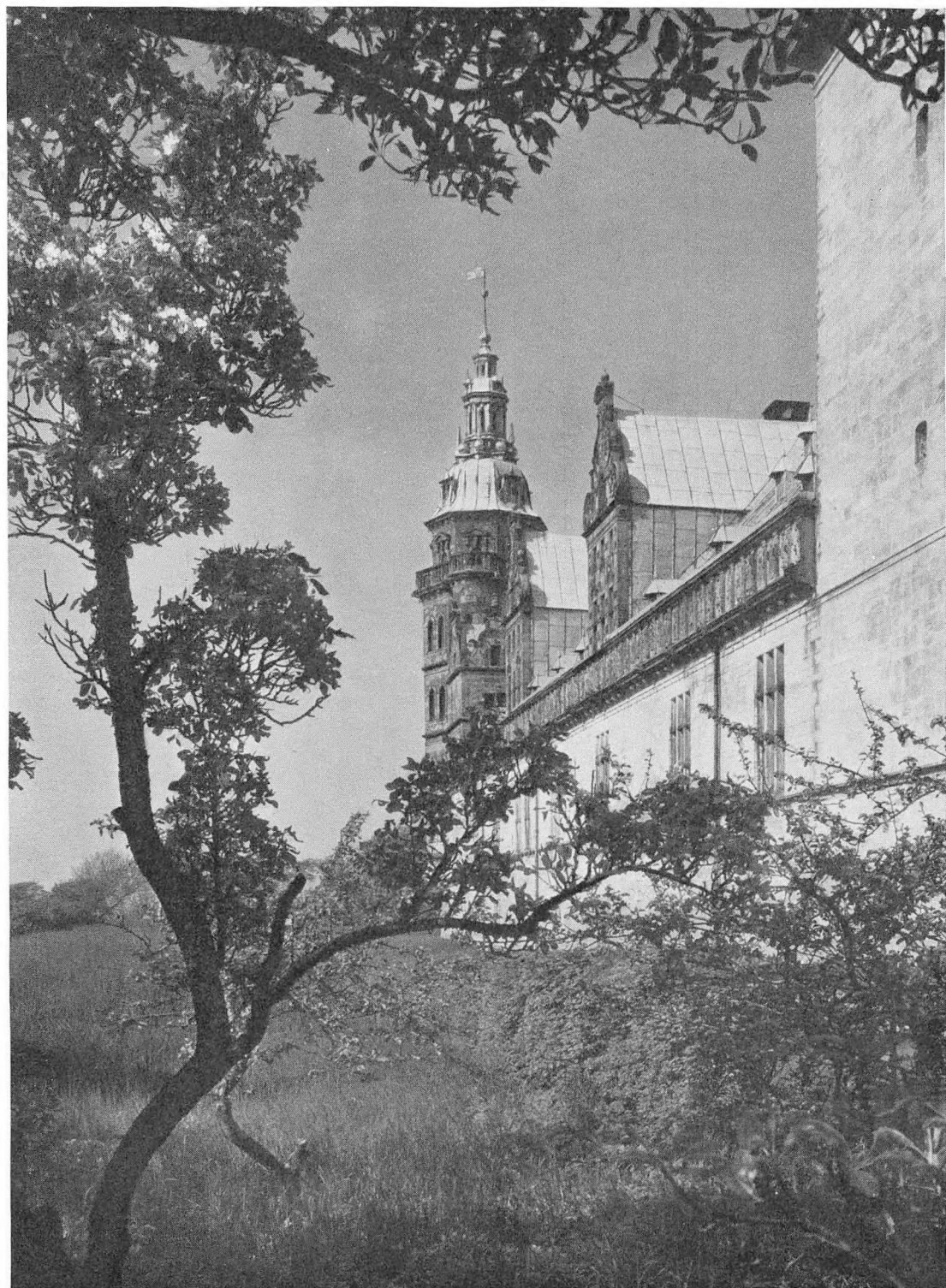
KIRKEGAVLEN og Taarnet Kakelborg set fra Frederik III's Bastion. Gavlens øvre barokke Afslutning hidrører fra Genopførelsen efter Branden i 1629, Kakelborg derimod har bevaret Antonius van Opbergens elegante Stenspir fra o. 1581. Gavlens Dekoration er Slottets mest rige og festlige, men en Dekoration er det; bag Vinduerne i de to øverste Etager findes ingen Pragtgemakker, kun simple Kornlofter.

The chapel gable and the "Kakelborg Tower", seen from the bastion of Frederick III. The uppermost section of the gable, in the Baroque style, dates from the restoration after the fire in 1629, while "Kakelborg" has preserved the graceful stone spire created by Antonius van Opbergen in c. 1581. The embellishment of the gable is one of the most lavish and spectacular features of the castle, but it is a mere decoration; behind the windows in the two upper stories there are no sumptuous apartments, only plain granaries.



VESTFLØJEN set fra Syd med Kongens Karnap i Baggrunden. Det er de blomstrende Frugttræer i Kommandantens Have paa Christian V's Bastion, som indrammer Slottet. Solen staar højt paa Himlen og lader Skyggen markere Vægtergangens Fremspring med alle dens rigt varierede Ornamentter.

The west wing seen from the south with the "King's Tower" in the background. The castle is here framed by blossoming fruit-trees in the commandant's garden on the bastion of Christian V. The sun is high in the sky so as to produce fine bold shadows of the projecting Watch Gallery with all its richly varied ornaments.



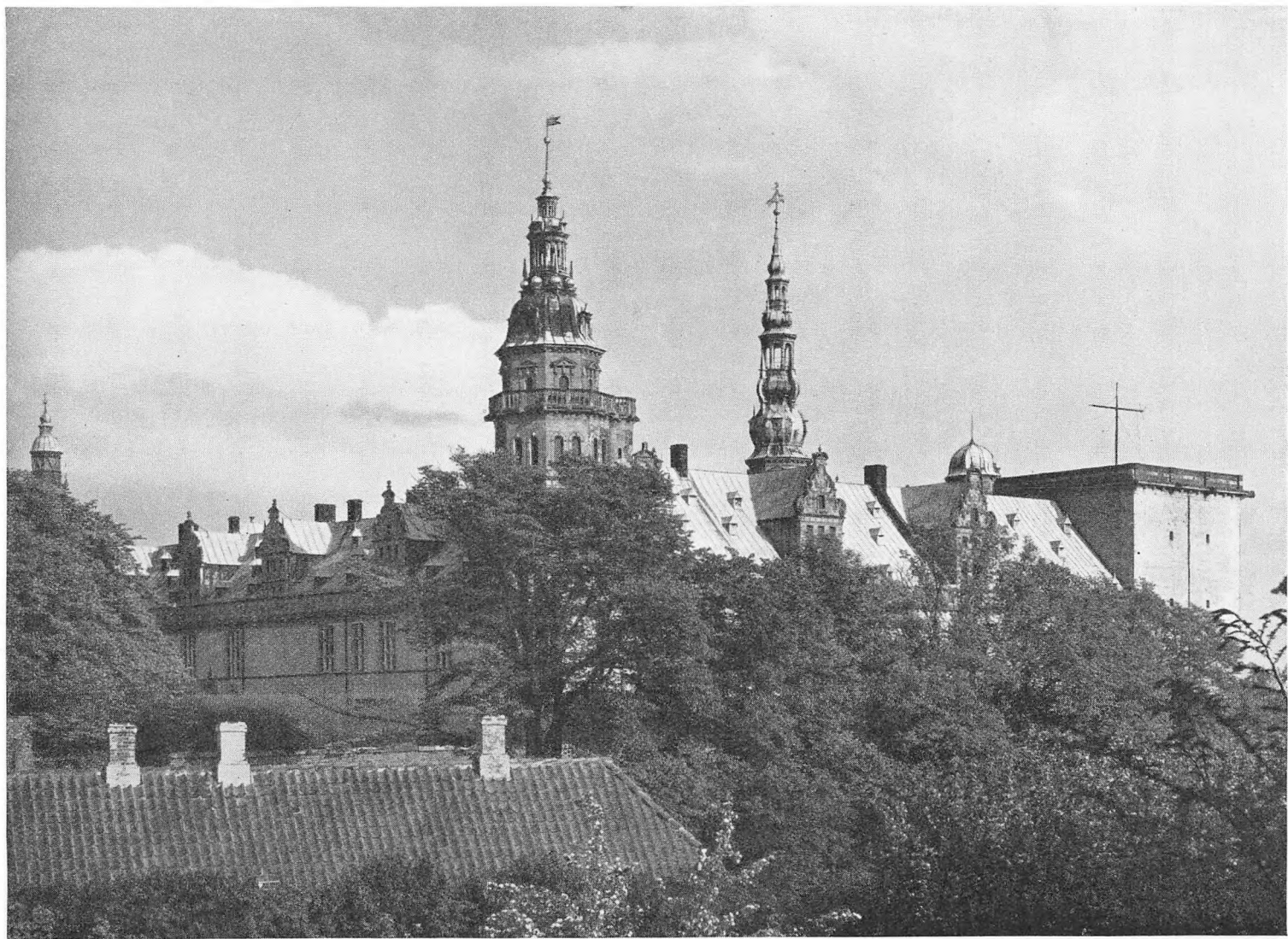
TO PRIMITIVE TRÆPUMPER paa søndre Vold staar som spøgelsesagtige Levn fra en fjern Fortid, da man i Tilfælde af Ildebrand maatte pumpe Vand op af Slotsgraven ved Haandkraft. I Baggrunden Kronværksportens indre Façade.

Two primitive wooden pumps on the south rampart standing like ghostly relics from a remote past when, in case of fire, water had to be pumped from the moat by hand. In the background, the inner frontage of the "Kronværk" gateway.



KRONBORG set fra Dronning Louises Bastion.

Kronborg seen from the bastion of Queen Louise.



KRONBORG set fra Sundet. Taarnene er fra venstre: Kakelborg, Trompetertaarnet (Klokketaarnet), Dronningens Taarn (Fyrtaarnet) og Kongens Karnap (Drejertaarnet). Paa Flagbastionen staar et Batteri af gamle irrede Bronzekanoner, som saluterer, naar Kongen sejler forbi sit Slot. Det hænder ogsaa, at almindelige Handelsskibe efter god gammel Skik hilser Kronborg ved at sænke Flaget, Skildvagten paa Bastionen sørger da for, at Hilsenen bliver gengældt.

Kronborg seen from the Sound. The towers are: (left to right) Kakelborg, the Trumpeter's Tower (the Bell Tower), the Queen's Tower (the Lighthouse), and the King's Tower (the Turner's Tower). On the Flag Battery stands a battery of old verdigris bronze guns, now only used for saluting when the King passes his castle. Occasionally, ordinary merchant vessels – according to old custom – salute Kronborg by dipping the colours, and the guard on the bastion then returns the greeting.



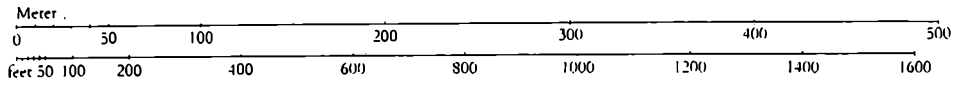
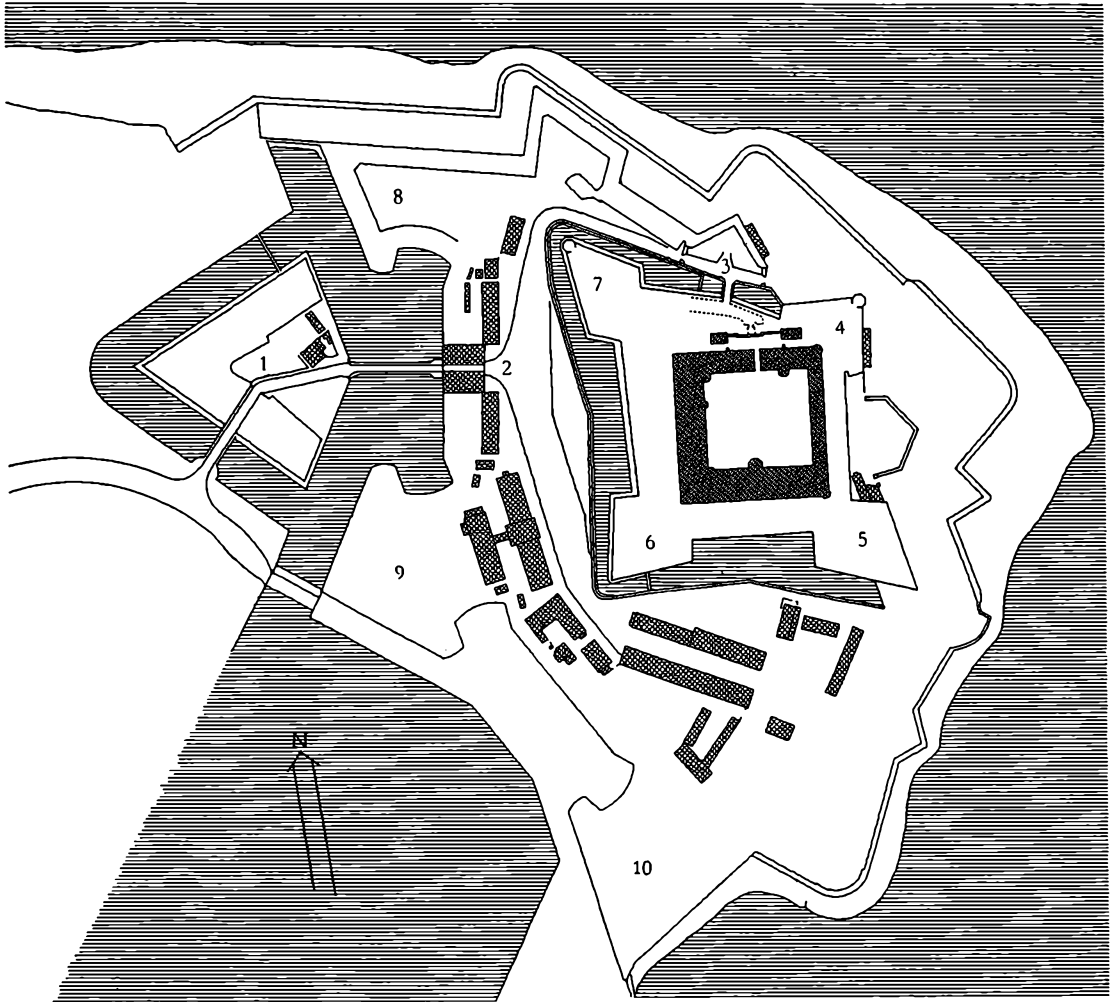
PLANER / PLANS

SITUATIONSPLAN

1. Prins Ferdinand af Würtenbergs Ravelin med Restaurant Brohuset.
2. Kronværksporten.
3. Gamle Slotsports Ravelin.
4. Flag-Bastion, oprindeligt kaldt Strand-Postej.
5. Frederik III's Bastion.
6. Christian V's Bastion.
7. Frederik IV's Bastion, oprindeligt kaldt Ridder-Postej.
8. Dronning Louises Bastion.
9. Kronprins Christians Bastion.
10. Prinsessens Bastion.

PLAN OF SITUATION

1. The ravelin of Prince Ferdinand of Würtemberg, and the restaurant "Brohuset".
2. The gateway of "Kronværket".
3. The ravelin of the earlier castle gate.
4. The flag battery, originally called the "Strand-Postej" (shove bastion).
5. The bastion of Frederick III.
6. The bastion of Christian V.
7. The bastion of Frederick IV, originally called the "Ridder-Postej".
8. The bastion of Queen Louise.
9. The bastion of Crown Prince Christian.
10. The bastion of the Princess.

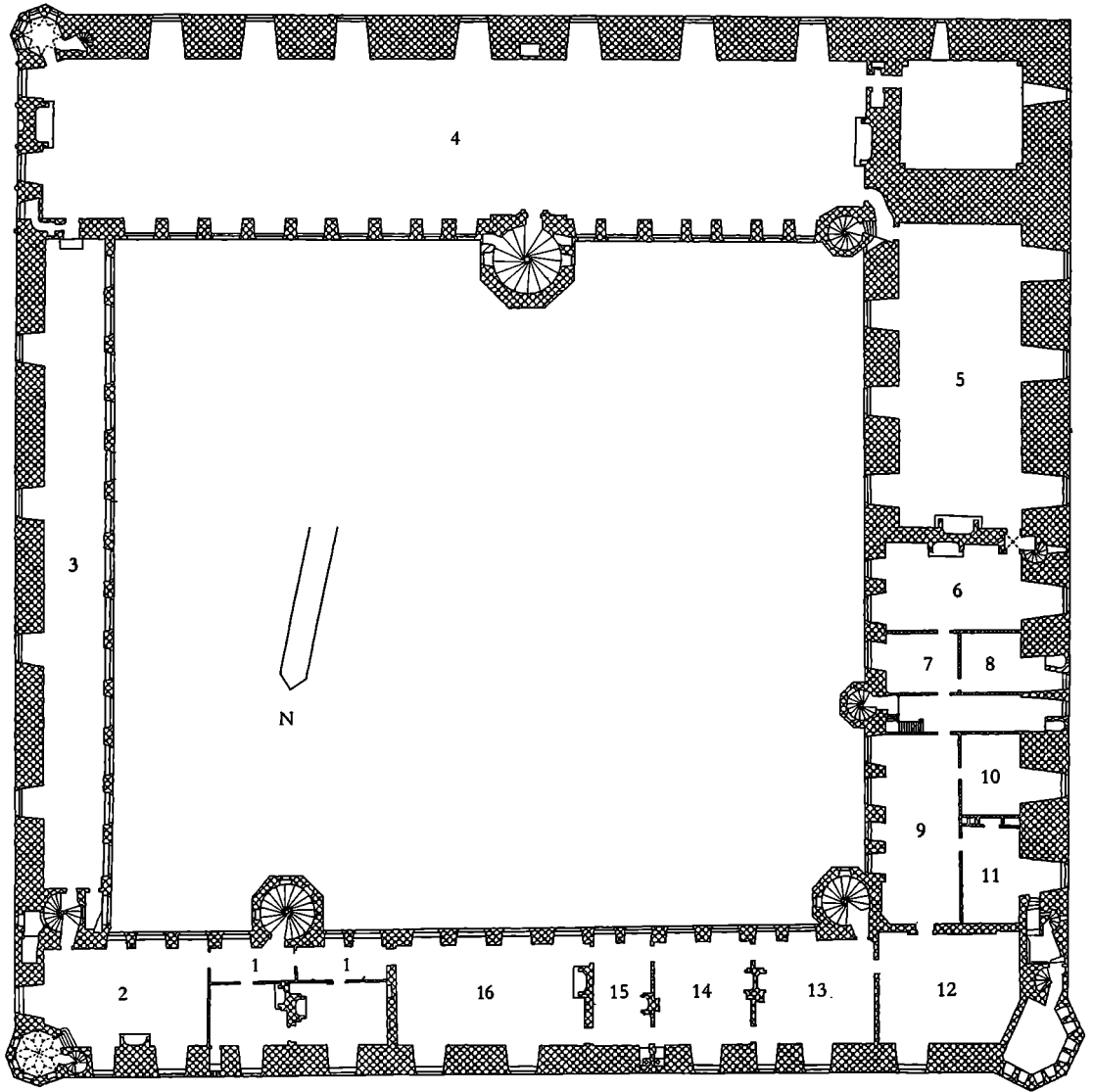


GRUNDPLAN. TREDJE ETAGE

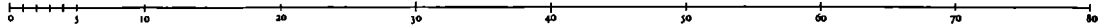
1. Forgemak.
2. Det nordøstre Hjørneværelse (Hertuginde af Brunsvigs Kammer).
3. Galleri, Den lange Gang.
4. Den store Sal.
5. Den lille Sal.
6. Hertug Ulrichs Kammer.
- 7-12. Kamre.
- 13-15. Gemakker, hvis Indretning stammer fra ca. 1730.
16. Dronning Anna af Skotlands Kammer.

THIRD STORY

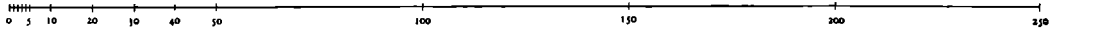
1. Anteroom.
2. The north-east corner room (the chamber of the Duchess of Brunswick).
3. Gallery, the long passage.
4. The "Banqueting Hall".
5. The "Lesser Hall".
6. The chamber of Ulrich Duke of Mecklenburg.
- 7-12. Rooms.
- 13-15. Apartments; fixtures date from c. 1730.
16. The chamber of Queen Anne of Scotland.



Meter



feet



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KRONBORG is noted as the most important monument of architecture in Scandinavia, and in Northern Europe. And a fine book on Kronborg, within the reach of everybody, has for a long time been wanting.

The book contains 40 large full-page pictures placed on right-hand pages; on the left-hand pages facing them are captions in Danish and English. The book also contains a foreword, likewise in Danish and English, and a chronological table, plans, etc.

The text has been written, and the pictures selected, by Dr. Otto Norn, our leading expert on Renaissance architecture. The pictures are of outstanding quality; none of them have been published previously.

There are, of course, pictures of all the well-known views of Kronborg, exteriors as well as interiors. Besides, the book contains a long series of pictures of those parts of the castle which are not accessible to the public. Also, there are pictures viewed from angles, from which visitors have not otherwise the privilege of seeing Kronborg.

